

THE COUNSELOR

Legendary filmmaker Ridley Scott and Pulitzer Prize winning author Cormac McCarthy (*No Country for Old Men*) have joined forces in the motion picture thriller *THE COUNSELOR*, starring Michael Fassbender, Penélope Cruz, Cameron Diaz, Javier Bardem, and Brad Pitt. McCarthy, making his screenwriting debut and Scott interweave the author's characteristic wit and dark humor with a nightmarish scenario, in which a respected lawyer's one-time dalliance with an illegal business deal spirals out of control.

Told with wit, and ultimately violence and pathos, *THE COUNSELOR* is a cautionary tale about mistakenly tempting fate. It is, says Cormac McCarthy "about people who get involved in something they should have stayed out of."

Once dubbed the "Shakespeare of the West," McCarthy's unforgettable characters have captivated the imaginations of millions of readers. While several of his novels – including *No Country for Old Men*, *The Road*, and *All The Pretty Horses* – have been turned into films, McCarthy surprised everyone when he turned in the screenplay for *THE COUNSELOR*. Its characters are remarkable, the circumstances disquieting, and McCarthy's wit and humor make the nightmare scenarios even darker.

McCarthy sold the script to producers Nick Wechsler, Steve Schwartz and Paula Mae Schwartz, the producing trio behind the adaptation of *The Road*. Shortly thereafter, Ridley Scott read the screenplay and wanted to make it his next film.

Scott began assembling his team of regular collaborators, including director of photography Dariusz Wolski (*Pirates Of The Caribbean*, *Alice In Wonderland*), reteaming with Scott following *Prometheus*, BAFTA-award winning production designer Arthur Max (*Prometheus*, *Se7en*, *Gladiator*), and Oscar® winning costume designer Janty Yates (*Prometheus*, *Gladiator*). *THE COUNSELOR* is Max's ninth collaboration with Scott, and Yates' eighth time working with the acclaimed filmmaker. Two-time Oscar winning editor Pietro Scalia, A.C.E (*Prometheus*, *JFK*)

teams with Scott for the seventh time. Mark Huffam (Prometheus, Mamma Mia!) and Michael Costigan (Robin Hood, Body of Lies) serve as the film's executive producers, along with McCarthy and Scott Free president Michael Schaefer.

"I know why I'm in it. Do you?"

- Reiner (Javier Bardem) to The Counselor (Michael Fassbender)

It all began with a morning cup of coffee.

Cormac McCarthy was in the midst of writing two novels, when he arose one day and thought he needed to take a break. But he wasn't thinking about a vacation; in fact, far from it.

He decided to write a screenplay.

Upon completing the first draft script, he sent it to producers Nick Wechsler, Steve Schwartz and Paula Mae Schwartz – who had produced the film *The Road*, based on McCarthy's acclaimed novel. "We were all fans of Cormac's writing, and thought *THE COUNSELOR* was pure Cormac: mesmerizing, powerful and unsettling," says Wechsler.

Indeed, *THE COUNSELOR* brings the same kind of power and narrative drive that characterize McCarthy's novels. "Some folks have called this film, *No Country for Old Men* on steroids," says producer Steve Schwartz. "I think there is some truth to that. All the classic Cormac themes are in *THE COUNSELOR*: a view that humanity is not intrinsically good...but people always have choices, and we often make the wrong choices. Choices have consequences, and you sometimes live and die with them. Thus, it's a cautionary tale."

After the producers learned that that legendary filmmaker Ridley Scott was interested in the material, they set up a meeting between Scott and the author/screenwriter. McCarthy remembers, "We chatted about the screenplay and shook hands. One day you're at home drinking coffee, and a few months later you're in Spain [where much of *THE COUNSELOR* was shot] with over 200 crew and actors."

The meeting between the two artists seemed almost fated. Scott had long admired McCarthy's work – he had read *Blood Meridian*, *All the Pretty Horses*, *No Country for Old Men*, and *The Road* – and he calls the author "the Great American Novelist." Scott had a similar reaction to McCarthy's screenplay for *THE*

COUNSELOR. “It reads like an exceptional short story or novella; it’s an emotional rollercoaster ride,” says Scott. “The script had situations and characters that were epic and an inevitability that something awful was going to happen to them – and that there was nothing they could do to stop it.”

Intermingled with the titular character’s inexorable path to disaster, is Cormac McCarthy-esque dark humor. “I think there’s humor in everything,” says Scott. “The characters are damaged goods; they’re attractive but they’ve all ducked and dived in their professions,” and that leads to unexpected moments of humor. Adds Steve Schwartz: “These characters could only have come from Cormac. And while they vary in the extent and color of their flaws, they are always fun to watch.”

Producer Paula Mae Schwartz notes that, “Cormac’s novels are known to have colorful dialogue. This talent is even more powerful on film, where we see and hear the characters driving the story forward through a wide range of emotions – from unspeakable violence to laugh-out-loud humor.”

“Have you been bad?”

- Laura (Penélope Cruz) to The Counselor (Michael Fassbender)

With Scott directing McCarthy’s original screenplay, THE COUNSELOR garnered significant industry attention, and the filmmakers began to assemble a dream cast. “It’s a great group of actors playing enticing characters you haven’t seen before on screen,” says Wechsler.

Michael Fassbender’s The Counselor – his given name is not revealed – is a lawyer who is tempted to enter a murky and dangerous world to make some quick cash. He soon learns that a single bad decision can have shocking and irreversible consequences. Although he receives many warnings about the potential dangers of getting involved in this deal, The Counselor’s arrogance won’t let him stop.

McCarthy describes The Counselor as a classical figure in tragedy. “He’s a decent man who gets up one morning and decides to do something wrong. And that’s all it takes. Some people can live hideous lives, do everything wrong, and die peacefully in their beds at age 102. The Counselor is not one of them.”

Fassbender was Scott’s sole choice for the role of The Counselor. Fassbender has shown himself to be as diverse an actor as he is authentic, from his breakthrough role in *Hunger* to more recent roles in *X-Men: First Class*, *Shame* and Scott’s 2012

blockbuster Prometheus. Fearless, cool, and charming, Fassbender can do it all – and he embraced the opportunity to reunite with Scott and bring to life McCarthy’s protagonist.

“It was so well written, sophisticated and balanced, and while there’s a lot of information there, Cormac had left enough space for an actor to fill it in,” says Fassbender. “It was just a masterful piece of work.”

He adds: “And I just love working with Ridley. It’s like a master class every day.”

Perhaps The Counselor’s greatest failing is his hubris. “He thinks he’s smarter than he is,” says Fassbender. “He is given enough opportunity to get out of the deal, yet he repeatedly says he’s all right, and he is obviously not all right. There’s a blind arrogance that drives him forward.”

The Counselor finds himself way out of his depth when an unplanned series of events lead to tragic consequences for both him and his fiancée, Laura (Penélope Cruz).

If there’s an innocent in this story, then it is Laura, a beautiful woman with whom The Counselor, says Fassbender, “has fallen profoundly in love.”

Cruz and Fassbender’s first scene together, which opens the film, conveys the depth of their feelings for one another, through an intimacy rarely depicted on screen. “There is spectacular heat in the characters’ relationship, and we experience that right away in that opening scene,” says Scott. “It’s the kind of intimacy that goes from zero to sixty in no time at all.”

Adds McCarthy: “I don’t know when was the last time I saw a film where two people I love, made love. It’s apparently a thing of the past. So I thought I would try and bring that back. The opening scene is graphic, and the two characters speak like adults.”

A less sexually-charged, though equally powerful scene between the two characters plays out in an emotional dinner, during which The Counselor proposes marriage to Laura. “I wanted that to be touching and real, and depict how much they need each other,” says Scott.

But their joyous engagement is marred by the dangerous world of which The Counselor has become a part. Laura is beautiful and naïve; she sees the best in everybody. Her intelligence and foresight – and her love for The Counselor – are no

match for his descent into the rabbit hole, and they both face tragic consequences if the deal he has made with unseen, powerful forces, goes south.

“Laura is what he prizes most,” says McCarthy. “What happens to them is unspeakable.”

“If you pursue this road that you’ve embarked upon, you’ll eventually come to moral decisions that will take you completely by surprise. Ones you didn’t see coming at all.”

- Reiner (Javier Bardem) to The Counselor

Cruz’s real-life husband, Javier Bardem plays Reiner, a larger-than-life nightclub owner who brings The Counselor into the shady deal. THE COUNSELOR marks Bardem’s return to a world envisioned by McCarthy, whose celebrated novel No Country for Old Men became an equally hailed motion picture, in which Bardem turned in an Oscar winning performance as the assassin Anton Chigurh.

Reiner straddles two worlds: the extravagant and decadent realm of a nightclub owner, and the brutal, lawless and merciless criminal underworld that is rapidly closing in on The Counselor, and on Reiner. Reiner appears to possess special insight into The Counselor’s increasingly dire circumstances, but he’s just as much a potential victim of a life he little understands.

Bardem found McCarthy’s script for THE COUNSELOR both intriguing and powerful, and relished being back in McCarthy terrain again. Says the actor: “It’s rare to find material where lengthy scenes of dialogue can evoke such powerful images. I was immediately hooked. I knew that for an actor this dialogue was a gift.”

“I used Cormac’s words to create my character, and the phrase that Reiner repeats constantly is ‘I don’t know.’ I wanted to have the look of somebody who’s in the dark. I also explored the idea that Reiner chose to ignore information or knowledge that might get in the way of an easy life.”

Strong female leads are a Scott hallmark and Cameron Diaz portrays one of the filmmaker’s toughest and darkest characters ever. Diaz brings a rich history of comedic and dramatic work to her portrayal of Malkina, Reiner’s malevolent girlfriend. She is a sociopath whose lack of empathy means she’s capable of anything. Malkina’s power stems from her relentless drive to take control and possess anything she believes she deserves. Whatever the consequences of her actions, she feels absolutely no remorse.

Diaz immediately responded to the script. “Malkina is a sociopath, and extremely smart. She is capable of anything. There is no humanity in Malkina. The two questions she’s always asking herself are: how can I get what I deserve? What do I have coming to me? Nothing else, no one else, is of any concern to her. Malkina is so powerful because she understands the consequences of her actions more than any other character.

“The only thing she wants is more [of everything],” adds Diaz. “Malkina is compelled to take the power of every man, devour it, and then break down every woman.”

“Malkina might remind you of Javier’s role [as Chigurh] in *No Country for Old Men*,” says McCarthy. “Neither character has a sense of humor; maybe that’s the hallmark of a psychopath. She smiles a few times, but it’s not a smile that will cheer you.”

Diaz, who shares most of her scenes with Bardem, describes the characters’ complicated relationship: “Malkina has found her sweet spot in Reiner. He is a man who will do anything for her, and of course, she had created that scenario. Inadvertently, he has allowed her to take control of his world, to insert herself amidst his business dealings and take what she believes she deserves. Worse still, she has a good time doing it. Ruining people’s lives is a sport for her. It makes her feel alive. Reiner desperately wants to make her happy but she will never be happy. He will always keep trying, which means she can get whatever she wants, however she wants it and just give him enough to keep coming back.”

“It’s a unique relationship,” Bardem elaborates. “Reiner has reached a point in his life where he believes he has control over everything, and everyone. And then he finds Malkina, who begins to take control over his life. And while that’s exciting for Reiner, it also scares him.”

“The point is, Counselor, you may think there are things that these people would simply be incapable of. There are not.”

- Westray (Brad Pitt)

Brad Pitt’s character of Westray isn’t malevolent like Malkina, though he certainly has a dark side. Westray is a philosophizing and shady middleman whose warnings to *The Counselor* about the dangers of a world he seeks to enter go

unheeded. Handsome, charming and witty, Westray is an unapologetic womanizer, which threatens to lead to his demise.

“We don’t know quite what Westray does, apart from the fact he’s connection to the cartel with which The Counselor has made his deal,” says Scott. But whatever his motives and allegiances, Westray is nothing if not stylish. “We dressed him like country music legend Hank Williams,” with a cowboy jacket, padded shoulders, cowboy hat and boots, adds the director. “Westray is a bit of a dandy.”

“Westray is a cool character, and Brad plays him with enormous amounts of clever, dark wit,” adds Wechsler.

Re-teaming with Ridley Scott, who launched his career in *Thelma & Louise*, Pitt brings unbridled charisma to a quirky and unforgettable character. The chance to reunite with Scott and work with a script from a writer he’s long admired was irresistible. “I’m a Cormac McCarthy fan – I mean, I’ve read every word the guy’s published and most of the books more than once. So *THE COUNSELOR* was a chance to do something of his and also to work with Ridley again. Ridley gave me my first break into the big leagues.”

THE COUNSELOR’s supporting cast is no less exceptional, and includes Bruno Ganz, Rosie Perez, Dean Norris, Natalie Dormer, Goran Visnjic, and Rubén Blades.

Following two weeks of rehearsals at London’s Shepperton Studios, *THE COUNSELOR* began an eight-week shoot on location in the United Kingdom and Spain.

Production designer Arthur Max appreciated the density of McCarthy’s prose, which paralleled not only Scott’s style of direction, but also the director’s vision. He says: “Cormac’s definition of the place, and the way he brings it to life is precise and definite. The landscape is incredibly beautiful and seductive. There’s cowboy garb and pickup trucks intermingled with Bentleys and Art Deco furniture. It’s another take on a world everybody thought they knew.”

Max and his team were challenged by the fact that *THE COUNSELOR* shot in London during the same summer that saw the busy capital city host the 2012 Olympic Games, as well as the Diamond Jubilee celebrations.

The production shot at more than 25 practical locations in East London and the Home Counties, which Max and his team turned into U.S. and Mexican locales.

A duplex apartment in Clerkenwell, a trendy, progressive neighborhood in East London served as The Counselor's El Paso, Texas condo. The décor reflects a sophisticated understanding of design, and of a person who indulges himself in collecting icons of culture with a great deal of care and consideration. The home is not especially typical of a Texan lawyer, but The Counselor is far from typical. Says Max: "We know he's a breakaway personality. The Counselor wants to shower the woman he loves with riches beyond avarice, and he even travels around the world to find the best diamond for her engagement ring. This is not a clichéd world of greed and corruption. It's more idiosyncratic and credible."

Together with set decorator Sonja Klaus, Max worked off the premise that The Counselor was not just an ordinary lawyer who had accrued some serious debts. "I think there's something more basic to his personality leading to a need to indulge in a lifestyle that's completely beyond anything around him," says Max. "His environment needed to reflect a certain degree of sophistication and elegance and that his choices have been carefully made."

Skywood House, a piece of pure glass geometry complete with artificial lake and black swimming pool, tucked away in four acres of woodland about 40 minutes outside of London, served as Reiner's home. Reiner is a man of wealth and taste, who would not, says Max, see his home as a "knotty pine paneled house with cows' heads and longhorns hanging on the way."

"Ridley's vision of the Southwest avoided the clichés of Western towns of the old frontier and the familiar touchstones we've seen many times before," Max continues. "Ridley reimagined the Southwest the way he thought it ought to have been. Cormac was a great arbiter of how far we could go with that and when we'd gone too far."

As The Counselor's world implodes, his environment becomes more alienating. Says Max: "When someone is surrounded by forces that are so great, so dark, and threatening, people disappear around you and the streets of most cities become like barren canyon landscapes. You don't see anybody and you're not aware of normal life round you. That's how we positioned The Counselor."

Filming began at Heathrow Airport, for a scene of Westray's arrival in London. Brad Pitt, magnificent in tailored suit and Stetson, drew a great deal of attention from the public, as did sightings of Fassbender and Pitt at the Sheraton Hotel, Heathrow.

The actors were next seen together in the Hoxton Bar and Grill, in fashionable East London, which doubled as a Texan bar for the scene in which Westray warns The Counselor of the downside of the deal.

Other sites in London that Max and his team transformed into Texan spaces included Ministry of Sound, the legendary nightclub in the city's Elephant & Castle, and McQueen, a restaurant bar inspired by the late Steve McQueen – the 'King of Cool' – in trendy Shoreditch. These locations doubled as Reiner's new nightclub, and Reiner's private club, where Reiner shares with The Counselor intimate details of his relationship with Malkina.

To capture the sun-ravaged borderland that straddles Texas and Mexico, the unit relocated to northern Spain, specifically to Bardenas, a Natural Park of wild beauty. The filmmakers were warned against shooting there, due to the frequent storms in the area. "However," says Max "Ridley has a fortuitous track record with weather so I ignored the warnings! The light there was just so breathtaking."

They were also warned off the location because of its proximity to the military base situated there, and the regular firing practice, which would interfere with the sound. But the sun shone on THE COUNSELOR and the production worked amicably with the Air Force, using its barbed wire fencing, electric barrier gates, floodlights and watchtowers to create part of the film's biggest set piece, the US/Mexican border crossing. The build was so convincing that the military base has applied to keep it standing as an additional controlled area for their use.

Also facing formidable challenges was costume designer Janty Yates, who savored the process of building character through costume. "It is wonderful to see an actor develop their character knowing how they will present themselves. Dressing our cast was like a gourmet meal for the costume department, and fortunately Ridley did not want us to underplay their looks, but to really go for it."

Michael Fassbender, as The Counselor, wears Armani in a look that is sharp and crisp, in suits or in casual wear. Says Yates: "Michael wears suits beautifully. He really knows how to work them." As The Counselor's world unravels, Yates says 'He wouldn't ever change his clothes he was too desperate to find his love to think about that so it was just a question of slowly destroying his look and crispness.'

Dressing Javier Bardem, probably the most extreme of the characters in terms of garb, was great fun for the costume department. Wearing Versace for the majority of the scenes, including vintage Gianni Versace shirts from the designer's archives,

Yates dressed Bardem in bold and bright flamboyant colors, matched with different sunglasses for each outfit. Yates used the questionable taste of billionaires holidaying in Saint-Tropez as her reference for the character.

Working closely with Cameron Diaz on her look for Malkina, Yates says: “Cameron knows every design house, everything about costume, and helped immensely in defining Malkina’s look.” Diaz is dressed entirely by Paula Thomas, Thomas Wylde, a design house launched in 2006, and now housed in 183 boutiques and stores around the world. Diaz fell in love with the clothes, both sophisticated and empowering, so much she joked she needed more scenes in order to be able to wear it all. Yates describes her look: “It’s out there! It’s slightly Goth, very sexy, fabulous and the way Cameron wears it completely gives it the ‘wow factor.’”

Sharing a considerable amount of screen time with a pair of cheetahs, Diaz wore a cheetah tattoo on her back and explains the link: “It’s the purity of the hunter in the cheetah she responds to and indeed loves. The tattoo symbolizes her adoration and admiration for the cheetah because she feels such a kinship she is literally assuming their skin – the skin of the hunter because that’s who she is.”

Less exotic but no less impressive, Penélope Cruz’s Laura wears Armani. Cruz wanted a business look that would also look soft and vulnerable. “Armani’s cut is timeless, but superb,” says Yates. “It gave Penélope a very elegant, yet efficient look, but was soft enough to work with her very beautiful and feminine look.”

For Westray, Scott’s inspiration was music legend Hank Williams’ and western movie star Gene Autry’s beautiful tailored cowboy suits of the 1950s and 60s with yokes, jetted pockets Stetsons, Navajo jewelry, and lizard and crocodile boots. “It was a lot of fun, and Brad loved it too. We worked with Armani, Versace and Louboutin to create his looks,” explains Yates.

After production wrapped in October, the cast took time to reflect on the experience of making *THE COUNSELOR*, and specifically working with its esteemed director. Says Fassbender: “Ridley gives very clear, simple yet imaginative notes. He’s very mischievous and very playful, so you have the freedom to collaborate.” Adds Cameron Diaz: “Ridley is a masterful director. The confidence he has as a filmmaker, because he has so much experience and because he is such a visual genius, imbues us with confidence. And he is such a great collaborator. He is always asking questions, rather than telling you. He is so respectful of what you want

and your participation in creating that character and this world. He provides a very clear route to where he wants you to go.”

ABOUT THE CAST

Born in Germany, and raised in Killarney, Ireland, **MICHAEL FASSBENDER** (The Counselor) is a graduate of London’s prestigious Drama Centre. His breakthrough role came when he was cast in the epic Steven Spielberg/Tom Hanks production, Band of Brothers. His big screen debut came with Zack Snyder’s hugely successful 300, and offers for other film roles swiftly followed.

Fassbender’s performance as Bobby Sands in Steve McQueen’s Hunger won critical acclaim and, following the film’s Caméra d’Or winning premiere as Cannes in 2008, Fassbender scooped up numerous international festival awards including the British Independent Film Award (BIFA) and Irish Film & Television Award (IFTA) for Best Actor; a London Film Critics Circle Award; and Best Actor honors from the 2008 Stockholm and Chicago International Film Festivals. He was honored at the latter festival the following year as Best Supporting Actor for his performance in Andrea Arnold’s Fish Tank. The portrayal brought Fassbender BIFA and IFTA nominations as well as his second London Film Critics Award. He was also an IFTA nominee for his performance in Marc Munden’s mini-series The Devil’s Whore.

Fassbender went onto work with Quentin Tarantino in Inglourious Basterds opposite Brad Pitt and Diane Kruger. Other credits include Francois Ozon’s Angel, Joel Schumacher’s Town Creek, James Watkin’s Eden Lake, Neil Marshall’s Centurion, and Jimmy Hayward’s Jonah Hex.

In 2011, Fassbender was seen as the young Magneto opposite James McAvoy’s Professor X in Matthew Vaughn’s X-Men First Class, a role he is reprising in Bryan Singer’s X-Men: Days of Future Past, which is in post-production. He was also seen as Carl Jung opposite Viggo Mortensen’s Sigmund Freud in David Cronenberg’s A Dangerous Method and as Edward Rochester opposite Miz Wasikowska in Cary Fukunaga’s Jane Eyre.

Fassbender reteamed with Hunger director Steve McQueen in Shame, which won Fassbender the Volpi Cup for Best Actor at the 2011 Venice Film Festival, the Irish Film & Television Award for Best Actor, a BAFTA nomination for Best Actor, a Golden Globe® nomination for Best Actor, as well as a seven minute standing ovation at the Toronto Film Festival.

Fassbender was the recipient of the Evening Standard British Film Award for Best Actor for *Jane Eyre* and *Shame*, the London Critics Circle Film Award for Best Actor for *Shame* and *A Dangerous Method*, the Los Angeles Film Critics Association Award for Best Actor for *X-Men: First Class*, *Jane Eyre*, *A Dangerous Method*, and *Shame*, and the National Board of Review's Spotlight Award for *A Dangerous Method*, *X-Men: First Class*, *Jane Eyre* and *Shame*. He also took the Empire Hero Award at the Empire Awards.

In 2012, Fassbender was seen as the android David in Ridley Scott's science fiction epic *Prometheus*, and starred in the Untitled Terrence Malick Project, a story about two intersecting love triangles set against Austin's vibrant and colorful music scene, due for release in 2013. Fassbender also reteamed with Steve McQueen to make *12 Years a Slave*, and stars in the upcoming film *Frank*, a comedy about a young wannabe musician, who discovers he's bitten off more than he can chew when he joins an eccentric pop band led by the mysterious and enigmatic Frank, played by Fassbender.

Academy Award® winner **PENÉLOPE CRUZ** (Laura) has proven herself to be one of the most versatile, young actresses by playing a variety of compelling characters, and most recently becoming the first actress from Spain to be nominated and win an Oscar.

First introduced to American audiences in the Spanish films *Jamon*, *Jamon* and *Belle Epoque*, she starred in her first English language film, *The Hi-Lo Country* for director Stephen Frears opposite Woody Harrelson, Patricia Arquette and Billy Crudup. In 1999, Cruz won the Best Actress award at the 13th Annual Goya Awards given by the Spanish Academy of Motion Pictures Arts and Sciences for her role in Fernando Trueba's *The Girl of Your Dreams*.

Confirming her status as Spain's hottest international actress, Cruz landed a series of coveted roles. She appeared in Billy Bob Thornton's *All the Pretty Horses*, Fina Torres' *Woman on Top*, Alejandro Amenabar's *Open Your Eyes*, Maria Ripoli's *Twice Upon a Yesterday* and Nick Hamm's *Talk of Angels*. Additionally, Cruz co--starred in Pedro Almodóvar's *Live Flesh* and critically acclaimed *All About My Mother*, which was awarded the Golden Globe and Oscar for Best Foreign Film.

Next up for Cruz was a role opposite Johnny Depp in *Blow* for director Ted Demme and Captain Corelli's *Mandolin* opposite Nicolas Cage. After that, Cruz

starred opposite Tom Cruise in Cameron Crowe's erotic thriller *Vanilla Sky*. She then tackled *Masked & Anonymous*, *Fan Fan la Tulipe*, which opened the 2003 Cannes Film Festival, and *Don't Tempt Me*. Cruz received rave reviews for her performance in *Don't Move (Non ti Muovere)* in which she was honored with a David Di Donatello Award (Italian Oscar) and European Film Award for Best Actress.

To add to her already diverse choice of film credits, Cruz starred in films including *Gothika*, *Head in the Clouds*, *Noel* and *Chromophobia*. Cruz starred with Matthew McConaughey and William H. Macy in the action packed film *Sahara*.

In 2006, Cruz starred in *Volver*, which again teamed her with director and dear friend Pedro Almodóvar. Critically acclaimed for her role as Raimunda, she won the Best Actress awards at the European Film Awards, the Spanish Goya Awards, the Cannes Film Festival, and received both Golden Globe and Oscar nominations.

Cruz's recent credits include *Elegy* opposite Ben Kingsley and Woody Allen's *Vicky Cristina Barcelona* opposite Javier Bardem and Scarlet Johansson. Cruz won an Oscar, a BAFTA, a New York Film Critics Circle and a National Board of Review award for Best Supporting Actress for her performance in *Vicky Cristina Barcelona*.

In 2009, Cruz and Almodóvar were back in action for the fourth time with *Broken Embraces*, for which she received critical acclaim for her portrayal of Lena. Also that year, she teamed up with director Rob Marshall for the first time, and starred alongside Daniel Day Lewis, Nicole Kidman and Marion Cotillard, in the film version of the musical *Nine*. Her standout portrayal of Carla garnered Screen Actors Guild®, Golden Globe® and Academy Award nominations. Her third Oscar nomination made history as it marked only the third time in Oscar history where the winner of the Academy Award for Best Supporting Actress was nominated for the same award again in the following year.

In 2010, Cruz appeared in *Sex and the City 2*, and in 2011 reteamed with director Rob Marshall for *Pirates of the Caribbean: On Stranger Tides*, opposite Johnny Depp. The following year, she appeared in Woody Allen's *To Rome with Love*, and then starred in Pedro Almodóvar's *I'm So Excited* opposite Antonio Banderas.

CAMERON DIAZ (Malkina) made her feature film debut at age 21, captivating moviegoers as femme fatale Tina Carlisle in *The Mask*. She has since starred in more films that have grossed more than \$100 million internationally than

any other actress. She went on to star in such independent films as *The Last Supper*, *Feeling Minnesota*, opposite Keanu Reeves and Edward Burns' *She's the One*.

In 1996, Cameron was named ShoWest's Female Star of Tomorrow by the National Association of Theatre Owners, and she starred opposite Julia Roberts, Dermot Mulroney and Rupert Everett in *My Best Friend's Wedding*, which became one of the biggest hits of that year. In Danny Boyle's *A Life Less Ordinary*, Cameron starred opposite Ewan McGregor, before taking on the title role of the blockbuster comedy *There's Something About Mary*. Following writer/director Peter Berg's dark comedy, *Very Bad Things*, Cameron received critical raves for her performance in Spike Jonze's *Being John Malkovich*, opposite John Cusack, Catherine Keener and John Malkovich, and was nominated for a Golden Globe, the Screen Actors Guild Award and the British Academy of Film (BAFTA) Award.

Her career continued to soar with Sony's film version of the iconic television series, *Charlie's Angels*, opposite Drew Barrymore, Lucy Liu and Bill Murray. The film broke domestic box-office records and the sequel, *Charlie's Angels: Full Throttle*, was released in 2003 and grossed over \$250 million worldwide. Cameron provided the voice of Princess Fiona in DreamWorks' worldwide animated hit *Shrek* and its three sequels, which together have grossed over \$3 billion worldwide.

Cameron co-starred in Cameron Crowe's *Vanilla Sky*, with Tom Cruise and Penélope Cruz, earning nominations for the Golden Globe Award, an AFI Award and a SAG Award™, in addition to being selected as Best Supporting Actress by the Boston Society of Film Critics and the Chicago Film Critics Association. She starred in the sexy comedy, *The Sweetest Thing*, with Christina Applegate and Selma Blair and was nominated for a Golden Globe for her performance in Martin Scorsese's Academy Award-nominated *Gangs of New York*, with Leonardo DiCaprio, Daniel Day-Lewis and Liam Neeson.

Her films also include *In Her Shoes*, opposite Toni Collette and Shirley MacLaine for director Curtis Hansen; *The Holiday*, opposite Jude Law, Kate Winslet and Jack Black; *What Happens in Vegas*, opposite Ashton Kutcher; *My Sister's Keeper*, directed by Nick Cassavetes and the sci-fi thriller *The Box*. She reunited with Cruise in 2010 for the action-packed *Knight and Day*, which grossed over \$260 million worldwide. In 2011, she appeared in another worldwide box office hit, Michel Gondry's *The Green Hornet* with Seth Rogen, which brought in over \$227 million worldwide. Cameron would dominate the box office once again with the dark

comedy *Bad Teacher*, directed by Jake Kasdan, her 17th movie to cross the \$100 million mark worldwide. She appeared in the ensemble comedy, *What to Expect When You Are Expecting* and starred opposite Colin Firth and Alan Rickman in the Coen Brothers' remake of the crime caper *Gambit*.

Upcoming projects include *The Other Woman* and *Sex Tape*, a comedy that will reunite her with her *Bad Teacher* director Jake Kasdan and co-star Jason Segel.

Over the course of 2004 and early 2005, Cameron took on a worldwide adventure with MTV for a 10-episode series, entitled *Trippin*. In early 2014, she will add author to her list of accomplishments with the publication of *The Body Book*, offering health and wellness advice and inspiration for young women, addressing fitness, nutrition and well-being.

Cameron is currently the international Brand Ambassador for TAG Heuer's Link Lady collection of timepieces. Her partnership with the company also serves to benefit and raise awareness for programs that empower women.

As Spain's most internationally acclaimed actor, **JAVIER BARDEM** (Reiner) has captivated audiences worldwide with his diverse performances. In 2008, Bardem received the Academy Award for Best Supporting Actor for his chilling portrayal of sociopath killer, Anton Chigurh, in Joel and Ethan Coen's *No Country for Old Men*. The performance garnered a Golden Globe Award, a Screen Actors Guild Award, a BAFTA, and countless film critic awards and nominations.

Bardem starred in the James Bond installment, *Skyfall*, as the villain opposite Daniel Craig, Judi Dench, Ralph Fiennes and Albert Finney, directed by Sam Mendes. For his work in the film, Bardem was nominated for the BAFTA for Best Supporting Actor, the Screen Actors Guild Award for Outstanding Performance by a Male Actor in a Supporting Role, and the London Critics Circle Film Award for Supporting Actor of the Year.

Bardem starred in Terrence Malick's film, *To the Wonder*, featuring an all-star ensemble that includes Ben Affleck, Rachel McAdams, Michael Sheen and Rachel Weisz. The film follows the story of a romantic drama centered on a man who reconnects with a woman from his hometown after his marriage to a European woman falls apart.

Bardem co-produced and starred in *Sons of the Clouds: The Last Colony*, a film documenting how the colonization of the Western Sahara has left nearly 200,000

people living in refugee camps. In October 2011, Bardem and his co-producer Alvaro Longoria, the film's director, addressed the United Nations General Assembly's decolonization committee, urging the delegates to end human rights abuses in the region. The film premiered at the 62nd annual Berlin International Film Festival in January and has since been acquired by Canal Plus in Bardem's native Spain.

Bardem was awarded the Best Actor prize at the 2010 Cannes Film Festival for his performance in Alejandro Innaritu's *Biutiful*. This performance also earned him his third Academy Award nomination. Bardem received his first Academy Award nomination for his portrayal of the Cuban poet and dissident Reinaldo Arenas, in Julian Schnabel's *Before Night Falls*. He was named Best Actor at the Venice Film Festival, received Best Actor honors from the National Society of Film Critics, the Independent Spirit Awards, the National Board of Review, and received a Golden Globe nomination for this role.

Bardem won the Best Actor Award at the Venice Film Festival for his performance in Alejandro Amenábar's film *The Sea Inside*, making him only the second actor to win the award twice. He also won a Goya Award and received a Golden Globe nomination for this role. Bardem has won The Goya Award, Spain's equivalent of the Oscar, five times and has received a total of eight nominations.

Other notable film credits include Sony's *Eat, Pray, Love*, opposite Julia Roberts; Woody Allen's *Vicky Cristina Barcelona* where he was once again nominated for a Golden Globe and Independent Spirit Award; John Malkovich's directorial debut *The Dancer Upstairs*; Fernando León de Aranoa's *Mondays In The Sun*, which was named best film at the San Sebastian film festival; Michael Mann's *Collateral*; Mike Newell's *Love In The Time of Cholera*; and Milos Forman's film *Goya's Ghosts* opposite Natalie Portman.

Additional other film credits include Luna's *Golden Balls*, *Dias Contados*, for which he won Best Actor at the San Sebastian Film Festival, *Mouth to Mouth*, *Ecstasy*, *Dance with the Devil*, *Washington Wolves*, *Second Skin*, *High Heels*, *Live Flesh*, and *Jamon Jamon*.

BRAD PITT (Westray), one of today's strongest and most versatile film actors, is also a successful film producer with his company Plan B Entertainment.

Pitt can most recently be seen in *World War Z* directed by Marc Forster and produced by Pitt's Plan B for Paramount. Pitt stars in this action adventure. Next

comes Steve McQueen's 12 Years a Slave, a film Pitt also produced with his company Plan B.

Last year, Pitt reteamed with Andrew Dominik for *Killing Them Softly*. This is the second time Pitt has starred and produced a Dominik film, the first being *The Assassination of Jesse James by the Coward Robert Ford*, for which he was named Best Actor at the Venice Film Festival.

In 2011, Brad gave two of his most complex and nuanced performances in Bennett Miller's *Moneyball* and Terrence Malick's *Tree of Life*, films Pitt also produced. Brad won the New York Film Critics Circle Award and the National Society of Film Critics Award for both roles. Additionally, Brad was nominated for a Screen Actors Guild, Golden Globe Award, BAFTA Award, and an Academy Award for his work in *Moneyball*. The movie also received an Academy Award Best Picture nomination. *Tree of Life* won the Palme d'Or at the Cannes Film Festival and was nominated for Best Picture at the Academy Awards as well.

In previous years, Brad was an Academy Award nominee for his performance in David Fincher's *The Curious Case of Benjamin Button* and Terry Gilliam's *Twelve Monkeys*, for which he won a Golden Globe Award. He was also a Golden Globe Award nominee for his performances in Edward Zwick's *Legends of the Fall* and Alejandro González Iñárritu's *Babel*.

In 2009, Pitt starred in Quentin Tarantino's *Inglourious Basterds* as Lt. Aldo Raine; and appeared in Joel and Ethan Coen's comedy thriller *Burn After Reading*. He also appeared in Steven Soderbergh's hits *Ocean's Eleven*, *Ocean's Twelve* and *Ocean's Thirteen*.

It was Pitt's role in Ridley Scott's Academy Award-winning *Thelma and Louise* that first brought him national attention. He soon went on to star in Robert Redford's Academy Award-winning *A River Runs Through It*, Dominic Sena's *Kalifornia* and Tony Scott's *True Romance*. Pitt also received critical acclaim for his performances in the two David Fincher films: *Se7en* and *Fight Club*. His films include Doug Liman's *Mr. and Mrs. Smith*, which was one of 2005's biggest hits and Guy Ritchie's *Snatch*.

Pitt's Plan B Entertainment develops and produces both film and television projects. Plan B has thus far produced such films as Martin Scorsese's *The Departed*, Michael Winterbottom's *A Mighty Heart*, Robert Schwentke's *Time Traveller's Wife*, Rebecca Miller's *The Private Lives of Pippa Lee*, Tim Burton's *Charlie and the*

Chocolate Factory, Ryan Murphy's *Running with Scissors*, Wolfgang Petersen's *Troy*, Ryan Murphy's *Eat Pray Love*, and Matthew Vaughn's *Kickass*. The company is currently in post-production on Rupert Goold's *True Story* starring James Franco and Jonah Hill.

RIDLEY SCOTT (Director, Producer) has been honored with three Academy Award) nominations for Best Director. He earned his latest Oscar nod in 2002 for his work on *Black Hawk Down*, for which he also received a Directors Guild of America (DGA) Award nomination. The year before, Scott received Oscar, Golden Globe, BAFTA and DGA award nominations for Best Director for the epic *Gladiator*. The film also won the Oscar, Golden Globe, and BAFTA Awards for Best Picture, in addition to being named Best Picture by numerous critics groups. Scott earned his first Academy Award nomination, as well as his first DGA Award nomination, for his work on the groundbreaking 1991 drama *Thelma & Louise*, starring Susan Sarandon and Geena Davis, who were both Oscar nominated for their performances in the film.

Scott garnered another Golden Globe nomination for Best Director for the true-life drama *American Gangster*, starring Denzel Washington and Russell Crowe. Scott also received a BAFTA nomination for Best Film as a producer on the film. He recently directed and produced the science fiction epic *Prometheus*, starring Michael Fassbender, Noomi Rapace and Charlize Theron; *Robin Hood*, starring Russell Crowe and Cate Blanchett; *Body Of Lies*, again starring Russell Crowe and Leonardo DiCaprio; *A Good Year*, starring Russell Crowe and Albert Finney; the epic *Kingdom Of Heaven*, with an ensemble cast led by Orlando Bloom and Jeremy Irons; and *Matchstick Men*, starring Nicolas Cage and Sam Rockwell.

Upcoming is the epic film *Exodus*, starring Christian Bale as Moses. The film begins production this fall for a holiday 2014 release from 20th Century Fox.

A graduate of London's prestigious Royal Academy of Art, Scott later began his directing career at the BBC, working on some of the network's popular television programmes, as well as commercials. After three years, he formed his own company, RSA, which soon became one of the most successful commercial production houses in Europe, later adding offices in New York and Los Angeles. RSA still maintains a high profile in the global marketplace, representing many noted directors in film and commercial arenas. Over the years, Scott has directed more than 2,000 commercials, most notably the provocative *Share The Fantasy* ad for Chanel No 5, and his

Orwellian Apple Computer spot, which whilst aired only once during the 1984 Super Bowl, remains an advertising benchmark. The latter was recently hailed by Advertising Age as the best commercial of the last 50 years. Scott's commercial work has also collected numerous awards at many film festivals, including the Venice and Cannes film festivals.

In 1977, Scott made his feature film directorial debut with *The Duellists*, for which he won the Best First Film Award at the Cannes Film Festival. He followed that with the blockbuster science-fiction thriller *Alien*, which launched a very successful franchise and catapulted Sigourney Weaver to stardom. In 1982, Scott directed the landmark film *Blade Runner*, starring Harrison Ford. Considered a science-fiction classic, the futuristic thriller was added to the US Library of Congress' National Film Registry in 1993, and a director's cut of *Blade Runner* was released to renewed acclaim in 1993 and again in 2007.

Scott's additional film directing credits include *Legend*, starring Tom Cruise; *Someone To Watch Over Me*; *Black Rain*, starring Michael Douglas and Andy Garcia; *1492: Conquest of Paradise*; *White Squall*, starring Jeff Bridges; *GI Jane*, starring Demi Moore and Viggo Mortensen; and the very successful *Hannibal*, starring Anthony Hopkins and Julianne Moore.

In 1995, Scott and his younger brother and fellow filmmaker, Tony Scott, formed Scott Free Productions. The company has since produced a wide range of film and television projects, including a number of films helmed by Ridley or Tony Scott. Under the Scott Free banner, Ridley Scott has produced or executive produced such features as *Clay Pigeons*, starring Vince Vaughn and Joaquin Phoenix; *Where The Money Is*, starring Paul Newman; *Tristan + Isolde*, starring James Franco and Sophia Myles; Curtis Hanson's *In Her Shoes* with Cameron Diaz, the award winning Western *The Assassination of Jesse James by the Coward Robert Ford*, starring Brad Pitt and Casey Affleck; the *A-Team*, starring Liam Neeson and Bradley Cooper; and *The Grey*, starring Liam Neeson. *Before I Go To Sleep*, directed by Rowan Joffe, starring Nicole Kidman, and *Reykjavik*, directed by Mike Newell, starring Michael Douglas and Christophe Waltz, will shoot this year. Ridley Scott also executive produced *Life In A Day*, a documentary shot by filmmakers all over the world, which serves as a time capsule to show future generations what it was like to be alive on the 24 July 2010.

For television, Scott Free currently produce the Golden Globe nominated hit series' *The Good Wife*, and produced *The Pillars of the Earth*, as well as *Numb3rs*, which aired in 2010 and 2005-2010, respectively. Ridley Scott has also served as an executive producer on several of the company's long-form projects, including the A&E miniseries *The Andromeda Strain*, based on the book by Michael Crichton; the TNT miniseries *The Company*; and Golden Globe award-winning HBO movies *RKO 281*, starring Live Schreiber as Orson Welles, *The Gathering Storm*, starring Albert Finney and Vanessa Redgrave under the direction of Richard Loncraine, and Thaddeus O'Sullivan's *Into The Storm*. Ridley Scott is currently in pre-production with *The Vatican*, a television pilot for Sony Pictures Television, which explores the relationships and rivalries, in addition to the mysteries and miracles behind the Catholic Church, which Scott will direct, as well as executive produce.

In 2003, Scott was awarded a knighthood from the Order of the British Empire in recognition of his contribution to the arts.

CORMAC McCARTHY (Writer/Executive Producer) was born in Rhode Island. He attended the University of Tennessee in the early 1950s, and joined the US Air Force, serving four years, two of them stationed in Alaska. McCarthy then returned to the university, where he published in the student literacy magazine and won the Ingram-Merrill Award for creative writing in 1959 and 1960. McCarthy next went to Chicago, where he worked as an auto mechanic while writing his first novel, *The Orchard Keeper*.

The Orchard Keeper was published by Random House in 1965; McCarthy's editor there was Albert Erskine, William Faulkner's long-time editor. Before publication, McCarthy received a traveling fellowship from the American Academy of Arts and Letters, which he used to travel to Ireland. In 1966 he received the Rockefeller Foundation Grant, with which he continued to tour Europe, settling on the island of Ibiza. There, McCarthy completed revisions of his next novel, *Outer Dark*.

IN 1967, McCarthy returned to the United States, moving to Tennessee. *Outer Dark* was published by Random House in 1968, and McCarthy received the Guggenheim Fellowship for Creative Writing in 1969. His next novel, *Child of God*, was published in 1973. From 1974 to 1975, McCarthy worked on the screenplay for a PBS film called *The Gardener's Son*, which premiered in 1977. A revised version of the screenplay was later published by Echo Press.

In the late 1970s, McCarthy moved to Texas, and in 1979 published his fourth novel, *Suttee*, a book that had occupied his writing life on and off for twenty years. He received a MacArthur Fellowship in 1981, and published his fifth novel, *Blood Meridian*, in 1985.

After the retirement of Albert Erskine, McCarthy moved from Random House to Alfred A Knopf. *All the Pretty Horses*, the first volume of *The Border Trilogy*, was published by Knopf in 1992. It won both the National Book Award and the National Book Critics Circle Award and was later turned into a feature film. *The Stonemason*, a play that McCarthy had written in the mid-1970s and subsequently revised, was published by Echo Press in 1994. Soon thereafter, Knopf released the second volume of *The Border Trilogy*, *The Crossing*. The third volume, *Cities of the Plain*, was published in 1998.

McCarthy's next novel, *No Country For Old Men* was published in 2005. This was followed in 2006 by a novel in dramatic form. *The Sunset Limited*, originally performed by Steppenwolf Theatre Company of Chicago and published in paperback by Vintage Books. McCarthy's most recent novel, *The Road*, was published by Knopf in 2006. *The Road* was an Oprah's Book Club selection, and won the 2007 Pulitzer Prize.

McCarthy's novels, *All the Pretty Horses*, *No Country For Old Men*, *The Road*, and *Child of God* have all been made into major motion pictures, *No Country For Old Men*, won four Academy Award, including Best Picture, and *The Sunset Limited* aired on HBO in 2011.

The producing and executive producing credits of **NICK WECHSLER** (Producer) include a distinctive and award-winning mix of independent and studio movies, such as 1989 Palme d'Or winner *Sex, Lies, And Videotape*; 1989 National Society of Film Critics Best Film *Drugstore Cowboy*; 1991 Golden Globe winner for Best Motion Picture Comedy *The Player*; 1995 Venice Film Festival Silver Lion recipient *Little Odessa*; 2000 National Board of Review Best Picture *Quills*, 2000 Cannes Film Festival Main Competition Selection *The Yards* and 2000 Independent Spirit Awards Best Picture nominee *Requiem For A Dream*.

In 2006 Wechsler produced *North Country*, which earned both Charlize Theron and Frances McDormand Oscar nominations, and executive produced *Darren*

Aronofsky's *The Fountain*, which was nominated for a Golden Lion at the Venice Film Festival.

Wechsler's releases also include 2007 Cannes Main Competition Selection *We Own The Night*, directed by James Gray and starring Joaquin Phoenix and Mark Wahlberg, and Focus Features' *Reservation Road*, directed by Terry George and starring Joaquin Phoenix, Mark Ruffalo and Jennifer Connelly.

Wechsler's most recent releases are *The Time Traveler's Wife*, directed by Robert Schwentke, starring Eric Bana and Rachael McAdams; the critically acclaimed *The Road*, directed by John Hillcoat, based on the novel by Cormac McCarthy, starring Viggo Mortensen; and *Magic Mike*, directed by Steven Soderbergh and starring Matthew McConaughey and Channing Tatum. Due for release this year, Wechsler has *Serena*, directed by Susanne Bier, starring Jennifer Lawrence and Bradley Cooper.

STEVE SCHWARTZ (Producer) is the president of Chockstone Pictures. He was a producer on *The Road*, and on *The Host*, based upon the best-selling novel by Stephenie Meyer. Upcoming is *Serena*, based on the Ron Rash novel. Schwartz co-executive produced Terrence Malik's *The Tree Of Live*, starring Brad Pitt and Jessica Chastain,

Projects in development include *The Dying of the Light*, based on a script by Paul Schrader; and *An Eye at the Top of the World*, a climbing adventure.

In 1990, together with his wife Paula Mae Schwartz, Schwartz co-founded Schwartz Communications, the largest PR agency in the world for emerging technology companies.

PAULA MAE SCHWARTZ (Producer) is CEO of Chockstone Pictures. She produced *The Road*, alongside Nick Wechsler and her husband Steve Schwartz, *The Host*, based on the best-selling novel by Stephenie Meyer, and *Serena*, based on the Ron Rash novel, due for release this year. Alongside Steve Schwartz, Paula Mae co-executive produced Terrence Malik's *The Tree Of Life*, starring Brad Pitt and Jessica Chastain,

Projects in development include *The Dying of the Light*, based on a script by Paul Schrader; and *An Eye at the Top of the World*, a climbing adventure.

Chockstone Pictures is the second company that Steve and Paula Mae Schwartz co-founded. The first, Schwartz Communications is now an international public relations firm with offices in Boston, London, San Francisco, and Stockholm, which focuses on innovative health care.

MARK HUFFAM (Executive Producer) has been active in the film industry since 1983 and has been working as a producer for the last ten years. Huffam's first major producing credit was earned on Steven Spielberg's *Saving Private Ryan*, starring Tom Hanks, which went on to win five Oscars at the 1999 Academy Awards. In recognition of his own contribution to the film, Huffam was presented with the Directors Guild of America (DGA) award for Best Production Team that year.

In 2000, Huffam co-produced the highly acclaimed *Quills*, starring Geoffrey Rush and Kate Winslet, which was nominated for three Oscars and five BAFTA Awards. After this, in 2001, he produced *Captain Corelli's Mandolin* for Working Title Films. Directed by John Madden, it starred Nicolas Cage and Penélope Cruz.

In 2002, Huffam teamed up with Scott Rudin to produce *The Hours*, directed by Stephen Daldry, starring Nicole Kidman, Julianne Moore and Meryl Streep. The film received eight Academy Award nominations that year and Kidman went on to win Best Actress for her role as Virginia Woolf.

Huffam produced the highly successful *Johnny English* in 2003 – again for Working Title. The film, starring Rowan Atkinson, grossed \$147 million at the box office worldwide, and picked up a number of nominations including Best Film, British Comedy Awards 2003, and Best British Film (Empire Awards 2004). He joined forces with Tim Bevan and Eric Fellner again to produce the film version of the popular 60s television series *Thunderbirds* in 2004.

Also in 2004, and with Stephen Daldry on board as executive producer, Huffam produced *Mickybo and Me*, a project he developed with the writer-director Terry Loane. Filmed in Northern Ireland and starring Julie Walters, it won awards and acclaim at the Irish Film Festival in 2005 and at other festivals around the world.

In 2005 and 2006, Huffam was involved in the highly successful *GOAL!* series set in the world of international soccer, producing the first two films of the trilogy for Milkshake Films and Buena Vista Pictures.

In 2007 he produced *Mamma Mia!*, the film version of the popular stage musical, for Universal Pictures, starring Meryl Streep, Pierce Brosnan and Colin

Firth. It was a worldwide smash hit, accumulating more than \$600 million at the box office to become one of Universal's top-grossing and most profitable films ever.

In 2008 Huffam established Generator Entertainment with Simon Bosanquet to develop and produce a cutting edge slate of genre films. Generator's films to date include the horror thriller Red Mist, coming-of-age drama Cherrybomb, with Rupert Grint, and the supernatural thriller Ghost Machine.

In 2009, Huffam produced the feature film Your Highness for Universal Pictures, starring Danny McBride, James Franco, Natalie Portman and Zooey Deschanel. In the same year, he produced the HBO television pilot, Games of Thrones, based on the first volume of the fantasy book series' A Song Of Fire And Ice, by George RR Martin.

At the start of 2010, Huffam produced Nick Hamm's Killing Bono under the Generator slate in conjunction with Salt Company and Greenroom Entertainment. It starred Ben Barnes, upcoming Irish actor Robert Sheehan, and the late Pete Postlethwaite. Later in 2010, Huffam teamed up with HBO again to produce the television series Games of Thrones. It shot in Northern Ireland and Malta and starred Sean Bean, Lena Headey and Jason Momoa.

In 2011, Huffam collaborated with Ridley Scott for the first time serving as executive producer on Scott's science fiction epic Prometheus.

MICHAEL SCHAEFER (Executive Producer) is the president of Scott Free Productions. Prior to joining Scott Free, he was a senior executive at Summit Entertainment, where he oversaw a variety of films including the Oscar-winning The Hurt Locker, The Impossible, 50/50, Source Code, Sinister, Now You See Me (on which he was an executive producer) and the upcoming Ender's Game.

MICHAEL COSTIGAN (Executive Producer) is a principal at the Los Angeles-based production company COTA Films, which has an exclusive two-year, first-look deal with Sony Pictures Entertainment. Previously, he was president of Scott Free Productions, Ridley and Tony Scott's company. Under the Scott Free banner, he recently produced The East, starring Brit Marling, directed by Zal Batmanglij, Stoker, starring Nicole Kidman, directed by Chan Woo-Park, Being Flynn, starring Robert De Niro and Paul Dano, directed by Paul Weitz; and Cyrus, starring John C. Reilly, Jonah Hill, and Marisa Tomei, directed by Mark Duplass and

Jay Duplass . He executive produced *Prometheus*, directed by Ridley Scott, *Robin Hood*, directed by Ridley Scott, starring Russell Crowe and Cate Blanchett; *Body of Lies*, directed by Ridley Scott and starring Leonardo DiCaprio and Russell Crowe; and *American Gangster*, directed by Ridley Scott and starring Denzel Washington and Russell Crowe. Scott Free produced *The Company*, a six-hour miniseries chronicling the history of the CIA for TNT.

Costigan has developed many projects during his tenure at Scott Free, including *Domino*, starring Keira Knightley; *A Good Year*, the romantic comedy starring Russell Crowe; Curtis Hanson's romantic drama *In Her Shoes*, with Cameron Diaz, Toni Collette and Shirley MacLaine; and the hit CBS television series, *Numbers*. His upcoming projects under the Scott Free banner include the feature *Factor X*, the story of the infamous BTK killer in Kansas.

Costigan served as executive producer on the ground-breaking drama *Brokeback Mountain*. Directed by Ang Lee from a screenplay by Larry McMurtry and Diana Ossana, based on the Annie Proulx short story, the film was nominated for an Academy Award for Best Picture and won Oscars for Best Director and Best Adapted Screenplay. He also produced the romantic comedy-drama *Smart People*, and the holiday comedy *Deck the Halls*.

Before segueing into production, Costigan spent over a decade in the studio ranks, serving for nine years as executive vice president of production at Sony Pictures. He oversaw the acquisition, development and production of dozens of motion pictures, including the Oscar-winning *Girl, Interrupted*, directed by James Mangold; Milos Forman's Oscar-nominated *The People vs. Larry Flynt*; McG's blockbuster *Charlie's Angels*; the acclaimed black comedy *To Die For*, directed by Gus Van Sant; and two high-profile directorial debuts: Andrew Niccol's *Gattaca*, and Wes Anderson's *Bottle Rocket*.

DARIUSZ WOLSKI, ASC (Director of Photography) started his collaboration with Ridley Scott on his highly anticipated science fiction epic *Prometheus*. He served as director of photography on *Pirates of the Caribbean: On Stranger Tides*, following his acclaimed work on both *The Curse of the Black Pearl*, *Dead Man's Chest* and *At World's End*. Wolski also worked with Johnny Depp on Tim Burton's *Sweeney Todd: The Demon Barber of Fleet Street* and Alice in Wonderland, as well as on Bruce Robinson's *The Rum Diary*.

Wolski has collaborated with several notable directors, including Gore Verbinski on *The Mexican* (ahead of the first three *Pirates of the Caribbean* films); DJ Caruso on *Eagle Eye*; Andrew Davis on *A Perfect Murder*; Alex Proyas on *Dark City*, and the cult favorite *The Crow*; Peter Medak's *Romeo Is Bleeding*; John Polson's *Hide And Seek*; as well as with Tony Scott on *The Fan*, and the Don Simpson-Jerry Bruckheimer production *Crimson Tide*. For his work on the controversial highly acclaimed *Crimson Tide*, he garnered an ASC Award nomination for Outstanding Achievement in Cinematography.

Born in Warsaw, Poland, Wolski attended the Film School in Lodz. After moving to the United States in 1979, he worked on documentaries, corporate and smaller independent films. His first big break came in 1986 on the film *Heart* when he was asked to replace the cinematographer who moved on to another project. Soon after, Wolski moved to Los Angeles where he worked as director of photography on music videos and commercials for such directors as Alex Proyas, David Fincher, Tony Scott and Jake Scott. He went on to work on the Roger Corman-produced feature *Nightfall* and on the PBS American Playhouse production of *Land of Little Rain*.

ARTHUR MAX (Production Designer) began collaborating with director Ridley Scott in the TV commercial arena two decades ago. Max has received an Academy Award nomination for his work on two Scott-directed films: Best Picture Oscar winner *Gladiator*, on which he brought ancient Rome to vivid life, and *American Gangster*, for which he recreated 1970s Harlem. For *Gladiator*, Max also won a BAFTA, a National Board of Review award, a Broadcast Film Critics award, and an Excellence in Production Design award from the Art Directors Guild. He received his fourth Art Directors Guild nomination for *American Gangster*.

Max's collaborations with Scott also include *Prometheus*, and *Robin Hood*, for which he received his first Art Directors Guild nomination, *Body of Lies*; *Kingdom of Heaven*; *Black Hawk Down*, for which he received his second Art Directors Guild nomination, as well as an American Film Institute award nomination; and *GI Jane*.

Max has twice collaborated with director David Fincher, designing the filmmaker's dark 1995 crime drama *Se7en*, and more recently on his claustrophobic

thriller *Panic Room*, for which Max received his third Art Directors Guild nomination.

A native New Yorker, Max graduated from New York University in the late 1960s and began his career as a stage lighting designer in the music industry. His early work included the historic 1969 Woodstock Festival and projects at Bill Graham's famous venue Fillmore East in New York's East Village. During the following decade, he designed concert stages for such legendary musical artists as T-Rex and Pink Floyd. After studying architecture in England, earning degrees in the early 80s from Polytechnic of Central London and the Royal College of Art, Max went on to do several architectural design projects in London.

He worked in the British film industry as an assistant to such prominent production designers as Stuart Craig on *Greystoke: The Legend of Tarzan, Lord Of The Apes* and *Cal*, and Assheton Gorton on *Revolution*. Max subsequently shifted his career focus to television commercials and, for a decade, designed for such clients as Pepsi, Nike, Jeep, Coke and Levi's, which led to his association with filmmakers Ridley Scott and David Fincher.

PIETRO SCALIA, A.C.E. (Editor) has been honored twice with an Academy Award for Best Film Editing: for Oliver Stone's controversial 1991 conspiracy theory drama *JFK*, on which he shared the honor with co-editor Joe Hutshing and also took home a BAFTA and the American Cinema Editors' (ACE) Eddie Award; and for his work on Ridley Scott's acclaimed 1991 war drama *Black Hawk Down*, for which he also won an ACE Eddie Award and received a BAFTA nomination. In addition, Scalia received nominations for an Oscar and an ACE Eddie Award for Gus Van Sant's *Good Will Hunting*, and an Oscar nomination, an ACE Eddie Award and a BAFTA for Scott's Oscar-winning film *Gladiator*. Scalia has also edited Scott's *Prometheus*; *Robin Hood*; *Body of Lies*; *American Gangster*, for which he received a BAFTA nomination; *GI Jane*; and *Hannibal*.

Scalia also served as editor on actor-producer Leonardo DiCaprio's acclaimed 2007 documentary *The 11th Hour* and on Matthew Vaughn's *Kick-Ass*.

Earlier, Scalia collaborated with fellow Italian filmmaker Bernardo Bertolucci on *Little Buddha* and *Stealing Beauty*. He has also worked with such filmmakers as Sam Raimi on *The Quick and the Dead*; Rob Marshall on *Memoirs of a Geisha*; and Larry Charles on *Masked* and *Anonymous*.

He began his career by collaborating with Oliver Stone, first as assistant editor on the filmmaker's Wall Street and Talk Radio. He went on to serve as associate editor on Born on the Fourth Of July, which won an Oscar for Best Film Editing, and an additional editor on The Doors.

Born in Sicily, Scalia was raised in Switzerland. He came to the US to attend college, eventually earning his MFA in film and theatre arts from UCLA in 1985.

JANTY YATES (Costume Designer) won the 2000 Academy Award and earned a BAFTA nomination for her costumes evoking ancient Rome in Ridley Scott's Best Picture Oscar winner Gladiator. The film marked the first of seven feature film collaborations with the director, which also include Prometheus; Robin Hood, for which she received both Saturn and Satellite nominations for Best Costume Design; Body of Lies; American Gangster; Hannibal and Kingdom Of Heaven, for which she received a Goya Award nomination for Best Costume Design.

Yates' list of notable filmmaker collaborations also includes the Michael Winterbottom films Welcome To Sarajevo, Jude and With Or Without You; Michael Mann's Miami Vice; Jean-Jacques Annaud's Enemy At The Gates; Christopher Monger's The Englishman Who Went Up A Hill But Came Down A Mountain; Jon Amiel's The Man Who Knew Too Little; Gillian Armstrong's Charlotte Gray; and Irwin Winkler's Cole Porter biographical drama De-Lovely, for which her designs of post-Depression elegance earned her a Costume Designers Guild Award nomination.

Yates began her career in the fashion world, and then segued to the film industry as a costume assistant on Jean-Jacques Annaud's Quest for Fire. She subsequently worked on two Mike Newell films: the 1985 thriller Dance with a Stranger and the 1988 drama Soursweet. She served as wardrobe supervisor on Alan Parker's acclaimed Irish music tale The Commitments, and then made her debut as a feature film costume designer with the 1993 British comedy Bad Behaviour.

DANIEL PEMBERTON (Music) is an Ivor Novello winning and multi-BAFTA nominated composer who works predominantly in film, television and videogames. His credits include everything from feature films such as The Awakening and the Sundance Jury winning Enemies of the People to cult British television shows such as Peep Show, Hell's Kitchen and Great British Menu. He has written the score for the second best-selling Xbox 360 game of all time (Kinect

Adventures) as well as creating the iconic theme for Sony's LittleBigPlanet. He has created the soundtracks for countless award winning drama series - from the BBC's highly anticipated revival of Upstairs Downstairs to the multi award winning Iraq war series Occupation; adaptations of Martin Amis' Money to Douglas Adams' Dirk Gently. He has also scored countless Emmy®, BAFTA, Grierson and RTS winning comedies, documentaries and lifestyle shows and worked with Oscar winning directors and editors.

His ability to jump genres effortlessly yet still bring a unique and recognizable sound to every project saw him named as 'one of the hottest people working in television today' by Broadcast magazine, who praised him as 'a composer prepared to take risks'. These have featured everything from a 70 piece orchestra to kazoos and a drum machine; big band jazz set ups to intricate electronic sound design; Ghanian cover bands to Armenian flautists; community choirs to post-rock guitarists. His innovative Ivor Novello winning score to BBC drama Desperate Romantics is testament to this approach - fusing glam rock beats with period drama aesthetics it quickly became one of the most acclaimed scores of the year.

Whilst Daniel has done many things - co founder of the infamous Shoreditch Twat fanzine, journalist for i-D magazine, fashion show music director for designers such as Vivienne Westwood, Erdem, Boudicca and Eley Kishimoto, author of nicely designed toilet humour books, backer of controversial operas, collaborator with international artists - it is perhaps through this eclectic soundtrack work that he has had the biggest impact.

After releasing 'Bedroom', a self-produced record of avant-garde electronic music, at the age of 16 Daniel moved into writing music for the small screen. A year later, in between doing his homework, he wrote his first TV soundtrack – a documentary for Channel 4 in which media visionary Janet Street Porter argued that the internet was a pointless passing fad. Since then he has become one of the most in demand and prolific composers in Britain writing music for over 150 different productions amounting to more than 500 shows in total in the past decade alone.

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