

“MONEY MONSTER”

Production Information

In the real-time, high stakes thriller *Money Monster*, George Clooney and Julia Roberts star as financial TV host Lee Gates and his producer Patty, who are put in an extreme situation when an irate investor who has lost everything (Jack O’Connell) forcefully takes over their studio. During a tense standoff broadcast to millions on live TV, Lee and Patty must work furiously against the clock to unravel the mystery behind a conspiracy at the heart of today's fast-paced, high-tech global markets.

TriStar Pictures presents in association with LStar Capital, a Smokehouse / Allegiance Theater production, a Jodie Foster film, *Money Monster*. The film stars George Clooney, Julia Roberts, Jack O’Connell, Dominic West, Caitriona Balfe, and Giancarlo Esposito. It is directed by Jodie Foster and produced by Daniel Dubiecki, Lara Alameddine, George Clooney, and Grant Heslov. The screenplay is by Jamie Linden and Alan DiFiore & Jim Kouf with a story by Alan DiFiore & Jim Kouf. Kerry Orent, Tim Crane, Regina Sculley and Ben Waisbren are the executive producers. The filmmaking team includes director of photography Matthew Libatique, ASC, production designer Kevin Thompson, editor Matt Chessé ACE, and costume designer Susan Lyall. Music is by Dominic Lewis. Music produced by Henry Jackman.

ABOUT THE FILM

“I love this movie because it has two things that sometimes people think are opposites,” says Jodie Foster, who directs the thriller *Money Monster*, starring George Clooney and Julia Roberts. “One is that it’s a mainstream thriller that’s exciting, fast-paced, smart, and yet, still has a real accessibility. The flip side, which is the most important reason to go to the movies, is that you’re moved by a real story. It’s incredibly relevant.”

“To me, the most exciting part of the story, in addition to the cops, helicopters, guns, bombs, and fast-paced excitement,” Foster continues, “is how this man, Lee Gates, played by George Clooney, starts off one way – a shallow, smug, empty guy, who’s successful at his work but a failure in everyone’s eyes, including his own – but has a terrible moment that forces him, with Julia’s help, to rise to the occasion, find his humanity, grow up, evolve, and change.”

“The world of money has gotten out of control. When things go wrong, you don’t actually understand what it is that went wrong – and the regular guy gets screwed,” says George Clooney, who stars as the host of a financial news program who comes face-to-face with one of those regular guys who’s determined to hold someone accountable, by any means necessary.

“Jodie never lets up on the pressure cooker,” says producer Daniel Dubiecki, who produces the film with his partner, Lara Alameddine, and with Clooney and his partner, Grant Heslov. “This whole film takes place in real time as this event is broadcast on live television – it’s very tense.”

Clooney stars as Lee Gates, a celebrated stock picker and famed host of the titular financial television show, who darts and dances around his set, shouting investment advice and punctuating market talk with silly props and sound effects. “‘Money Monster,’ the show, is pretty ridiculous,” says Foster. “It’s a financial news show, but there’s lots of props, old movie clips, bells, whistles, and whoopee cushions that Lee

Gates has come up with in order to explain the financial market. He sings and dances with beautiful girls, wears different hats – all so he can dispense stock trading tips – but it has left him with a buried sense of self-loathing. The film presents him with an impossibly unexpected chance at redemption.”

Re-teaming with George Clooney is Julia Roberts, who plays Patty Fenn, the unflappable, steadfast and longtime producer of “Money Monster.” “Patty Fenn is the uber-producer. She can multi-task like nobody’s business – she is amazing,” says Foster. “She controls the strings of this show and speaks in Lee Gates’ ear to tell him what his next move is. Lee Gates can be lazy. He doesn’t learn his lines. He says whatever the heck he wants to say, and she’s there to make sure that the show runs smoothly. She knows how to handle this loose cannon.”

Clooney adds that all of that showmanship is hiding a deep-seated contempt for the show’s own audience. “There’s a cynicism that reeks through these shows,” says Clooney. “You watch these guys behind their desks, telling you where to put your money – and when you do and you lose it, they go, ‘Well, that’s what happens.’”

However, Clooney notes, “The film deals much more with the three characters and what they’re going through – particularly the man that Jack O’Connell is playing.”

When one of Gates’ heavily hyped stock predictions, Ibis Clear Capital, mysteriously plummets, his blatant complacency is placed front and center for the world to see as Kyle Budwell (O’Connell), a distraught investor, hijacks a live “Money Monster” broadcast to hold Gates’ and Fenn’s feet to the fire.

In taking over Gates’ show, he sets in motion a crisis that unfolds in real time, on live television. “That was fun for us,” says producer Grant Heslov. “We’ve become almost numb to the stuff we see on TV and the internet, and by having this take place on live TV was a fun way to comment on that.”

Gates begins to talk to Kyle – at first, to simply try to prolong his own life, aided by Patty, who remains a calming presence in the control room. “Kyle doesn’t know that Lee is talking to Patty through his earpiece the whole time,” explains Heslov. “From a dramatic standpoint, it’s a great device, and I think it was fun for George and Julia to play as actors.”

Later, as Gates and Patty try to work out what’s happened, they become genuinely moved by Kyle’s pain; they rediscover some journalistic drive and bust open a Wall Street conspiracy that goes well beyond these three people.

“What was really refreshing was to do a story that was set in Wall Street, but wasn’t about all of that,” says Alameddine. “It was about three people coming together from opposite sides of the coin. This bombastic, superficial personality, by the end, finds a true connection to somebody that he never thought he would.”

To inhabit the character of Lee Gates, Clooney created the irreverent, madcap and larger-than-life reality television show personality. “Lee Gates is a bit of a showman,” says Foster. “It was George’s idea that Lee Gates should open the ‘Money Monster’ show with a dance. When he first came to rehearsals, he said, ‘I’m just going to need a half an hour to figure out the dance thing.’ And I replied, ‘I think you’re going to need a little bit more.’ So, we had the choreographer there and he got into it.”

Heslov says that sometimes being a producer is hard work. And then there are times that your producing partner shows up to dance. “It’s just fun to watch, you know?” he says. “It was one of those times that you get to sit back and relax and watch a performance. To watch him do that ridiculous dance for a couple of days – especially for me, because I’ve known him so long, and my kids were there, too – we really enjoyed that.”

“George really got into making a complete and total ass out of himself,” continues Foster. “I do love that about him. There’s something about the absurdity of seeing this

middle-aged white guy walk on and do this like crazy hip-hop dance...You can't help but laugh, and think his character is a buffoon."

The idea that the entire crisis unfolds on live television was another intriguing aspect for Clooney. "I grew up in live TV – every day of my life for my first 16 years was live TV, because my father had a live variety show and did the news live," says Clooney. "Later, I sort of forced NBC to do a live episode of 'ER,' and I did 'Fail Safe' as a live production. This was before other shows started to do really risky television; I thought the only thing that TV could do that films couldn't was live. It's flying without a net; that's exciting."

"I had worked with George on *Up in the Air*, and there's a similar aspect to his character in that movie and this one," says Dubiecki. "Both characters could have been unlikeable, one because he's flying around the world firing people, the other because he's become so cynical about the stocks he's hawking on his show. But the incredible thing about George as an actor is the brilliant way he embodies these characters and makes them likeable. As the character changes, he takes the audience with him."

Roberts re-teams with George Clooney as Gates' producer/director, Patty Fenn. Roberts describes Fenn's relationship with Gates as one of love/hate. "He's her wild card, and she is just trying to keep the chaos controlled. She never knows what he's going to do," explains Roberts. "There are aspects of their relationship where they're a good working team, and then parts of it where, she's just gotten fed up, and would prefer to work in a place that makes one hundred percent sense to her. At the same time, she finds an enormous amount of joy because they're opposites, and whenever you find your polar opposite, it's intriguing."

The real-life friendship between Roberts and Clooney contributed to the on-screen chemistry between Fenn and Gates. "George Clooney and Julia Roberts know each other, and care for one another, and have this instant, interesting chemistry that I didn't have to do anything for. It just exists," explains Foster. "The two of them felt incredibly

close to each other. They have this intensity, this connection and this communication that's from this organic intimacy between friends.”

“George and I are good friends, and we understand each other really well,” adds Roberts. “We’ve found the perfect balance of me being here to support him, and to create our scenes together, and to understand the vibe and the pace, and how we want to create these people together.”

Roberts was intrigued by the real-time, ticking-clock nature of the scenario. “Certainly, any time, as an actor, you have a ticking clock, that is a great advantage to know that there isn’t any time to waste,” she says. “It’s about problem-solving and being clever because nobody saw this situation coming.”

Taking the role of Kyle Budwell, the ordinary man turned to desperate measures following a big-bank fiasco that costs him his entire life savings, is Jack O’Connell. The breakout star of *Unbroken*, O’Connell portrays Kyle as a good, decent, hard-working young man who cracks under the pressure of financial ruin. “Kyle is a working class guy who believed that if he did the right thing and worked hard, that somehow he’d be able to have something in his life,” explains Foster. “He inherits some money, and tries to invest it as intelligently as possible, but ends up losing it all at the hands of something out of his control. The only thing he has in the world suddenly disappears into thin air, and he doesn’t know how it happened. Kyle can’t accept that. He can’t accept that he did everything right, and yet, he’s supposed to just walk away. Kyle refuses to accept failure and move on – instead, he chooses to fight back.”

“I empathize with him,” says O’Connell. “I think his unfortunate situation is quite relevant and something people can relate to. Still, no one would sympathize with the actions Kyle takes.”

Desperate, and turning to violence to levy responsibility for his injustice, Kyle sets his sights on Lee Gates and Walt Camby, the CEO of Ibis Clear Capital. “Kyle goes to the

'Money Monster' set thinking that he's going to see the two biggest culprits of his demise: Walt Camby, played by Dominic West, who is the CEO of the trading fund, and Lee Gates, who told his viewers with much fanfare to invest in Ibis Clear Capital," explains Foster. "He feels like they're in cahoots and he's going to hold them accountable."

"Kyle continues to ask the hard questions that nobody's asking," says Foster. "He refuses to turn a blind eye away from what happened. He knows that he's not going to get his money back, but he will get answers by any means necessary."

O'Connell sees his character as a victim of a financial system lacking the appropriate safeguards to protect the market from manipulations and malfunctions. "It would be easy to write Kyle off as a villain. It is extreme to threaten lives, but I feel he was pushed past the breaking point," explains O'Connell. "What Kyle has done is out of desperation, and my hope in portraying him is that will come to understand what drives him to the breaking point – though he'll pay the ultimate price for his actions."

In the course of the film, Kyle becomes the catalyst for Gates' own change. "True to form, Gates' first response to this threatening situation is to try to manipulate Kyle," explains Foster. "When he realizes that all of his old ruses and all of his old scripts of manipulations are not going to work, he is forced to face the harsh fact that he's been unconscious, asleep at the wheel, and that he can no longer afford to be complacent while lies are being told."

To fully embody Budwell, O'Connell needed to tap into his own raw, visceral emotion. "Kyle is all heart. He makes rash, emotional decisions," explains Foster. "Kyle is, at times, unstable and hard to take. But, there are other moments where he's just a little boy, and you want to put your arms around him, and tell him it's going to be okay. And Jack had to create Kyle based on a range of fluctuating feelings."

“Jack just grabs you and he doesn’t let go,” says Alameddine. “He’s that great blend of strength and softness. Even though he’s doing something very unlikeable, he’s doing it because he wanted to be heard. Jack makes you want to feel something for him, to connect to his message in some way.”

Foster found O’Connell’s dedication to his craft truly admirable. “Jack is just such a wonderful gift of an actor,” says Foster. “I wish I approached acting that way when I was young with such incredible commitment and passion. I just love that about him – He’s able to just give so much. He just never stops giving.”

As Chief Communications Officer of Ibis Clear Capital, Diane Lester, played by “Outlander’s” Caitriona Balfe, is the spokesperson for the company embroiled in an unprecedented financial crisis. “Diane’s very interesting. She’s quite an ambitious person, and her job is very important to her, but she has a lot of integrity,” says Balfe. “There’s a sense of naïveté to her, which I quite liked. She believes in the company that she works for, and feels that they’re doing a lot of good. She has no reason to question what she’s being told. But once she begins to grasp the full picture of the consequences of her job, and how it affects other people, she very quickly becomes a truth-seeker.”

The cast is rounded out by “Breaking Bad’s” Giancarlo Esposito, who takes the role of Marcus Powell, the police captain trying to defuse the situation, and “The Wire’s” Dominic West as Walt Camby, the CEO of Ibis Clear Capital, the company whose sudden stock plunge has incited Kyle to action.

ABOUT THE PRODUCTION

In most major films, a director is shooting with one camera (or some other small number), all shooting in the same format. In directing *Money Monster*, Foster faced a

new challenge. “The ‘Money Monster’ show, itself, is shot by four different broadcast cameras, plus we, as filmmakers, had to film as well.”

Simple enough – except that film cameras and broadcast cameras are incompatible. While capturing the “broadcast,” the film cameras had to be out of the way. The solution came with careful planning.

“The broadcast takes place in real time and in multiple locations. If somebody is talking on the monitor, the person he is talking with has to answer him in exactly the same rhythm,” continues Foster. “And so, Matt Libatique, the Director of Photography, and I sat around with our stick figures, figuring out when we would be in different places. After a while, it became intuitive as to what camera we needed to be on – *this* moment should be on a television screen and *that* moment on a film camera, and so on. When we put it all together, it became seamless.”

In using different cameras, Foster could create two distinctive emotional aesthetics. “The film camera gives a dark, moody emotion that you can’t get any other way, and the broadcast camera gives you a bright, cheery perspective,” explains Foster. “When we go back and forth between the two cameras, there’s a tension and energy that comes from the audience having to constantly shift between what’s real and what’s fake.”

“The broadcast cameras gave it the feel of a live television show, the through-the-looking-glass version that Julia’s character sees on the monitors, but those cameras don’t really capture the drama,” says producer Daniel Dubiecki. “The film cameras get right there next to the characters, and they capture the emotion.”

“One fun fact is that a couple of the camera guys in the movie were actually real-life camera guys,” says Alameddine. “Jodie wanted to make sure that whoever was operating the camera could make it look real.”

But again, came the problem of being unable to shoot with both kinds of cameras simultaneously. Clooney says that, in effect, the solution was that most of the film – the entire section that takes place on the TV show soundstage – was shot twice: once from the perspective of the broadcast cameras, and again with the film cameras. “Nine full pages of monologues a day,” says Clooney. “You do it all, and then you do it all again for the other camera.”

“The entire stage of ‘Money Monster’ was shot completely in order, and that’s almost the full length of the movie,” says Foster. “These two characters start out on day one of filming, meet each other for the first time, and as each subsequent scene unfolds, they change and their relationship grows.”

Foster also had to factor in the 3D graphics for the ‘Money Monster’ show. “We had five guys who did all the graphics and each one had their own area of expertise,” says Foster. “They were incredibly calm and collected. We were able to have it all happen on screen exactly as it would happen in live television.”

The film’s other central location for the bulk of the film is the “Money Monster” show’s control room, where Patty directs the show and tries to help keep Lee alive. “We shot at CBS studios in the upper West Side of Manhattan,” says Foster, noting that it is a real-life control room that could handle a “Money Monster” type of broadcast. “We wanted to keep the certain level of reality found in live television, and capture the intensity and obsession that happens in that moment.”

Of course, there were challenges. “One of the more difficult elements of making this movie was this fifteen-by-eight-foot control room,” continues Foster. “It was very difficult for our camera to get in there.”

“We had a professional technical director teach Julia how to be a real producer,” adds Foster. “She’s quite proud of the fact that he thinks that she did a great job, and it really looks like she knows what she’s doing.”

To create a distinction between *Money Monster* the film and “Money Monster” the television show, Kevin Thompson, the film’s production designer, created a set within a set. “It was always important for Jodie to see the set of the ‘Money Monster’ television program itself – the set of the show that viewers on TV – and also the backstage aspect of the set, with the broadcast cameras that would be shooting the show,” explains Thompson. Naturally, the film cameras would be behind all of these, shooting the motion picture. “When designing the set, we started with the center, and then created a shell for all the action. We built a broadcast stage inside a sound stage, and then built the ‘Money Monster’ television show set inside that stage.”

In the end, Thompson says, the art department was able to design a set that provided ample visual contrast and heightened tension. “The complete set design has two different looks: one for broadcast, with bright colors and nice, even exposures, and the other for film, with a more moody atmosphere and different angles,” continues Thompson. “When you cut those together, you can create some tension and dynamic that you don’t normally see.”

In building the “Money Monster” television set, Thompson wanted it to resemble a high-caliber production on a large financial news network. “I didn’t want the show to feel too small-time,” explains Thompson. “Gates is a larger-than-life character with international reach – so the set needed to feel like it was on a major network with a global broadcast platform.”

To make the set as realistic as possible, Thompson researched and incorporated various elements found in financial news programs. “Jodie and I talked about color and how a lot of these shows are all very bright blue,” says Thompson. “We wanted ‘Money Monster’ to be a combination of that blue with the color of money, and so we have a background that is greenish yellow. We have one large screen so that the whole frame could be filled up with our character in front of a projection. There are tickers, touch-

screens, monitors for interviews, graphics and stock tips. For the graphics, we created a library of screen savers to project as needed.”

More importantly, the “Money Monster” set had to be versatile and large enough to give Clooney mobility. “We wanted to have a set with multiple entry points so that Gates could come in from different places so that the show isn’t always the same,” explains Thompson. “Also, there needed to be plenty of room for Gates’ choreographed dance routines.”

Partway through the film, the action moves to the headquarters of Ibis Clear Capital, the company whose sudden stock plunge has set the events of the film in motion. “We felt it was important that the location of Ibis Clear Capital should have a modern architecture – all glass, light colors and very bright,” says Thompson. It needed to be a symbol of wealth, power and technology.”

This is contrasted with the climax of the film, which takes place in the streets of the financial district of lower Manhattan. “When the characters leave the ‘Money Monster’ set, they walk through the financial district with its neo-classic architecture, built in a time when the financial markets were based on stable business models not technology,” continues Thompson. “And then, we culminate in Federal Hall, which is where George Washington was inaugurated as America’s first president. Its historic setting with neo-classic columns, beige colored stone, and monumental scale, creates a feeling that the characters are going back in time, when the model for investing was different.”

Connecting all of the pieces of the *Money Monster* puzzle into a tight cohesive narrative is editor Matt Chessé. “It’s a challenging story to put together,” says Chessé, who not only cut together the film, but the “Money Monster” show itself. “There was so much footage to work with,” he says. “There were three cameras shooting the ‘Money Monster’ show that I then had to edit to be viewed in several different ways: the public watching the hostage situation unfold; from Julia’s character’s point of view in the

control room, receive it as a live moment; and, selecting the material to make the television show.”

“I also had to put the *Money Monster* movie together,” continues Chessé. “I had so many options. It’s like a five pronged crown, and I have three prongs of the five that I can maneuver between at any given moment. There are a lot of choices.”

To construct the live television sequences, Chessé employed a reactionary, fast-paced editing technique. “I think cutting in live television is a different art form,” explains Chessé. “It’s very immediate. You have to be ready for the moment. You have to think on your feet, and respond to what’s happening in front of you – It’s a very gut level response to the imagery. When I’m cutting the footage to reconstruct a live television show, I can’t approximate a cut that’s too pre-meditated. I have to pretend that Lee has surprised me by going from Camera A to Camera B. I can’t anticipate his move. I have to respond to that move, and switch to Camera B. I have to factor in a little bit of a lag time. Essentially, when I am dealing with a live television cut, I have to pretend that I don’t have the amount of self-reflexive time that I normally have in the editing room.”

For Chessé, the most important element of the editing process is the acting. “With this film there are lots of opportunities to do cool cutting, but from where I come from, editing is very much about the actors, the performance, the dialogue as well as the looks and responses of the people,” explains Chessé. “In addition to nailing the energy, pacing and tautness of the story, I wanted to make the most out of pushing the performance as far as I could.”

Foster turned to Susan Lyall, her longtime costume designer, to create the look of *Money Monster*’s characters.

For Lee Gates’ overall look, Lyall wanted his appearance to reflect his on-air personality and financial success as well as compliment the aesthetics of the “Money Monster” set design. “I like to sum up Lee Gates’ appearance as glitzy elegance,” says Lyall. “He

wears a silver toned herringbone weave suit with a pronounced stripe and his shirt and tie contain stripes as well. This is not an accident – Gates is someone who can push it a little bit. It’s subtle, but it is a little showman-like, and speaks to the financial world.”

“Lee’s environment on the stage was of paramount importance to choosing what he should wear,” adds Lyall. “I was around Kevin Thompson, the production designer, as his team designed the backdrops. The color on set is very controlled, and when you look at what Lee is wearing, the colors all belong in the same family. They all work together very well.”

On the completely opposite side of the spectrum is Patty Fenn, whose look is understated, yet professional. “I saw Julia Roberts’ character, Patty Fenn, as a New York City woman who dresses for herself,” says Lyall. “She’s not trying to impress anyone. She knows who she is, and she is very beloved by her crew, and her clothes impart that. She has a certain downtown chic that is cool and comfortable.”

ABOUT THE CAST

GEORGE CLOONEY (Lee Gates / Producer) is recognized as much for his global humanitarian efforts as he is for his accomplishments in the entertainment industry.

Clooney’s achievements as a performer and a filmmaker have earned him two Academy Awards®, four Golden Globes including the Cecil B. DeMille Award, four SAG Awards, one BAFTA award, two Critics’ Choice Awards, an Emmy, and four National Board of Review Awards. When Clooney received his eighth Academy Award® nomination, he earned a special spot in the Oscar® record books. He has now been nominated in more categories than anyone else in Oscar® history.

Through his production company Smokehouse Pictures, Clooney will direct the 1950s noir crime drama *Suburbicon* for Silver Pictures. He will also produce the script by Joel

and Ethan Cohen with his Smokehouse partner Grant Heslov and Joel Silver. Clooney will direct and produce *Hack Attack* through Smokehouse, based on the book by Nick Davies, [Hack Attack: How the Truth Caught Up with Rupert Murdoch](#).

Most recently through Smokehouse, he produced the Warner Bros. film *Our Brand is Crisis* and produced, directed and starred in *The Monuments Men* for Sony Pictures. Clooney also recently starred in the Coen Brothers' *Hail, Caesar!*, a Universal Pictures film, in director Alfonso Cuarón's drama *Gravity* with Sandra Bullock for Warner Bros., Disney's sci-fi film *Tomorrowland* and Netflix' *A Very Murray Christmas*.

In 2013, Smokehouse, along with Jean Doumanian Productions, produced a film adaptation of Tracy Letts' Pulitzer Prize and Tony Award-winning play *August: Osage County*, which starred Meryl Streep, Ewan McGregor, and Julia Roberts for The Weinstein Company.

Other Smokehouse films include Warner Bros' Academy Award® winning drama *Argo* and *The Ides of March*. *Ides*, which Clooney starred in, co-wrote and directed, received Golden Globe nominations for Best Director, Best Screenplay and Best Motion Picture Drama. In addition, the film received an Academy Award® nomination for Best Adapted Screenplay.

In 2011, Clooney starred in Alexander Payne's *The Descendants* for Fox Searchlight. Clooney won the Critics' Choice Award, Golden Globe Award and National Board of Review Award for Best Actor. In addition, he received a SAG nomination and an Academy Award® nomination for Best Actor in a Leading Role.

In 2009, Clooney starred in the critically acclaimed film *Up in the Air*. He received an Academy Award® nomination, a Golden Globe nomination, a SAG nomination and a BAFTA nomination for Best Actor for his performance. He also won National Board of Review and New York Film Critics' Circle Awards for *Up in the Air*.

When Clooney received his Oscar® for Best Supporting Actor for *Syriana* in 2006, he also earned Academy Award® nominations for Best Director and Best Original Screenplay for *Good Night, And Good Luck*. It was the first time in Academy history that an individual had received acting and directing nominations for two different films in the same year.

Clooney and Heslov first worked together at Section Eight, a company in which Clooney was partnered with Steven Soderbergh. Section Eight productions included *Ocean's 11*, *Ocean's 12*, *Ocean's 13*, *Michael Clayton*, *The Good German*, *Good Night, and Good Luck.*, *Syriana*, *Confessions of a Dangerous Mind*, *The Jacket*, *Full Frontal* and *Welcome To Collinwood*.

Before his film career, Clooney starred in several television series, becoming best known to TV audiences for his five years on the hit NBC drama "ER." His portrayal of Dr. Douglas Ross earned him Golden Globe, SAG, People's Choice and Emmy Award nominations.

For Section Eight's television division, Clooney was an executive producer and directed five episodes of "Unscripted," a reality-based show that debuted on HBO. He also was executive producer and cameraman on "K Street," another show featured on HBO.

Clooney was also executive producer and co-star of the live television broadcast of "Fail-Safe," an Emmy-winning telefilm developed through his Maysville Pictures. "Fail-Safe" was nominated for a 2000 Golden Globe Award as Best Miniseries or Motion Picture Made for Television. The telefilm was based on the early 1960s novel of the same name.

Clooney is a strong First Amendment advocate with a deep commitment to humanitarian causes. In 2006, Clooney and his father, Nick, went to drought-stricken Darfur, Africa, to film the documentary *Journey to Darfur*. Clooney's work on behalf of Darfur relief led to his addressing the United Nations Security Council. He also narrated

the Darfur documentary *Sand and Sorrow*. In 2006, he received the American Cinematheque Award and the Modern Master Award from the Santa Barbara Film Festival.

In 2007, George Clooney, Brad Pitt, Matt Damon, Don Cheadle and Jerry Weintraub founded “Not On Our Watch,” an organization whose mission is to focus global attention and resources to stop and prevent mass atrocities in Darfur.

Among the many honors received as a result of his humanitarian efforts in Darfur, one of them was the 2007 Peace Summit Award, given at the eighth World Summit of Nobel Peace Prize Laureates. In 2008, Clooney was designated a U.N. Messenger of Peace, one of eight individuals chosen to advocate on behalf of the U.N. and its peacekeeping efforts.

In January of 2010, Clooney, along with Joel Gallen and Tenth Planet Productions, produced the “Hope for Haiti Now!” telethon, which raised more than \$66 million, setting a new record for donations made by the public through a disaster-relief telethon.

The Academy of Television Arts and Sciences awarded Clooney with the Bob Hope Humanitarian Award at the 2010 Primetime Emmys. Later that year, Clooney received the Robert F. Kennedy Ripple of Hope Award for his dedication to humanitarian efforts in Sudan and Haiti.

In December of 2010, Clooney, along with the United Nations, Harvard University and Google, launched “The Satellite Sentinel Project,” an effort to monitor violence and human-rights violations between Southern and Northern Sudan. “Not on Our Watch” funds new monitoring technology, which allows private satellites to take photographs of any potential threats to civilians, detect bombs, observe the movement of troops and note any other evidence of possible mass violence.

In March of 2012, Clooney was part of the delegation that peacefully demonstrated in front of the Sudanese Embassy in Washington, D.C., calling worldwide attention to the human-rights violations being committed in Sudan, which resulted in his arrest.

In October of 2012, Clooney was the honoree at the Carousel of Hope Ball, which benefits the Children's Diabetes Foundation and the Barbara Davis Center for Childhood Diabetes (BDC).

An Academy Award® winner for *Erin Brockovich*, **JULIA ROBERTS** (Patty Fenn) has appeared in many of Hollywood's most successful films and worked with the industry's most esteemed directors; her films have grossed more than \$2.5 billion worldwide. She first came to the attention of audiences with her critically acclaimed role in *Mystic Pizza*. Then, with *Steel Magnolias*, she received her first Academy Award® nomination. Her next film, *Pretty Woman*, was the top-grossing film of 1990 and brought Roberts her second Academy Award® nomination. Her memorable performance in that film was followed by a series of notable films including *Flatliners*, *Sleeping with the Enemy*, *Dying Young*, *The Pelican Brief* and *Something to Talk About*.

Roberts also starred with Liam Neeson in Neil Jordan's *Michael Collins*, and in Woody Allen's romantic musical comedy *Everyone Says I Love You*. In 1997, she starred in the box-office smash *My Best Friend's Wedding*, directed by P.J. Hogan and the Richard Donner-directed thriller *Conspiracy Theory*, co-starring Mel Gibson. Roberts starred opposite Susan Sarandon and Ed Harris in the Chris Columbus film *Stepmom*. In 1999, she starred in two box-office hits: *Notting Hill*, costarring Hugh Grant and directed by Roger Michell; and *Runaway Bride*, in which she reteamed with her *Pretty Woman* costar and director, Richard Gere and Garry Marshall.

Since 2000's *Erin Brockovich*, she has appeared in *Mona Lisa Smile* and *America's Sweethearts*, both from Revolution Studios. She has starred in three films by director Stephen Soderbergh: *Ocean's Eleven*, *Ocean's Twelve* and *Full Frontal*. She also

appeared with her *Ocean's* costar Brad Pitt in *The Mexican*, directed by Gore Verbinski. And she starred in *Confessions of a Dangerous Mind*, the directorial debut of her *Ocean's* costar George Clooney. She has worked with director Mike Nichols on both *Closer* and *Charlie Wilson's War*.

Roberts provided the voice of Charlotte in the animated film *Charlotte's Web* and made her Broadway debut in Richard Greenberg's "Three Days of Rain."

In March of 2009, Roberts starred next to Clive Owen in *Duplicity*, directed by Tony Gilroy. Julia appeared in *Valentine's Day*, directed by Garry Marshall, released on February 12, 2010.

Roberts starred in *Eat, Pray, Love*, based on the best-selling memoir [Eat, Pray, Love](#) by Elizabeth Gilbert. The movie, directed by Ryan Murphy, was released in the summer of 2010.

Roberts starred as the evil queen in *Mirror Mirror* (March 2012).

She received another Academy Award® nomination – as well as nominations for a Golden Globe Award, a Screen Actors Guild Award and a Critics' Choice Award – for her part in *August: Osage County* (December 2013).

Roberts received Emmy and Screen Actors Guild Award nominations for her role in *The Normal Heart*, which premiered on HBO in May 2014.

Most recently, Roberts starred in *The Secret In Their Eyes*, directed by Billy Ray and also starred Nicole Kidman and Chiwetel Ejiofor (November 2015).

Roberts will be appearing in the upcoming film *Mother's Day*, directed by Garry Marshall, which will be out in theaters on April 29, 2016.

JACK O'CONNELL's (Kyle Budwell) career has gone from strength to strength, winning the EE Rising Star Award at the 2015 BAFTA Awards, the New Hollywood Award at the 2015 Hollywood Film Awards and becoming one of the UK's most versatile and exciting actors.

O'Connell has recently finished shooting new film *HHhH* in which he stars as a Czech resistance fighter alongside Jack Reynor, Mia Wasikowska, Rosamund Pike and Jason Clarke. Based on the debut novel of French author Laurent Binet, the film is directed by Cedric Jimenez and recounts "Operation Anthropoid," the assassination of Nazi leader Reinhard Heydrich in Prague during World War II. He will also be seen starring in the Weinsteins' *Tulip Fever*, a 17th century set romantic drama opposite Dane DeHaan, Alicia Vikander and Holliday Grainger, due for release this spring.

Last month, O'Connell received rave reviews when he returned to the stage leading the cast in Richard Bean's "The Nap" at The Crucible Theatre in Sheffield. The play was directed by Richard Wilson and Jack played central character, Dylan.

In 2014, O'Connell took the lead role in Angelina Jolie's *Unbroken*, portraying American Olympian and World War II POW survivor Louis Zamperini. Based on the book *Unbroken: A World War II Story of Survival, Resilience and Redemption* by Laura Hillenbrand, the film chronicles the life of the athlete who survived in a raft for 47 days after his bomber was downed before being sent to a series of Japanese prisoner of war camps.

2014 also saw him star in '71, for which he was nominated for a British Independent Film Award. The thriller based on the troubles in Belfast was screened at Toronto, Tribeca and New York Film Festivals and was in competition at the Berlin Film Festival. He was also seen starring in David Mackenzie's Film 4-backed *Starred Up*, for which he was nominated in the category of Best Actor at this year's BAFTA Scotland Awards. At the same awards, *Starred Up* received the Best Feature Film Award. The gritty prison

based father-son drama, in which he played young prisoner Eric opposite Rupert Friend, premiered to great acclaim at the Toronto Film Festival, and also screened at the London, Tribeca and LA Film Festivals. The role also earned O'Connell a 2013 British Independent Film Award nomination for Best Actor and contributed towards his nomination for the South Bank Sky Arts Times Breakthrough Award.

In early 2014, O'Connell featured in the role of Calisto in *300: Rise of an Empire*, the prequel to Warner Bros.' epic *300*. In 2012, audiences saw him as lead character Charlie Peaceful in Pat O'Connor's *Private Peaceful*. This adaptation of Michael Morpurgo's novel follows the rites of passage of two brothers in the early 20th century. He also starred as Kurtis in thriller *Tower Block*, alongside other British talent including Sheridan Smith and Russell Tovey, and as Adam in thriller *The Liability*. In 2013, O'Connell reprised the character he played in *Skins* in the feature *Skins Rise*, charting the development of his character since the last time viewers saw him.

2011 saw O'Connell star in both film and television. In "The Runaway" he starred as Eamonn in the critically acclaimed Sky drama alongside Keith Allen and Alan Cumming. In the same year, he starred as Bobby Charlton in "United," the BBC Two dramatization of the 1958 Munich Air Crash. For film, he played the role of Dylan in Karl Golden's *Weekender*. Following the wild adventures of two friends who move from Manchester's rave scene to the clubs of Ibiza, the film soon takes a sinister turn.

In 2006, O'Connell had his film debut with the role of Pukey in the controversial and critically acclaimed British film *This is England*. He followed this up with role of villain Brett in James Watkins' horror film *Eden Lake*, in which he appeared opposite with Michael Fassbender and Kelly Reilly. In 2009, he won the role of Marky in Daniel Barber's crime thriller *Harry Brown*, and later starred in TV movies "Wuthering Heights" and "Dive," directed by Dominic Savage.

O'Connell's theatre credits include "Scarborough" at the Royal Court, "The Spidermen," "The Musicians," and "Just."

DOMINIC WEST (Walt Camby) has successfully combined a career in both the UK and the US, with leading roles in international film, American television and on the London stage. After graduating from Trinity College Dublin and then from the Guildhall School of Music and Drama in London, West won the Ian Charleson award for Best Newcomer for his performance in Sir Peter Hall's production of "The Seagull."

A very successful film career soon followed with West winning leading roles in studio movies including *28 Days* opposite Sandra Bullock; *Mona Lisa Smile*, with Julia Roberts; and *The Forgotten*, with Julianne Moore. He also starred as Theron in Warner Bros.' *300*. Further credits include *Chicago*, *A Midsummer Night's Dream*, *True Blue*, *Hannibal Rising*, *Rock Star*, *The Phantom Menace*, *Surviving Picasso* and *Richard III*.

In 2000, he won the role of McNulty in HBO's "The Wire," one of the most critically acclaimed television programs ever made in the U.S. The show ran for five seasons, with West directing an episode in the final season.

His theatre credits include Peter Gill's production of Harley Granville Barker's "The Voyage Inheritance" at the Royal National Theatre; David Lan's West End production of "As You Like It," in which he starred opposite Helen McCrory; and Trevor Nunn's West End production of Tom Stoppard's "Rock N' Roll," which opened to huge plaudits at The Royal Court Theatre in summer 2006.

In 2008, he played Oliver Cromwell in Channel 4's BAFTA-nominated television series "The Devil's Whore." He then went on to do Pedro Calderon de la Barca's "Life Is a Dream" at the Donmar Warehouse in London, followed by "Centurion" directed by Neil Marshall and also starring Michael Fassbender.

West starred in the 2011 film *The Awakening*, the box office hit *Johnny English Reborn*, ITV's critically acclaimed miniseries "Appropriate Adult," for which he won a TV BAFTA,

as well as “The Hour” by Abi Morgan, for which West was nominated for a Golden Globe. On the stage in 2011, West captivated audiences as the title role in “Butley” at the Duchess Theatre as well as sharing the stage with his “Wire” co-star Clarke Peters in “Othello” at the Crucible Theatre in Sheffield.

2012 saw West reprise his role as Hector Madden in the second season of “The Hour” and he starred in “The River,” the new Jez Butterworth play, at The Royal Court.

In 2013, West returned to Sheffield to appear in “My Fair Lady” at The Crucible. He then went on to film as Richard Burton in a BBC4 drama, starring opposite Helena Bonham Carter as Elizabeth Taylor. 2014 saw the release of Matthew Warchus’ *Pride*, which opened at the Cannes Film Festival to critical and audience acclaim, and *Testament of Youth* alongside Alicia Vikander. He also appears in the Golden Globe Winning US series “The Affair” alongside Ruth Wilson, Maura Tierney and Joshua Jackson, which he reprised this summer. The start of 2016 saw West finish his run alongside Janet McTeer in Christopher Hampton’s “Les Liaisons Dangereuses,” directed by Josie Rourke for the Donmar Warehouse.

Irish-born actress **CAITRIONA BALFE** (Diane Lester) has received critical acclaim as the series lead in the Starz/Sony drama series “Outlander,” created by Ron Moore and based on the best-selling books of the same name by Diana Gabaldon. Most recently, Balfe was nominated for a 2016 Golden Globe Award for Best Performance by an Actress in a Television Series – Drama, and “Outlander” was nominated for Best Television Series – Drama. Balfe is the centerpiece of the series opposite Sam Heughan. “Outlander” has been deemed a game-changer for the network, introducing her as a strong female heroine into a genre commonly dominated by male antiheroes. The second season returned in the U.S. on April 9, 2016, and was the highest rated series season premiere for the network thus far.

In feature films, Balfe was most recently seen in *Escape Plan* for Summit/Lionsgate, opposite Arnold Schwarzenegger and Sylvester Stallone. Previous credits include the Warner Bros. feature *Now You See Me* directed by Louis Leterrier, J.J. Abrams' Paramount feature *Super 8*, and Bryan Singer and Jason Taylor's limited digital series "H+."

Balfe currently resides in London and Los Angeles.

GIANCARLO ESPOSITO (Captain Powell) is a celebrated film, television and stage actor, director, and producer, whose career spans to nearly five decades and in 2014 was honored with a Star on the prestigious Hollywood Walk of Fame.

In 2015, Esposito starred in the worldwide hit *The Scorch Trials*, the sequel to 20th Century Fox's blockbuster action franchise *The Maze Runner*, where he plays Jorge, a leader of a group of survivors known as the Cranks. His character appears in the third book of *Maze Runner* trilogy, *The Death Cure*, which is currently in production.

Esposito is well known by television audiences for his iconic portrayal of drug kingpin Gustavo "Gus" Fring in AMC's critically acclaimed award-winning series "Breaking Bad," for which he won the 2012 Critics Choice Award and earned a 2012 Emmy nomination as well.

Most recently, Esposito reteamed with visionary director Jon Favreau for the remake of Disney's blockbuster hit *The Jungle Book*, where he voices Akela, leader of the wolf pack. In the film, he costars with Bill Murray, Lupita Nyong'o, Christopher Walken, Ben Kingsley, Scarlett Johansson and Idris Elba.

He returns to television next year with a recurring role in Baz Luhrmann's highly anticipated Netflix series "The Get Down," which looks at the birth of hip hop in New York in the 1970s. Other television credits include "Revolution," "Community," "Once

Upon a Time,” “Homicide: Life on The Streets,” “Law and Order,” “Bakersfield PD,” “Touched by an Angel,” and “Kidnapped.”

Esposito has an array of upcoming films, including his second directorial feature, *This Is Your Death*. He recently wrapped production on James Franco’s *The Long Home*, based on the William Gay novel of the same name. The film is set to release in 2017.

Esposito’s most memorable performances can be seen in films such as *Rabbit Hole*, *The Usual Suspects*, *Smoke* and *The Last Holiday*. He has performed in Spike Lee’s films *Do the Right Thing*, *Mo’ Better Blues*, *School Daze* and *Malcolm X*. Esposito’s other film credits include *Poker Night*, *Alex Cross*, *SherryBaby*, *Ali*, *Nothing to Lose*, *Waiting to Exhale*, *Bob Roberts*, *King of New York* and *Cotton Club*. In 1995, Esposito was nominated for an Independent Spirit Award for his work in *Fresh*.

Under his production company, Quiet Hand Productions, Esposito made his feature directorial debut with the film *Gospel Hill*, which won over nine awards at various acclaimed film festivals. In the film, he co-starred with Danny Glover, Angela Bassett, Julia Stiles, Taylor Kitsch and Samuel L. Jackson. Quiet Hand Productions aspires to make conscious content films that focus on the inspirational. Esposito plans to direct, produce and star in the independent historical drama *Political Treason*, the story of abolitionist John Brown, as well as play Fredrick Douglass opposite four-time Academy Award® nominee Ed Harris.

Esposito’s notable experiences extend to Broadway as well. In 2012, he starred in Atlantic Theatre Company’s world premiere of “Storefront Church,” which was the final installment of the trilogy “Church & State.” Esposito won two Obie Awards for “Zooman and The Sign” at the Negro Ensemble Company and “Distant Fires” at The Atlantic Theatre Company, where he continues to perform and teach as a company member. His list of Broadway credits includes productions of “Sacrilege,” “Seesaw,” “Merrily We Roll Along” and “Lost In The Stars” to name a few. He also co-starred on Broadway

with James Earl Jones, Terrence Howard and Phylicia Rashad in Debbie Allen's rendition of the great classic Tennessee Williams play "Cat on a Hot Tin Roof."

Esposito is an avid yoga enthusiast and spends his free time riding his motorcycle and practicing the saxophone. He lends his support to various charitable organizations that support the arts and education, including the Waterkeeper Alliance, Kids for Peace & World Merit USA.

ABOUT THE FILMMAKERS

JODIE FOSTER's (Director) stunning performances as a rape survivor in *The Accused* and as Special Agent Clarice Starling in the hit thriller *The Silence of the Lambs* earned her two Academy Awards® for Best Actress and a reputation as one of the most critically acclaimed actresses of her generation.

Foster began her career at age three, appearing as The Coppertone Girl in the television commercial. She then went on to become a regular on a number of television series, including "Mayberry RFD," "The Courtship of Eddie's Father," "My Three Sons," and "Paper Moon." She made her feature debut in *Napoleon and Samantha* when she was eight years old.

But it was her role in *Alice Doesn't Live Here Anymore* (1975) that brought her to the audience's attention, and her powerful portrayal of a streetwise teenager in Martin Scorsese's *Taxi Driver* (1976) that won her widespread critical praise and international attention. Foster appeared in a total of four films in 1976 – *Bugsy Malone*, *Echoes of Summer*, *Little Girl Who Lives Down the Lane* and *Taxi Driver* – which were all presented at the Cannes Film Festival. Alan Parker's *Bugsy Malone* earned her an Italian Comedy Award.

In total, Foster has appeared in more than 40 films, including recent films *Elysium* opposite Matt Damon for director Neil Blomkamp; *Carnage*, for which she received a Golden Globe Award nomination; *Nim's Island* with Gerard Butler; *The Brave One* for director Neil Jordan, for which she received a Golden Globe Award nomination; *Inside Man* with Denzel Washington and Clive Owen; the box-office hit *Flightplan*; Jean Pierre Jeunet's French-language film, *A Very Long Engagement*; David Fincher's box-office success, *Panic Room*; *Anna and the King* for director Andy Tennant, *Contact* for director Robert Zemeckis; *Nell* opposite Liam Neeson; the comedy *Maverick* opposite Mel Gibson and James Garner; and the romantic drama *Sommersby* opposite Richard Gere.

Other select motion picture credits include Woody Allen's stylized black and white comedy *Shadows and Fog*, *Siesta*, *Stealing Home*, and *Five Corners*; as well as earlier films *Tom Sawyer*, *Freaky Friday*, Adrian Lyne's *Foxes*, Tony Richardson's *The Hotel New Hampshire*, and Claude Chabrol's *The Blood of Others*, for which the multi-lingual Foster looped all of her own dialogue in French.

For her role in *The Silence of the Lambs*, Foster was also awarded a Golden Globe Award, a British Academy Award, a New York Film Critics Award and a Chicago Film Critics Award. Foster received her first Oscar® nomination and awards from the National Society of Film Critics and the Los Angeles Film Critics for her role in *Taxi Driver*. She also became the only American actress to win two separate awards in the same year from the British Academy of Film and Television Arts – Best Supporting Actress and Best Newcomer – honoring her performances in both *Taxi Driver* and *Bugsy Malone*.

In 2013, she was presented with the Cecil B. DeMille Award from the Hollywood Foreign Press Association for Lifetime Achievement.

In addition to her acting, Foster has always had a keen interest in the art of filmmaking.

Foster made her motion picture directorial debut in 1991 with the highly acclaimed *Little Man Tate*, in which she also starred. In 1995, Foster directed her second film, *Home for the Holidays*, which she also produced. The film starred Holly Hunter, Anne Bancroft and Robert Downey Jr. In 2011 she directed *The Beaver*, which starred Mel Gibson, Jennifer Lawrence, Anton Yelchin, and Foster.

More recently, Foster made her television directorial debut. She directed episodes of two highly acclaimed Netflix series – “Orange is the New Black” and “House of Cards.” Foster received an Emmy Award Nomination and a Director’s Guild Award Nomination for Best Directing in a Comedy Series for *Orange is the New Black* and a Director’s Guild Award Nomination for Best Directing in a Drama Series for *House of Cards*.

Foster founded Egg Pictures in 1992 and the company produced *Nell* (1994), for which Foster earned an Academy Award® nomination for Best Actress; *Home for the Holidays* (1995); the Showtime telefilm *The Baby Dance* (1998), which received a Peabody Award, four Emmy Award nominations and three Golden Globe® Award nominations; as well as USA Films’ *Waking the Dead*, directed by Keith Gordon starring Billy Crudup and Jennifer Connelly. In 1996, Egg presented the award-winning French film *Hate (L’Haine)* in the United States. Foster and Egg Pictures also produced *The Dangerous Lives of Altar Boys* (2001).

Foster graduated with honors from Yale University in 1985, earning a B.A. in literature.

DANIEL DUBIECKI (Producer) is the founder and a partner, with Lara Alameddine, of The Allegiance Theater. He is an Oscar®-nominated producer for Best Picture for his work on Paramount’s *Up in the Air* (2010), starring George Clooney. In addition to winning the National Board of Review’s Best Picture Award, *Up in the Air* received six Golden Globe® nominations, five BAFTA nominations and six Oscar® nominations.

Dubiecki started his career at age 18, producing over 20 award-winning short films before making his feature debut with *Thank You for Smoking* (2006), directed by Jason Reitman. He executive produced Fox Searchlight's *Juno* (2007), which grossed over \$230m worldwide and garnered dozens of awards, including the Oscar® for Best Original Screenplay for Diablo Cody's script. Dubiecki produced Cody's second script, 20th Century Fox's *Jennifer's Body* (2009), directed by Karyn Kusama, and starring Megan Fox and Amanda Seyfried. He also executive produced Atom Egoyan's *Chloe* (2010), for Sony Pictures Classics, which stars Amanda Seyfried, Julianne Moore and Liam Neeson; and Max Winkler's first feature, *Ceremony* (2011), which stars Uma Thurman and was released by Magnolia Pictures. To date, Dubiecki's feature films have grossed close to \$500m in worldwide box office.

The Allegiance Theater is a film and television production company built as a destination of trust and protection for artists and audiences to experience character and quality-driven storytelling through all mediums. Dubiecki's upcoming projects for the company include *Please Stand By* starring Dakota Fanning and Toni Collette, currently in post; *Veronica's Room*, written by Mark Bombback based on a play by Ira Levin (*Rosemary's Baby*) with TWC/Dimension; *A Head Full of Ghosts*, produced with Susan and Robert Downey Jr. for Focus Features; and *Gizelle's Bucket List*, financed by Oddlot. The Allegiance Theater recently acquired the rights to Gary Younge's new novel, *Another Day in the Death of America*, which they will produce alongside Double E and Yoruba Saxon Productions' David Oyelowo, who is also attached to star.

LARA ALAMEDDINE (Producer) is the founder and a partner, with Daniel Dubiecki, of The Allegiance Theater, a film and television production company built as destination of trust and protection for artists and audiences to experience character and quality-driven storytelling through all mediums.

Alameddine started her film career at the University of British Columbia film program. She started with a string of branded content short films for corporations such as Honda

and Atom Films. Over the course of the last ten years she has been working independently developing a slate of feature film and television series from original ideas, books, articles, and screenplays.

Alameddine's upcoming projects for The Allegiance Theater include *Please Stand By* starring Dakota Fanning and Toni Collette, currently in post; *Veronica's Room*, written by Mark Bomback, based on a play by Ira Levin (*Rosemary's Baby*) with TWC/Dimension; *A Head Full of Ghosts*, produced with Susan and Robert Downey Jr. for Focus Features; and *Gizelle's Bucket List*, financed by Oddlot. The Allegiance Theater recently acquired the rights to Gary Younge's new novel, *Another Day in the Death of America*, which they will produce alongside Double E and Yoruba Saxon Productions' David Oyelowo, who is also attached to star.

GRANT HESLOV (Producer) has been recognized for his work as a producer, writer, director and actor.

Together with George Clooney, he is a partner in Smokehouse Pictures.

A four-time Oscar® nominee, Heslov received his latest Academy Award® nod and a Best Picture win for producing the historical drama and thriller *Argo*. He also earned a Golden Globe, BAFTA Award and Producers Guild of America (PGA) Award, among many others.

Heslov previously earned an Oscar® nomination for Best Adapted Screenplay for the 2011 political drama *The Ides of March*, which he co-wrote with Clooney. In addition, Heslov received Golden Globe and BAFTA Award nominations for the screenplay, as well as a PGA Award nomination as one of the film's producers.

Heslov also earned dual Oscar® nominations, for Best Picture and Best Original Screenplay, for *Good Night, and Good Luck*, which he co-wrote with Clooney. For his

work on the film, Heslov also won the Writers Guild of America's Paul Selvin Award and the PGA's Stanley Kramer Award. Among the film's numerous honors, Heslov also garnered two BAFTA Award nominations, for both Picture and Original Screenplay; a Golden Globe nomination for Best Screenplay; an Independent Spirit Award nomination for Best Feature; and a Screen Actors Guild Award nomination as part of the ensemble cast.

In 2009, Heslov made his feature film directorial debut with *The Men Who Stare at Goats*, starring Clooney, Ewan McGregor, Jeff Bridges, and Kevin Spacey.

Heslov also co-wrote and produced *The Monuments Men*. Other producing credits include the Clooney directed *Leatherheads* and Anton Corbijn's thriller *The American*.

He also served as co-creator and executive producer on the HBO series "Unscripted," for which he directed half of the episodes, and a co-executive producer on "K Street," also for HBO.

Heslov is also known for his acting work in both film and television.

JAMIE LINDEN (Screenplay) wrote and co-produced the 2006 film *We Are Marshall*, starring Matthew McConaughey, as well as 2010's *Dear John*, starring Channing Tatum and Amanda Seyfried.

He also wrote and directed the 2012 film *10 Years*, starring Channing Tatum, Oscar Isaac, and Chris Pratt. Currently he is adapting *Carter Beats the Devil* for Warner Bros. and directors Phil Lord & Christopher Miller, and he is writing and attached to direct an adaptation of the novel *Noggin* for LionsGate Films.

Linden was born in Orlando, Florida, graduated from Florida State University, and lives in Los Angeles.

ALAN DIFIORE (Screenplay by / Story by) was born in Akron, Ohio, and grew up wanting to be a writer. While attending Akron University, he realized that in order to be a writer you needed to write what you know, so he hit the road. He did community organizing for Mexican American farmworkers and worked in a dog food factory, a fish plant, and various other fun jobs until one day when he was struck by a deadly cable on a log salvage boat stealing a log from a log boom, when he decided a guy could get killed before actually becoming a writer. So why not try just using your imagination instead? And he did.

Eventually, DiFiore began writing for television, and for the past 25 years he has garnered numerous accolades for screenwriting both in the U.S. and in Canada. In Canada, he has received five Gemini Awards (Canadian Emmys), three LEO Awards and five Writers Guild Awards. His major credits in Canada include his work over seven seasons as head writer on “DaVinci’s Inquest,” and his award winning movies-of-the-week, including the CBC’s “DaVinci’s City Hall” and CTV’s “The Life” and “Milgaard,” which won a total of eight Geminis including Best Drama. He was also Creator and Executive Producer for CTV’S acclaimed drama series “The Bridge.”

Among his U.S. credits, he has written for CBS’s “Ghost Whisperer” and “The Handler,” and for the past four years, he was a Co-Executive Producer on NBC’s “Grimm,” for which he received a Hugo Award nomination. Other TV credits include the miniseries “Vendetta,” which won the Donatella award.

Currently, DiFiore is working on a limited drama series for Phoenix Pictures and National Geographic based on the book The Long Road Home by Martha Raddatz.

DiFiore's feature film credits include *A Fork in the Road*, which he also co-wrote with Jim Kouf.

Alan DiFiore lives in Los Angeles.

JIM KOUF (Screenplay by / Story by) serves as executive producer and writer on NBC's acclaimed drama series "Grimm."

Kouf's first feature films, co-written with David Greenwalt, were *Class*, *American Dreamer* and *Secret Admirer*. He also wrote *The Hidden* under the pseudonym Bob Hunt. In 1984, Kouf made his directorial debut with *Miracles*, starring Tom Conti, Teri Garr and Christopher Lloyd.

In 1985, he moved to the Disney lot, where he began a partnership with Lynn Bigelow to form Kouf/Bigelow Productions. During that time, Kouf wrote and produced *Stakeout* and *Another Stakeout*. He also wrote and directed *Disorganized Crime* and co-wrote *Operation Dumbo Drop*.

Kouf/Bigelow Productions executive produced *Kalifornia* for Propaganda, starring Brad Pitt and Juliette Lewis; *Silent Fall* for Morgan Creek/Warner Bros., starring Richard Dreyfuss and Liv Tyler, and directed by Bruce Beresford; and *Con Air* for Touchstone, starring Nicolas Cage.

Kouf wrote and directed *Gang Related* starring Jim Belushi, Tupac Shakur, Dennis Quaid, Lela Rochon and James Earl Jones for Orion Pictures and MGM, released in 1997.

Kouf co-wrote *Rush Hour*, starring Jackie Chan and Chris Tucker for New Line in 1998, *Snow Dogs*, starring Cuba Gooding and James Coburn in 2002, and *Taxi*, starring Queen Latifah and Jimmy Fallon in 2004.

He has also worked in television, producing and writing for "Angel" and "The Handler."

In 2004, his last Disney release was *National Treasure*, starring Nicolas Cage, directed by Jon Turteltaub and produced by Jerry Bruckheimer. *National Treasure 2*, which is based on his characters, was released in 2007.

In 2007, Kouf co-wrote and directed the independent film *A Fork in the Road*, starring Jamie King, Silas Weir Mitchell, and Josh Cooke, co-produced with Lynn Kouf, Alan DiFiore, Paul Bernard and James Scura.

Kouf has also executive-produced and written for the series “Ghost Whisperer,” starring Jennifer Love Hewitt, during its first two seasons.

In 2011, Kouf also wrote a TV pilot for Fox Cable’s “Buck.”

KERRY ORENT (Executive Producer) produced the Academy Award®-nominated *Michael Clayton*, starring George Clooney and directed by Tony Gilroy. The film was nominated for Best Motion Picture of the Year (a nomination Orent shared with Sydney Pollack and Jennifer Fox), and Tilda Swinton won an Academy Award® for Best Supporting Actress. Other nominations for the film include Best Director (Tony Gilroy), Best Original Screenplay (Tony Gilroy), Best Actor (George Clooney), Best Supporting Actor (Tom Wilkinson) and Best Original Score (James Newton Howard). Orent went on to produce Gilroy’s *Duplicity*, starring Julia Roberts and Clive Owen.

Orent also executive produced *A Walk Among the Tombstones*, directed by Scott Frank and starring Liam Neeson; *A Most Violent Year*, directed by J.C. Chandor and starring Jessica Chastain and Oscar Issac; *Blood Ties*, directed by Guillaume Canet and starring Mila Kunis, Zoe Saldana, Marion Cotillard, Clive Owen, and Billy Crudup; and *Not Fade Away* directed by David Chase, starring John Magaro and James Gandolfini. Orent’s other film credits as executive producer include *Definitely, Maybe*, starring Ryan Reynolds, Rachel Weisz, Abigail Breslin and Kevin Kline; *Kate & Leopold*, starring Meg Ryan and Hugh Jackman, under the direction of James Mangold;

Rounders, starring Matt Damon and Edward Norton; Jonathan Glazer's *Birth*, starring Nicole Kidman; and Fred Schepisi's *It Runs in the Family*, starring Michael Douglas and Kirk Douglas. Additionally, Orent was a producer on James Gray's crime thriller *The Yards*, starring Mark Wahlberg, Joaquin Phoenix and Charlize Theron.

Orent also co-produced James Mangold's *Cop Land*, starring Sylvester Stallone, Robert De Niro, Harvey Keitel and Ray Liotta; David O. Russell's hilarious comedy *Flirting With Disaster*, starring Ben Stiller, Patricia Arquette, Alan Alda and Lily Tomlin; James Gray's feature directorial debut *Little Odessa*, starring Tim Roth and Edward Furlong; John Duigan's *The Journey of August King*; and Philip Haas' *The Music of Chance*.

From 2004 to 2011, Orent served as executive producer on FX's hit firefighter drama "Rescue Me," starring Denis Leary. In 2005, the show was honored by the Producers Guild of America with a Visionary Award, which acknowledges producers whose work demonstrates a unique or uplifting quality. Orent also produced the first season of Showtime's "The Affair," for which he won a Golden Globe.

Orent's other television producing credits include "Royal Pains" and the 2001-2002 ABC series "The Job," starring Denis Leary. Earlier in his career, Orent served as postproduction supervisor on films such as *The Pelican Brief*, *Reversal of Fortune*, *Peggy Sue Got Married* and *The Cotton Club*.

TIM CRANE (Executive Producer) – **BIO TO FOLLOW**

REGINA SCULLEY (Executive Producer) – **BIO TO FOLLOW**

BEN WAISBREN (Executive Producer) is Chairman and President of LSC Film Corporation, which co-finances major motion pictures with Sony Pictures Entertainment

Inc. He is also an attorney with the international law firm of Winston & Strawn, where he advises clients in the U.S. and Europe in the media & entertainment and finance sectors. His clients include independent production and distribution companies, private equity firms, hedge funds, investment banks and commercial banks.

Earlier in his career, Waisbren was a managing director and head of investment banking restructuring at Salomon Brothers in New York, following a legal career at a large Chicago law firm, Lord, Bissell & Brook, where he led a national bankruptcy litigation practice.

Prior to joining Winston & Strawn in early 2013, Mr. Waisbren was the President of Continental Entertainment Capital LP, a direct subsidiary of Citigroup, with operations in New York, Los Angeles and Paris. Before that, he was a managing director of a global hedge fund company, Stark Investments, where he was a co-portfolio manager in the fixed income and private equity areas, and responsible for investments in the feature film industry, and the formation of the firm's structured finance fund and a related, branded middle market leveraged lender, Freeport Financial.

Waisbren served as a member of the Board of Directors of France's Wild Bunch, S.A., a pan-European motion picture production, distribution and sales company, from 2005 until 2009, in connection with private equity investments that he managed.

He was Executive Producer of Warner Bros. Pictures' *300*; *Blood Diamond*; *V for Vendetta*; *Nancy Drew*; *The Good German*; *Poseidon*; and *The Assassination of Jesse James by the Coward Robert Ford*. In addition, he was Executive Producer of the following independent studio releases: *Cassandra's Dream*; *First Born*; *Next*; *Bangkok Dangerous*; and *Gardener of Eden*. For Sony Pictures Entertainment, he served as an executive producer of Columbia Pictures' *22 Jump Street*, *Sex Tape*, *The Equalizer*, *Chappie*, *Paul Blart: Mall Cop 2*, *Aloha*, *Pixels*, *Goosebumps*, *The Night Before*, *Concussion*, and *The 5th Wave*; TriStar Pictures' *Ricki and the Flash*, Sony Pictures Animation's *Hotel Transylvania 2*, and Screen Gems' *The Wedding Ringer*.

Academy Award®-nominated **MATTHEW LIBATIQUE, ASC** (Director of Photography) has forged a unique career over the past two decades. He began with the goal of becoming a music-video cinematographer because he was drawn to the potential of electronic image manipulation, but soon he was creating bold, innovative imagery for longer forms. Libatique has a long-standing professional relationship with director Darren Aronofsky, for whom the cinematographer scored an early breakthrough with *Pi*, a disturbing portrait shot in black-and-white 16mm. Libatique pushed the film emulsion to its limits and beyond to portray an unstable, deteriorating mind obsessed with numbers. *Pi* won the Directing Award at the Sundance Film Festival, and Libatique was honored with an Independent Spirit Award nomination for his work; Libatique's feature-film career was off and running.

Most recently, Libatique and Aronofsky worked together on *Noah*, their sixth collaboration. Libatique was nominated for an American Society of Cinematographers (ASC) Award and an Academy Award® for *Black Swan*, also directed by Aronofsky. *Black Swan* was shot in Super 16, which is rare for an Oscar® nominee in the cinematography category. For his work on *Black Swan*, Libatique also received BAFTA, Critics Choice and the Independent Spirit Award nominations, to name a few.

Libatique's other collaborations with Aronofsky include *Requiem for a Dream*, for which Libatique won the Independent Spirit Award for Best Cinematography, as well as nominations from the Boston Society of Film Critics and the Online Film Critics Society. Libatique also served as director of photography on Aronofsky's *The Fountain*; they had first worked together on the short film *Protozoa* in 1993.

Libatique has ongoing collaborations with several directors, including Spike Lee, for whom he photographed *Chi-Raq*, *Miracle at St. Anna*, *She Hate Me* and *Inside Man*; Joel Schumacher, on *Tigerland* and *Phone Booth*; and Jon Favreau, on *Iron Man*, *Iron Man 2* and *Cowboys & Aliens*.

Other feature-film credits include *Straight Outta Compton*, for F. Gary Gray; *Gothika*, for Mathieu Kassovitz; *Abandon*, for Stephen Gaghan; *Everything Is Illuminated*, for Liev Schreiber; *My Own Love Song*, for Olivier Dahan; and *Ruby Sparks*, for directors Jonathan Dayton and Valerie Faris. Upcoming projects include *The Circle*, for writer-director James Ponsoldt.

Libatique studied at the prestigious American Film Institute, where he earned an MFA in cinematography. In 1995, Libatique began his career as a cinematographer in the music-video industry. His work has appeared on MTV for artists such as The Cure, Usher, Death in Vegas, Erykah Badu, Incubus, Tupac Shakur, Moby, Snoop Dogg, Jay-Z and The Fray. Libatique earned a Music Video Production Association Award for Best Cinematography in 2002, for Matchbox Twenty's "Mad Season." Working on commercials and music-videos, he has combined forces with such talented directors as Stacy Wall, Floria Sigismondi, Dante Ariola, Brian Beletic, Phil Harder, Terry Richardson, Mark Pellington, Traktor, Kinka Usher, StyleWar and Noam Murro.

KEVIN THOMPSON (Production Designer) was honored with the Excellence in Production Design Award from the Art Directors Guild for his work for director Alejandro González Iñárritu on *Birdman*, which also won the Oscar® for Best Picture. Thompson was previously nominated by the Art Directors Guild for his work on *Michael Clayton*. His many films include work with such directors as Tony Gilroy, Marc Forster, Jason Reitman, David O. Russell, James Gray, and Michael Haneke.

His many other credits include *Little Odessa*, *Kids*, *Party Girl*, *Flirting with Disaster*, *The Proprietor*, *Kicked in the Head*, *Office Killer*, *Two Girls and a Guy*, *54*, *Down to You*, *The Yards*, *World Traveler*, *Igby Goes Down*, *Birth*, *Trust the Man*, *Stay*, *Stranger than Fiction*, *Funny Games*, *Duplicity*, *Did You Hear About the Morgans?*, *The Adjustment Bureau*, *Young Adult*, *The Bourne Legacy*, and *Trainwreck*. His current projects include *Okja* for director Joon Ho Bong and *The Girl on the Train* for director Tate Taylor.

MATT CHESSE ACE (Editor) – **BIO TO FOLLOW**

When **SUSAN LYALL** (Costume Designer) arrived in New York in the early 1980s to pursue a career in fashion design, it was her fascination with music, performance and art, which led into her current profession of developing characters and telling stories through costume. Lyall began her career in theatre with the esteemed Circle Repertory Company, eventually leading her into the then-fledgling New York independent film world.

Money Monster is the continuation of her 25-year collaboration with director Jodie Foster; she first worked with Foster in 1990 on *Little Man Tate*, followed by *Home for the Holidays* in 1994 and *The Beaver* in 2010. Lyall has also dressed Foster for Robert Schwentke's *Flight Plan* and Michael Apted's *Nell*.

Other esteemed directors with whom Lyall has worked include Steven Soderbergh, with whom she is currently working on HBO's "Mosaic," (*Side Effects, King of the Hill*), Jonathan Demme (*Rachel Getting Married, Line of Sight*) and David Mamet (*The Spanish Prisoner, State & Main*). Additional films with Michael Apted include *Thunderheart, Blink* and *Extreme Measures* and with Robert Schwentke, *RED* and *RIPD*.

DOMINIC LEWIS (Music) is a British-born film composer living in Los Angeles. Born into a family of talented, working musicians, Dominic was exposed to music from his very first days, and as such, music became an inherent and intrinsic part of his life from early childhood until today.

A multi-instrumentalist who began studying cello at age 3, Lewis spent his childhood and young adulthood singing and composing songs on the piano and guitar. In 2002, he gained entrance to the Royal Academy of Music in London where he received classical training in cello and music composition. While studying at the Academy, at only 22 years old, Lewis was given the opportunity to co-compose the score of his first feature film, *The Poet*, directed by *Ski-School's* Damien Lee.

Throughout his time at the Royal Academy, Lewis was mentored by Rupert Gregson-Williams, who was instantly impressed by his potential and engaged him to contribute both vocal performances and additional arrangements to scores such as *Bee Movie*, *Bedtime Stories* and *The Prisoner*.

Prior to leaving England for the United States, Lewis orchestrated and arranged for two classical albums, namely “Camilly Kerlake” and “The Priests,” and wrote the album for the “Lilly May Show.” Upon arrival to the US in 2009, Lewis joined John Powell, composing for the 2011 Oscar®-nominated *How to Train Your Dragon*.

The last four years have evolved at an even greater pace for Lewis, who has been working with some of Hollywood’s most acknowledged and revered composers, including, but not limited to Hans Zimmer, Ramin Djawadi, Henry Jackman and John Powell. He is now a resident composer at Zimmer’s renowned Santa Monica musical think-tank, Remote Control Productions.

His additional music credits to date include the films *How to Train Your Dragon*, *Gulliver’s Travels*, *Clash of the Titans*, *Rango*, *Rio*, *Kung Fu Panda 2*, *Puss in Boots*, *Man on a Ledge*, *Wreck-It Ralph*, *Red Dawn*, *X-Men: 1st Class*, *Sherlock Holmes: A Game of Shadows*, *G.I. Joe: Retaliation*, *Captain Phillips*, *This is the End*, *Captain America: The Winter Soldier*, *The Amazing Spider-Man 2*, *Big Hero 6*, *Kingsman: The Secret Service*, and *The Interview*, as well as multiple commercials.

In 2014 Lewis was nominated for an ANNIE Award for his original solo score for the 2013 film *Free Birds*. Recently, Lewis also composed the original score for the 2015 films *Spooks: The Greater Good*, and CBS Films' *The DUFF*; as well as a co-write with Henry Jackman for "The Man in the High Castle," a Ridley Scott produced TV pilot, just released on Amazon.

By all accounts Lewis has an innate understanding of the marriage of music and picture, an excellent understanding of musical theory, a solid orchestral background and is undoubtedly a young, versatile talent to watch in the future.

HENRY JACKMAN (Music Producer) has established himself as one of today's top composers by fusing his classical training and his experience as a successful record producer and creator of electronic music. His musical versatility ratcheted up the tension in Paul Greengrass' *Captain Phillips* (earning him a BAFTA nomination), super-powered such comic book hits as *X-Men: First Class* and *Captain America: Winter Soldier*, kicked ass in *Kingsman: The Secret Service* and *Kick-Ass*; breathed life into legendary animated characters like *Winnie the Pooh*, *Puss in Boots*, *Wreck-It Ralph*, and Oscar®-winner *Big Hero 6*. His most recent work can be heard in the sci-fi comedy *Pixels*, and the post-apocalyptic drama *The Fifth Wave* starring Chloë Grace Moretz. Upcoming for Jackman includes *Birth of a Nation* starring Armie Hammer and Gabrielle Union (which was featured at the 2016 Sundance Film Festival), and Marvel's highly anticipated film *Captain America: Civil War*.

His other diverse credits include the animated features *Monsters vs. Aliens* and *Turbo*, period drama *Henri 4*, family adventure *Gulliver's Travels* (starring Jack Black), crime thriller *Man on a Ledge*, horror fantasy *Abraham Lincoln: Vampire Hunter*, and the Seth Rogen / James Franco comedies *This is the End* and (the firestorm sensation) *The Interview*.

Jackman grew up in the southeast of England, where he began composing his first symphony at the age of six. He studied classical music at Oxford and sang in the St. Paul's Cathedral Choir—but simultaneously got involved in the underground rave scene and began producing popular electronica music and dance remixes, eventually working with artists such as Seal and The Art of Noise. In 2006 he caught the attention of film composers Hans Zimmer and John Powell, and began writing additional music for Zimmer and Powell on *Kung Fu Panda* and then for Zimmer on *The Dark Knight*, *The Da Vinci Code*, and *The Pirates of the Caribbean* films, which rapidly led to scoring blockbuster films on his own.