

HAIL, CAESAR!

Production Information

Four-time Oscar[®]-winning filmmakers JOEL COEN & ETHAN COEN (*No Country for Old Men*, *True Grit*, *Fargo*) write and direct ***Hail, Caesar!***, an all-star comedy fueled by a brilliant cast led by JOSH BROLIN (*No Country for Old Men*), Oscar[®] winner GEORGE CLOONEY (*Gravity*), ALDEN EHRENREICH (*Blue Jasmine*), RALPH FIENNES (*The Grand Budapest Hotel*), JONAH HILL (*The Wolf of Wall Street*), SCARLETT JOHANSSON (*Lucy*), Oscar[®] winner FRANCES McDORMAND (HBO's *Olive Kitteridge*), Oscar[®] winner TILDA SWINTON (*Michael Clayton*) and CHANNING TATUM (*Magic Mike*).

When the world's biggest star vanishes and his captors demand an enormous ransom for his safe return, it will take the power of Hollywood's biggest names to solve the mystery of his disappearance. Bringing the audience along for a comic whodunit that pulls back the curtain and showcases the unexpected humor and industry drama found behind the scenes, *Hail, Caesar!* marks the Coens at their most inventive.

Eddie Mannix's (Brolin) job as a studio fixer begins before dawn, as he arrives just ahead of the police to keep one of Capitol Pictures' prized starlets from being arrested on a morals charge. His work is never dull, and it is around the clock.

Each film on the studio's slate comes complete with its own headache, and Mannix is tasked with finding a solution to every one of them. He is the point man when it comes to procuring sign-off from religious leaders on an upcoming Biblical epic...as well as when disgruntled director Laurence Laurentz (Fiennes) shirks at having cowboy star Hobie Doyle (Ehrenreich) thrust upon him to appear in Capitol's latest sophisticated drama.

While he rushes from one star's-self-induced emergency to another, not only must Mannix figure out a press-friendly way for swimming sensation DeeAnna Moran

(Johansson) to work her way out of a personal jam, he must make sense out of the latest suspicious behavior of song-and-dance superstar Burt Gurney (Channing Tatum).

As if these giant-ego dramas weren't enough with which to start the day, Mannix has been confronted with the biggest crisis of his career: one of the studio's biggest moneymakers, Baird Whitlock (George Clooney), has been kidnapped right in the middle of production of his latest swords-and-sandals epic, *Hail, Caesar!*, and a mysterious group that calls itself "The Future" has claimed responsibility. Either the studio forks over \$100,000, or they can say goodbye to their bread and butter.

Zippering from one problem to the next, Mannix must keep the lid on all of them, all the while horse-trading information to keep his talents' names out of the gossip columns written by a pair of rival siblings, Thora and Thessaly Thacker (Tilda Swinton). Well, at least their names out of concocted stories he *isn't* interesting in promoting to the sisters' readers.

For this fixer, it's all in a day's work.

The comedy is produced by Joel and Ethan Coen through their Mike Zoss Productions, alongside Working Title Films' TIM BEVAN and ERIC FELLNER (*The Theory of Everything*, *Les Misérables*), who have partnered with the brothers since their Academy Award®-winning *Fargo*.

Joining the Coen brothers behind the scenes is a crew of longtime collaborators and those new to their films. They are led by 13-time Oscar®-nominated director of photography ROGER DEAKINS (*No Country for Old Men*, *Skyfall*), production designer JESS GONCHOR (*A Serious Man*, *True Grit*), editor RODERICK JAYNES (*No Country for Old Men*, *True Grit*), costume designer MARY ZOPHRES (*No Country for Old Men*, *Interstellar*) and composer CARTER BURWELL (*True Grit*, *Carol*).

Hail, Caesar! is executive produced by ROBERT GRAF (*No Country for Old Men*, *True Grit*).

Welcome to Hollywood:

Hail, Caesar! Begins

Hail, Caesar! is an homage to Hollywood’s Golden Age, a valentine to the studio system laced with a lovingly acerbic edge. The film celebrates the dream factory, while cleverly pulling back the curtain to reveal some of the less-than-flattering inner workings of the film business in its heyday.

The comedy is set in the early 1950s, a period for the motion picture industry when its glamorous façade was beginning to show visible cracks. The major studios had recently been forced to divest themselves of their theaters and were facing the sudden growth of a new rival: television. They were also beset by changes in the post-World War II political and social landscape, including the hysteria of the Red Scare and the Cold War.

Hollywood responded to these threats, real and imagined, by providing audiences with big, splashy escapist entertainments: wide-screen Biblical epics featuring casts of thousands, bold Technicolor movie musicals and Busby Berkeley-style aquatic spectacles, as well as a supply of Westerns and sophisticated drawing-room dramas.

The well-oiled machine was run like a fiefdom, with studio bosses exerting tight control over every aspect of their talents’ professional and private lives. Careers were shaped and manicured. Stars were told what movies they could appear in, how to dress, and who to date. When, inevitably, some of the actors chafed or rebelled, studios employed a fixer to cover up indiscretions and keep them out of the public eye.

No cost was too great to maintain the illusion of glamour.

“Today, we’re so used to knowing every little thing about actors and celebrities and digging into the deep dark truths of their lives,” observes Scarlett Johansson, who plays DeeAnna Moran, an aquatic film star loosely patterned on Esther Williams. “Back then, the public wanted to believe that the stars were in fact as otherworldly and ideal as they were being projected. The studios did more to protect their ‘trophies’ back in that system. The stars were like property, under contract forever and could be loaned out at any time. There were good things about that system and bad. On the one hand, they were taken care of, and on the other, it could be rather suffocating.”

Back in the day, stars were protected by the likes of Eddie Mannix, the fixer for the fictitious Capitol Pictures. The character is a composite of the real Eddie Mannix and Howard Strickling, who performed the same function for MGM. Mannix, a former bouncer, spends his days putting out fires, from sexual peccadilloes to coaxing religious leaders to approve the latest Biblical spectacle. Explains Ethan Coen: “His job would be to find some movie star down in San Diego drunk, and retrieve him and pay off all the people that he offended along the way, or get somebody who is secretly gay married off.”

The idea for *Hail, Caesar!* originated more than a decade ago, according to George Clooney, the Oscar[®]-winning actor who appears as the vain and spoiled Baird Whitlock, the star of the Biblical epic *Hail, Caesar!*, which gives this film its name.

Clooney was starring in another Coen brothers’ project when the filmmakers approached him. “At the time,” Clooney recalls, “they asked if I wanted to play this actor who gets kidnapped. They had about three pages of plot written down and a few terrific lines. That’s it. Of course, I said, ‘Yes.’”

Over the years, when journalists asked Clooney about his upcoming projects, he’d inevitably mention *Hail, Caesar!*. “It even showed up on IMDB,” Clooney laughs. “But here’s the thing. There was no script.”

Joel Coen reaffirms the story: “It’s true. Finally, we got so much grief, that we decided to sit down and write the script. Besides, it was time. If we waited much longer, everyone we wanted for the film would be too old for their roles.”

At the same time as they comically send up the more hypocritical aspects of the studio system, the Coen brothers showed great respect and admiration for the professionalism and craftsmanship that characterized Hollywood’s Golden Age. Through the various movies being shot on the Capitol lot—and on location in and around Los Angeles—we follow the on- and off-screen lives of those whom Mannix protects.

For his part, Working Title’s Eric Fellner was pleased to be back on board with the Coens. He reflects: “Tim and I have been so fortunate to work with Joel and Ethan for so many years. This film is not only a culmination of their work, it’s a reflection of their love of the industry. It’s no surprise that so many of their favored performers have returned to be a part of it, and we so appreciate the obvious care for the material and unparalleled craftsmanship they’ve delivered.”

Our Biggest Stars:
Casting the Comedy

Reflecting the glitter of the star machine during the 1950s, the filmmakers have assembled a powerhouse of contemporary talents whose wattage is as bright as during Hollywood's heyday, starting with the central character of Eddie Mannix, the world-weary, overstressed studio fixer played by Josh Brolin.

"Eddie's on call 30 hours a day," states Brolin. "It never stops. But here's the thing: Despite the stress, he thrives on being the studio cop, on being a million places at once. What's the next problem? What's the next answer? He wants to keep busy. It's show business, but it's also business."

The secret to Eddie's success, Brolin shares, is that, "He is a great father figure. He's an incredible paternal force, so I like him in that way. In private, he's an incredibly insecure guy, but when you see him in public, on movie sets, when he's dealing with all sorts of debauched children, his whole motivation is loyalty to the studio and his boss, Nick Schenk, who gave him his start. He doesn't let anything slip through his fingers."

Like all good parents, Mannix "knows when to be stern and when to be caring," Brolin reveals. "The actors know he's going to be there for them, that he will provide safety within the studio bubble. But if you go outside of the bubble, then you're disloyal and you're not working within the family. It's a Mafia mentality, which reflects Eddie's past as a nightclub bouncer."

Throughout the comedy, Mannix often seems overwhelmed by the scandals he has to quash on a daily basis, but according to Brolin, the fixer thrives on the stress. "Some people like stress; they feed off it. They love the idea of problem solving, and you can't problem solve without a problem. So you're constantly looking for those to solve. That's the movie business in a nutshell. You have a ton of people who are looking for the stress. The irony is that they complain about it, but they wouldn't know how to live without it. That's Eddie Mannix to a tee."

One of Mannix's partners in crime is Capitol Studios' film editor, C.C. Calhoun, played by Oscar[®]-winning actress Frances McDormand, who runs a tight ship, she assures us, allowing anyone near her state-of-the-art Moviola strictly on an invitation-

only basis. “Actors are never allowed into the editing room,” McDormand advises. “They get too self-conscious about their work.”

The most trusted editor in the Capitol system, C.C., may be found hiding behind thick glasses and an even thicker layer of cigarette smoke. Known to work around the clock, she’s ready to assist Eddie with what’s going right (and often with what’s going wrong) with a film in production.

But Mannix is always welcome and he and C.C. share many delicate secrets, though she’s not telling any of them. “I would never divulge that kind of information,” says McDormand, slipping into character. “No sir-ee. I made a pledge when I started this job and, as we all know, loose lips sink ships.”

Another crucial piece of casting was Clooney who, in *Hail, Caesar!*, adds to his oeuvre of playing what he calls “idiots” in Coen brothers movies, which he’s done three previous times—in *O Brother, Where Art Thou?*, *Intolerable Cruelty* and *Burn After Reading*. But the character of Baird Whitlock, he says, “is maybe the dumbest character I’ve played for them. He’s just a clueless movie star, which of course could never happen in real life, now could it?” he grins.

The headliner of Capitol Pictures’ upcoming Biblical tale, *Hail, Caesar!*, Baird has had a long and illustrious career with the studio. Unlike some of Capitol’s other stars, Whitlock doesn’t chafe at the restrictions of being under exclusive contract. Clooney explains: “He is used to being taken care of, and he’s quite comfortable and feels protected in that world.”

Clooney echoes Brolin’s sentiment about Mannix being the ultimate father figure. “He plays father to all the characters in the film,” the performer says. “Eddie’s great burden is having all these unruly children who have lots of money and huge egos, but absolutely no sense of north and south. His job is to be their moral compass.”

Rarely has Mannix had to work as much overtime with talent as he has with Baird; the man’s philandering and carousing is unparalleled. When Baird is kidnapped and held for ransom by a mysterious group known as The Future, all hell is about to break loose.

In the midst of the disappearance, another problem Mannix has to fix is DeeAnna Moran, played by Johansson, who starred in the Coen brothers’ drama *The Man Who*

Wasn't There at the age of 15. “DeeAnna is very professional, but due to an unfortunate event off the set, she’s in a bit of a bind—both figuratively and literally—and she needs some help,” says Johansson. “Eddie Mannix is charged with coming up with suggestions to maintain her façade of purity and innocence.”

Currently shooting her latest underwater extravaganza, DeeAnna has been a huge moneymaker for Capitol. Her beauty, brains and talent are only matched by her aquatic abilities and savvy navigating of murkier waters, and she’ll do whatever it takes to remain the studio’s No. 1 draw. In fact, Mannix comes up with a viable solution, which echoes a similar predicament faced by actress Loretta Young back in the day.

While DeeAnna is a free-spirited woman who likes to play as hard as she works, Johansson strove not to portray her as being demanding. Her predicament is a very real one, and one about which she is very upfront with Mannix. “DeeAnna and Eddie have known each other for a long time,” the actress explains. “So, she doesn’t have to play up her public image with him. He knows exactly what’s going on, and she can be open and honest with him. There’s a comfort between them, and she feels safe.”

Whenever Eddie needs a witness or a third party, he turns to Joe Silverman, who is played by Jonah Hill. Arguably the most reliable man on the planet, Joe is very good at keeping his mouth shut. And when it comes to protecting one of Capitol’s biggest starlets, Joe’s nebbishness will save the day.

Like Baird Whitlock, Burt Gurney, the character played by Channing Tatum, is every inch a movie star. Burt has charmed his way into audiences’ hearts around the globe. He has been one of the most bankable stars to ever be churned out of the system, and the idea of his being disloyal to his creators is simply unbelievable. Well, so we have long believed...

“Burt is a song-and-dance man, and he lives the life of an actor onscreen and off,” says Tatum. “He’s blonde, and his soul lives in his long hair. He’s the kind of actor who has an outfit for everything—a driving outfit, an eating dinner outfit. He’s very theatrical...very over the top.”

Like many of the other movie stars in the film, he has a secret, though Tatum is not telling tales out of school. “Let’s just say that he’s not what he seems to be on the surface,” the performer says enigmatically.

One of the more intricate dilemmas in the film centers on the character of Hobart (Hobie) Doyle, Capitol Pictures' singing cowboy star, and the fussy sophisticated drama director Laurence Laurentz. A cowboy by trade who was plucked from obscurity to become Capitol's newest leading man, Hobie struggles with his acting abilities as much as he does his drawl. When he is accidentally pulled into the mystery behind Baird's kidnapping, he'll have to move from on-screen hero to off-screen one.

A young man who is more comfortable around horses than people, Hobie is played by rising star Alden Ehrenreich. First he's forced to take another studio contract player, Carlotta Valdez (played by VERONICA OSORIO), to the premiere of his new Western, *Lazy Ol' Moon*. According to Ehrenreich: "It's to drum up publicity and link them as a couple, in the public's mind." He laughs: "Although Hobie would rather be taking his horse, Whitey, to the premiere."

Then, playing against type, Hobie is foisted upon famed director Laurence Laurentz to star in a sophisticated drawing-room drama, for which he is completely ill-suited—both to his and Laurentz's exasperation. A prestigious filmmaker who hails from the other side of the pond, Laurence is as esteemed as any director who's ever set foot on the lot. While he has a great deal of patience for the most mediocre of talent, Laurence's biggest feat just might be making Hobie's acting seem palatable.

"Hobie is completely inappropriate for this film that Laurence is making," explains two-time Oscar® nominee Ralph Fiennes, who plays the persnickety and exacting director. It's another comic turn for the Shakespearean-trained actor who garnered acclaim for his recent hit comedy, *The Grand Budapest Hotel*.

"Laurence has no choice," Fiennes continues. "He's told to work with this young man. While Hobie is successful in his own type of film, Westerns, that doesn't necessarily mean he can or should do everything. He's a cowboy actor who's being asked to star in a drawing-room drama with people in tuxes and ball gowns, and he can't quite seem to get his mouth around the dialogue. Laurence is looking for a virtuoso ease with that sort of sophisticated flair, and Hobie can't access that. The harder Laurence tries to school him, the more nervous and intimidated Hobie becomes."

Another comical conceit is the dual role of Thora and Thessaly Thacker, identical twins who also happen to be rival gossip columnists, though they do not like to be

referred to as such. Thora and Thessaly are an amalgam of the real life rivals Hedda Hopper and Louella Parsons, as well as advice columnists Abigail Van Buren and Ann Landers, who were identical twins. One of Mannix’s biggest challenges is keeping inappropriate gossip away from the sisters and, at the same time, playing ball with them, bribing them each with “exclusives.”

Thora and Thessaly are both played by Oscar[®] winner Tilda Swinton. “They’re identical twins who like to believe the other one doesn’t exist,” she observes. “Each is a thorn in the other’s side. They compete for everything, from hat size to stories, and would much prefer to really be alone in the world. They’re a trip.”

Further complicating matters is the fact that people don’t always know which of the columnists they’re talking to, Thora or Thessaly. “Eddie Mannix certainly doesn’t,” Swinton mentions. “One of them has 19 million readers, the other 20 million. One has a mole here; the other has a mole there. Neither likes to be referred to as a gossip columnist, and they’re not. They’re ‘cultural commentators.’”

Swinton explains what she found most compelling about the two characters and their real-life antecedents: “Thora and Thessaly are part of the myth-making machine that was so important back then. It was a dream world made up of humans who were not always so dreamy. At the same time as they’re involved in knocking these gods and goddesses off their pedestals, they also need to build them up. Otherwise, they’ll have nothing to write about. So it’s this vicious circle of building up and tearing down, tearing down and building up.”

New- and Old-Timers:

On Set with the Coen Brothers

Mannix is not the only person to make his talent feel safe. The actors and crew members of Team Coen felt equally protected. Many are veterans of their films, but even those who were working with them for the first time enjoyed the relaxed, yet meticulously planned production in which they found themselves.

Despite the fact that, so far, they’ve only called on him to play doofuses, Clooney willingly packs his bags whenever the Coen brothers reach out. He muses: “If you look

at the history of filmmaking, if you look at the greatest directors of all time, none of them were making their best films 30 years into their career. They generally made them in their early days or in the middle of their careers. But these guys are still making unbelievably great films. They will go down in the history books as among the great filmmakers.”

In their own way, Clooney continues, the Coen brothers adhere to the classic style of filmmaking they celebrate in *Hail, Caesar!*. “They only shoot what they’re going to use,” he says. “Part of that is because they started out as editors [Joel assisted on Sam Raimi’s *The Evil Dead*]. On many films you get a script in October, and it won’t shoot until March, and by then there are 30 pages of rewrites. But not with Joel and Ethan. The script you get is basically the script they shoot, and the only shots are the ones they’re going to use. They’ve already edited the film in their head, and it’s panned out.”

Similarly, offers Tatum, the Coen brothers also had him at “Hello.” He had done comedy before, particularly the *Jump Street* movies, and he’d also danced in the *Magic Mike* films. “But I’ve never done either for the likes of Joel and Ethan Coen,” he enthuses. “Being on the set with them was such an education. They’re super specific; the historical accuracy was perfect. They’re not only poking fun at the movie industry and its history, but also honoring it at the same time. It’s quite an impressive feat.”

Tatum was taken by the look and feel of how films were made back in the Golden Age. In particular, he was impressed by the painted backdrops, which are specific to this period. Though clearly artificial on set, when seen through the camera lens, they looked quite real. “It blew my mind,” he adds. “I was able to understand how movies were made back then—from the way they were shot to the way the camera moves seamlessly from one stage to the next. It’s like a dream walk through a studio lot in 1951.”

Johansson was particularly drawn to the period of this movie. “I thought it would be fun to do a character piece based on Hollywood’s golden era,” she enthuses. “What actor wouldn’t? Look at the costumes, the glamour, the quality and the behind-the-scenes environment. I was sold. That, plus the Coen brothers are very playful on the set. They know what they want, but they also are open to suggestions. It was a safe and creative environment.”

Brolin, who has worked on several Coen brothers films, including *No Country for Old Men*, laughs that his main attraction to the project was the fact that he got to slap George Clooney...all day, thanks to retakes. “Curiously, Clooney didn’t seem to mind.” When they were supposed to be rehearsing the slapping scene, Clooney was still in England and sent Joel Coen an email apologizing to him and Brolin. “Just tell Josh he can slap me as hard as he wants when he sees me,” the actor wrote.

“That was very professional of him,” Brolin continues. “And we had a wonderful time doing the scene. George is a great guy, and he was totally game.”

Mannix doesn’t hit Whitlock maliciously, Brolin explains. “He gets slapped because he’s having a tantrum. He wants his Froot Loops, and he can’t have Froot Loops because he’s had too much sugar today. So, he needs to understand the word ‘No.’ He needs to understand he’s being disrespectful. Remember what Cher said in *Moonstruck* when she slapped Nicolas Cage? ‘Snap out of it!’”

Like Tatum, Fiennes is a first-timer in a Coen brothers film, though he confesses he’s been waiting for the call for years. The performer says: “Their scripts are surprising and they evolve unpredictably, both in terms of characters and plot. No one film is like the other, although if you see them all, you start to feel a particular imprint.”

The experience more than lived up to his anticipation, Fiennes says. “Joel and Ethan have a low-key way of directing, very relaxed. It’s a rare thing; there was a wonderful atmosphere on the set. It moved fast and a lot of work was done quickly, as opposed to a lot of other shoots. They have their team and are confident of everyone working around them. It’s all very efficient.”

Re-creating the Golden Age:

Design of the Film

Hail, Caesar! was production designer Jess Gonchor’s sixth outing with the filmmakers, starting with their Oscar® winner for Best Picture, *No Country for Old Men*, and including his own Oscar®-nominated work on *True Grit*. Even so, this film was an assignment apart. “Making a movie about making movies is special,” says Gonchor,

“and I doubt that I’ll ever get to do it again. I just tried to enjoy it as much as I could while we were working on it.”

Gonchor and his crew eagerly dove into researching the various kinds of films being shot for the movie, as well as the behind-the-scenes look at filmmaking back in the ’40s and ’50s. He was fortunate that, at the time, studios had a photographer on set who recorded the look of the movies. He not only had access to a rich lode of archival material but actually picked the brains of craftsmen from the era who are still alive and were quite eager to share their knowledge. “It was so much fun to go through all those archives and retrace the steps that the production designers of the era took to achieve the look of their movies,” he notes.

The various styles of the movies within *Hail, Caesar!* were also invaluable. “We were constantly coming in with something we found, like, ‘Look at how they did this on *The Robe*, and look at this Roy Rogers movie.’ Everybody was so into it and enjoying themselves.”

In his research, Gonchor was drawn to how movies were made back when, on a giant set, there was a nucleus of the director and the cinematographer and the camera crew. Of course, today the process is more spread out because of video monitors and the ability to stream footage on iPads and look at it instantaneously. In addition to building physical sets with today’s moviemaking techniques, the sets can be enhanced and extended through graphics.

Another big difference was the look of the crew on set, Gonchor points out. “Now it’s blue jeans and T-shirts, but in the 1950s the men wore pants and some wore suits. People smoked on the set, and the equipment was huge.”

Gonchor had access to period equipment, cameras, lights and grip tools for the movies being shot within *Hail, Caesar!* “To be able to have cameras on sticks and silencers and blimps, it was just incredible,” commends the production designer. “The whole thing immediately became real.”

Working alongside 13-time Oscar[®]-nominated cinematographer Roger Deakins and costume designer Mary Zophres, both longtime Coen brothers veterans, Gonchor and his team used color to differentiate the environment of Capitol Studios and the sets where the different movies were being shot.

“When we were in Eddie Mannix’s office, the look was almost blue collar, not glamorous at all,” Gonchor relays. “Then when we moved onto the sound stages, we cranked up the color and the fantasy element. The sets were larger than life to demonstrate how we were traveling into the magical world of studio filmmaking.”

One of the most gratifying surprises that Gonchor experienced was late in filmmaking, after he’d already designed the Roman epic by creating sections of the Appian Way and a Roman temple. The crew came upon drawings in the UCLA archives from the early 1950s blockbuster *Quo Vadis* and discovered that, according to the designer, “We were really close to what they were doing almost 70 years ago. That was a pretty cool day in the art department.”

Costume designer Zophres, whose work for the Coen brothers earned her an Oscar® nomination for *True Grit*, started researching *Hail, Caesar!* even before it was greenlit, based solely on a meeting with the filmmakers. “By the time we started pre-production, I had all my sketches done and all my boards done,” she says. “For a movie like this, the task was enormous. I’ve never had so many boards and sketches and ideas. But thank goodness I did, because even with 12 weeks of prep, it still wasn’t long enough for the film, which is more like several films in one. It was an incredible challenge, but loads of fun and a costume designer’s dream.”

Unlike other movies, the look of *Hail, Caesar!* was extremely varied. The main story had one look, and each of the films being shot on the studio lot had another, Zophres explains. This entailed the use of varied palettes and costumes—from Roman tunics to mermaid outfits and from Western wear to formal wear and everyday ’50s apparel.

For the primary story, Zophres boned up on movies from the late 1940s. Though *Hail, Caesar!* takes place in 1951, she says, “The reality of that time period was that nobody was cutting edge. No one went out and bought the latest men’s suit. People usually wore what they’d been wearing for the past few years.”

Since she had recently worked with Brolin on the period mobster film *Gangster Squad*, Zophres wanted to make sure he sported a distinctive look in this film. Mindful that he would be wearing the same suit throughout, she scoured costume houses until she happened on a double-breasted suit that she thought had the perfect silhouette and

color—a medium-brown, which blended perfectly with Brolin’s skin tone. “I was going for a specific look for Josh and told him to let his hair grow out and let the gray show. Because at the time, he was very lean, I told him to eat whatever he wanted. I wanted him to have stature on camera, and that required a kind of thickness.”

The idea for giving the character a mustache came from looking at photos of studio heads during the period. The one that caught Zophres’ eye was Walt Disney who, she reflects, “had a great little mustache.” She also permed Brolin’s hair “and when I looked at him, he seemed to have stepped right out of the period. It was magic.”

To cap it off, Brolin wore a homburg, “and not a fedora,” Zophres emphasizes. “No one else in the movie wears a homburg because Josh is the lead, and we felt that would set him apart from the other characters.”

This kind of meticulous research and detail extended even to dressing and casting the film’s extras. In all, 2,500 to 3,000 outfits were needed for the film, including about 500 that had to be custom-made, says the costumer. The extras casting director, DEBBIE DELISI, had a knack for handpicking faces that were period appropriate. “Some people look very contemporary, no matter what you do. Then you have to worry about hair length and finding women who hadn’t dyed their hair or had Botox, which is not easy in Los Angeles,” she laughs.

Then the extras had to be dressed so as to appear authentic, and at the same time not stand out or pull focus from the main actors. All the men wore era-appropriate high-rise pants, and all the women wore 1950s-style undergarments, including those in the movies being shot on sets, according to Zophres.

“Dressing background is the best practice for a costume designer, because in my mind I have a back story for everyone, no matter who you are in the film,” explains Zophres. “You want them to feel real but also to be part of the overall tableau.”

Costuming Swinton was a breeze, says Zophres. “Tilda looks good in anything. This is where we went over the top a little bit, even though she’s in the real movie part. But she’s a larger than life character, actually two characters. Both of them wear a suit and a large hat with a feather. On one sister the feather tilts to the right, on the other sister it tilts the other way.”

Tatum's look was modeled on actors from the period, specifically Troy Donahue and Tyrone Power. Particularly in the nightclub sequence, which is a crucial scene for his character, Tatum was dressed to stand out in a light-colored sport coat and a shirt without a tie—a look inspired by a photograph of Power. While almost everyone else, including Ehrenreich, was clad in dark formal wear. For his part, Ehrenreich had the most varied looks in the film—from plaid cowboy wear to street clothes to tuxedo.

Like Brolin, many of the characters and background players in the film's main story were outfitted in dull, earth tones, which stand out from the movies that are being shot in vivid Technicolor hues. For the films within the main movie, Zophres studied other notable costume designers from the period, such as Edith Head and Adrian, for a more heightened movie look.

Clooney, says Zophres, “basically wears a dress in the movie and he likes it above the knee.” She admits surprise, however. “Who knew that George had such great legs?”

The performer's “dress” was actually a Roman knee-length tunic with a leather-studded breastplate, and even his sandals had a specific pattern, which are reminiscent of films like *Ben Hur*. Clooney's sandals had to be custom built, as did Swinton's hats and the swim caps for the synchronized-swimming sequence starring Johansson.

In all, Zophres had to outfit about 170 Roman extras, including soldiers, and an additional 120 Israelites and 40 to 50 slaves. She points out: “That's just one of the movies within the movie.”

As if that weren't enough, all the principal players and extras had to have their hair done, for which the hair designer CYDNEY CORNELL drew inspiration from such period epics as *Quo Vadis*, *Ben Hur* and *The Robe*.

The swimming sequence was particularly complex since the “mermaids” had to swim, so a certain flexibility was required, despite having tails and beading that looked like fish scales. “Mary was very sensitive to the body and what's comfortable for each actor,” explains Johansson. “Her designs gave you room to move. The mermaid costume was very restrictive, but she made it easy to get in and out of quickly.”

Singing, Dancing, Roping:
Shooting Across L.A.

Johansson prepared for her water-ballet sequence by practicing swimming with her mermaid fin on in “a really grimy pool in Midtown Manhattan,” she laughs. “The costume was very light but the tail was buoyant, so they had to devise a way to weigh it to make sure it didn’t float up behind me, which they managed after a few tries.”

“Scarlett was up for anything,” explains MESHAKUSSMAN, who choreographed the swimming ballet. “She’s so dynamic. The moment she was asked to perform, she sparkled. It was very exciting to watch.”

Kussman, the director of the synchronized swimming group Aqualillies, was brought on to handle a sequence that took place entirely on the surface of the water. She explains: “Joel and Ethan had a very specific vision. All the floating had to be graceful and beautiful, just like in the old movies. We agreed on 32 synchronized performers who would swim in lyrical patterns that would change, creating a kaleidoscopic illusion. Thirty two was the exact number we needed to give the feeling of an infinite number of swimmers going around in a perfect circle and still give Scarlett enough room to dive in between them.”

For inspiration, Kussman studied Esther Williams’ movies, for which many of the water ballet sequences were choreographed by the great Busby Berkeley. Not by accident, the sequence was shot in the water tank at Stage 30 on the Sony (then MGM) lot. Watching Williams’ movies helped the filmmakers figure out where to best place the camera and how many swimmers they would need to achieve the desired effects. “We were the first swimmers to use the pool for this purpose since the Esther Williams days,” says Kussman, “and that alone was thrilling.”

Stunt coordinator TAD GRIFFITH was kept on his toes during the shoot, handling the Western sequences as well as aiding Kussman for the water ballet. The preparation was painstaking and meticulous, leaving nothing to chance. “We interfaced with the various departments during prep, beginning with an emphasis on water safety for all the different crew members involved and getting the tank ready—props, set dressing, etc.,” says Griffith. “Then we worked with riggers who brought in the winch systems for

all the platforms, as well as with special effects and those responsible for the real on-set fountain effects. We rehearsed with stunt doubles to anticipate trouble spots so we would be prepared if problems arose.”

Griffith, a third-generation stunt performer who’s been working in movies since he was five years old, also helped train and supervise Ehrenreich’s cowboy stunts. “We did a lot of prep on horses,” he explains. “Alden trained for six weeks, three times a week. The first thing we did was get him relaxed on a horse and figure out at what speeds he would be comfortable.”

While some of the stunt-riding tricks are performed by Griffith’s own son GATTLIN GRIFFITH, Ehrenreich did most of his own rope tricks and shooting. “I’m very proud of what Alden did,” says Griffith, Sr. “He really sold it. He can almost claim to be a cowboy now. He was able to learn trick riding, roping and shooting like a pro. If Wild West Shows ever come back, he’s got a niche.”

Ehrenreich is a bit more modest about his accomplishments. “I wouldn’t say I’m an expert roper,” he states. “But I would say that I’m a very good beginner roper. I had a teacher named CLIFF MCLAUGHLIN, whose father, Gene, was one of the best roping guys in that world and worked with Roy Rogers and Gene Autry. He showed me how to do a flat loop, and all the fundamentals of roping; that was cool to learn.”

Another invaluable specialist was choreographer CHRISTOPHER GATTELLI, whose work on the Broadway musical *Newsies* won him a Tony Award, and who also received a Tony nomination for the 2008 revival of *South Pacific*. Creating the dancing for Tatum’s big number, however, was his first movie assignment. The opportunity to pay homage to the work of such legendary screen dancers as Gene Kelly and Fred Astaire was like a dream come true.

The sequence centers around Tatum’s character, a dancing sailor, who is getting ready to ship out. “Channing is very physical, a real Gene Kelly type, so I had a head start there,” Gattelli offers. “The dance is about falling in love and involves tap dancing and acrobatics for Tatum and the supporting performers. Channing could dance, but he didn’t do tap. He picked it up quickly though. He has this natural gift, which came in handy since he’s dancing with some of the best tappers I know.”

Tatum also proved to be up for the challenge of the dance number's acrobatics. "It's a jam-packed sequence," says Gattelli. "There's also swing dancing and lifts, and Channing did headstands and flipped over the bar and then over a table. He was phenomenal. It was the perfect marriage of performer and role."

Again, Tatum is a bit more modest when it comes to evaluating his accomplishments, specifically as a tap dancer. "I knew going in that learning tap dancing wasn't going to be easy," he chuckles, "but I didn't know it was going to be this hard. My hat's off to Chris Gattelli and [assistant choreographer] MEREDITH PATTERSON; they were extremely understanding and patient."

While admitting to a "bit of a learning curve," Tatum used his ability to mimic movement to get started. "The challenge was learning and remembering the choreography," he states. "What's essential to tap is not just being able to make the sound, but to be musical. It's like playing an instrument. They shouldn't call it tap dancing; they should call it foot percussion. You're playing part of the song with your feet."

A film about Hollywood's Golden Era required the Coen brothers to shoot the entire production in and around Los Angeles. To accomplish this, they had to find iconic locations that have changed very little since the 1950s, as well as famous locales that are familiar to audiences of classic old movies.

According to location manager JOHN PANZARELLA, The Lot—formerly Warner Hollywood, formerly Goldwyn Studios—in West Hollywood was the *Hail, Caesar!* base of operations.

Two crucial locations were decided upon early on: where the Western movie and, particularly, the Roman epic were going to be shot. "We're in Southern California and we needed the Appian Way, which is in Italy," says Panzarella. "So we had to figure out where someone in Hollywood would shoot that sequence in 1950."

The filmmakers finally settled on the Big Sky Movie Ranch in Simi Valley, the location at which the TV series *Little House on the Prairie* had been lensed. "We took a long dirt road and put in umbrella pines and monuments and an arch, and turned it into the Appian Way—with 200 soldiers marching up and down the road," says Panzarella.

For the Western sequence, he chose a classic film location called Vasquez Rocks Natural Area Park. “Countless Westerns were shot there,” he notes. “Also one of the most famous *Star Trek* episodes ‘The Arena’ was shot there, and it was Bedrock for *The Flintstones* movie. The place has an iconic Western landscape. It was a terrific opportunity.”

For the well of Jehoshaphat in the Roman epic, the cast and crew didn’t have to go very far afield. The Bronson Caves are in Griffith Park in Los Angeles, and the former quarry has been used as a film location since 1919. “The first *Invasion of the Body Snatchers* was shot there, as well as *Batman* and *The Monkees*,” says Panzarella.

The interior of the nightclub sequence where Hobie and Carlotta have their first date was also shot at the Hollywood Palladium, which today operates as a concert venue; the exterior was shot at the nearby Fonda Theatre. “The Palladium opened on Halloween night 1940,” says Panzarella. The opening act was Tommy Dorsey and Frank Sinatra. Since then, everybody’s played there—the Stones, Bob Dylan, the Grateful Dead, Neil Young, Tito Puente and tons of Latin bands. It hasn’t changed that much from 1940, so where else would we shoot our supper-club sequence?”

For the fixer’s home base, Mannix’s residence was actually two houses: an exterior in Silver Lake and a nearby interior in Echo Park.

While the water tank on soundstage 30 on the Sony lot was used for the water ballet sequence, finding exteriors for the Capitol lot proved to be problematic, since most major studio lots have been updated with new buildings and other technological improvements. The only one that fit the bill was Warner Bros., says Panzarella. “It still retains much of its original character and looks like classic Hollywood. All we had to do was move all the cars and the equipment. The people who work there were blown away because they’d never seen the streets empty like that, the way they were back in the day.”

Finally, the Capitol Pictures Productions studio was enhanced by the use of the iconic Union Station in downtown Los Angeles for certain exteriors.

Wrapping!

Hail, Caesar! Concludes

For most of the actors in *Hail, Caesar!*, the film represents a bridge between Hollywood's Golden Era and how movies are made today, highlighting the good, the bad and everything in between.

Clooney imagines what it must have been like to be a contract player at a studio during Hollywood's heyday. He likens the long-term commitments to the ones young athletes still face to the present day. "It's like the deal you make with the devil," he explains. "You're excited to be offered a contract and to be under contract. At first you're overpaid, but over time you realize you're being vastly underpaid. It must have been very frustrating. It still goes on today, mainly with young athletes."

Clooney himself got a dose of that early in his career when he was under contract, though it was a much less constrained agreement and he had greater latitude to work elsewhere. "I have some idea of what it's like to work on a lot, and know all the crew and all the soundstages. I've had a taste of that.

"What hasn't changed," he continues, "is the actual physical process of making of a movie, which *Hail, Caesar!* celebrates. There have been some great technical improvements, but there's still a crane with a camera. Lighting it still lighting. Sound is still sound, and the director still calls the shots."

Swinton agrees with her fellow star: "Films continue to transport all of us, even those who are lucky enough to work in them. There's something forever about them. As Eddie Mannix says about Baird Whitlock, my characters can't expose him as I am threatening to do, because he has to remain a fantasy, a dream. People needed it then, and they need it now."

In the past, studio fixers represented one of the main ways in which stars' images were cultivated and protected. "I think they need them today, probably more than ever," says Tatum. "Now stars have publicists and lawyers instead, because a fixer would have a hard job today. People have to watch what they do. But back in 1951, you could literally get away with murder and go to Eddie Mannix and say, 'Hey I messed up man,' and he'd say, 'Don't touch anything. I'm on my way.' It's a scary thought."

Though some of the problems Mannix dealt with wouldn't be terribly scandalous today, observes Brolin, they still have contemporary parallels. "The issues are different, but there's still the *National Enquirer* and those kinds of things. Those reporters don't give up, because their philosophy is that every actor, filmmaker and director is lying. They think that they're never telling the truth, and if they keep at it you'll find the dirt. The problem is, at least 50 percent of the time, they're right. Even when they are wrong, though, and you confront them, they refuse to admit they're wrong."

Beneath the humor, says Fiennes, *Hail, Caesar!* is truly a microcosm of the entertainment business. "It looks at the hierarchies, the vanities, the insecurities and loneliness. It looks at the dream of success and the heartbreak of failure. It shows how human vulnerabilities are exposed and magnified within the movie and theater world."

One thing that's never changed, Fiennes stresses, is the tension between the business and the art of film. "Directors still want to imbue a film with their vision, but their artistic vision may not be viable in putting people in seats in the movie theater."

And truly, in the end, the one thing that hasn't changed and never will, according to Tatum, is that films are still all about helping an audience escape. The best part of *Hail, Caesar!*, he shares, "is that the movie is wildly entertaining on any level. It's a tribute to an art form, even if some of its luster has been lost somehow along the way."

Universal Pictures presents a Working Title Production: Josh Brolin, George Clooney, Alden Ehrenreich, Ralph Fiennes, Jonah Hill, Scarlett Johansson, Frances McDormand, Tilda Swinton, Channing Tatum in *Hail, Caesar!*. The casting for the comedy is by Ellen Chenoweth, and its music is by Carter Burwell. The film's costume designer is Mary Zophres, and its editor is Roderick Jaynes. The production designer is Jess Gonchor, and the director of photography is Roger Deakins, ASC, BSC. The film's executive producer is Robert Graf, and it is produced by Tim Bevan, Eric Fellner. *Hail, Caesar!* is written, produced and directed by Joel Coen & Ethan Coen. © 2015 Universal Pictures. www.hailcaesarmovie.com

ABOUT THE CAST

A powerful, sought-after film actor, Academy Award[®]-nominated **JOSH BROLIN** (Eddie Mannix) continues to balance challenging roles in both mainstream studio productions and thought-provoking independents.

Brolin recently starred in Universal Pictures' *Everest*, which also starred Jake Gyllenhaal, Jason Clarke and John Hawkes. Based on the bestselling book "Into Thin Air," the film recounts the devastating events which occurred as a group of hikers attempted to conquer the summit in 1996. Brolin also recently starred in Lionsgate Entertainment's *Sicario*, which also starred Emily Blunt and Benicio del Toro. Directed by Denis Villeneuve, this film is about an FBI agent enlisted to bring down a Mexican drug cartel and has been nominated for a 2015 Critics' Choice Movie Award for Best Picture.

Brolin recently wrapped production on Jody Hill's *The Legacy of a Whitetail Deer Hunter*, alongside Danny McBride, and it was also recently announced that he will rejoin the illustrious *Avengers* franchise as supervillain Thanos.

Last year, Brolin received rave reviews and a Critics' Choice Movie Award nomination for his performance in Paul Thomas Anderson's *Inherent Vice*, opposite Joaquin Phoenix and Reese Witherspoon. In 2008, he was nominated for an Academy Award[®] and a Screen Actors Guild (SAG) Award and he also received awards from the New York Film Critics Circle and the National Board of Review for his portrayal of Dan White in Gus Van Sant's acclaimed film *Milk*. He also co-starred in the Coen Brothers' *True Grit*, which was nominated for 10 Academy Awards[®] including Best Picture. In 2007, Brolin earned a SAG Award as part of the ensemble for his work in the Coen Brothers' *No Country for Old Men*, which also won four Academy Awards[®], including Best Picture and Best Director.

Other film credits include *Labor Day*, directed by Jason Reitman; Spike Lee's *Oldboy*; Robert Rodriguez and Frank Miller's *Sin City: A Dame to Kill For*; *Gangster Squad*, opposite Sean Penn; *Men in Black 3*, opposite Will Smith and Tommy Lee Jones; Oliver Stone's *Wall Street: Money Never Sleeps* and *W.*; Ridley Scott's blockbuster *American Gangster*, opposite Denzel Washington and Russell Crowe; Woody Allen's

You Will Meet a Tall Dark Stranger, opposite Anthony Hopkins and Naomi Watts; *Planet Terror*, part of the critically acclaimed Quentin Tarantino/Rodriguez double feature *Grindhouse*; *In the Valley of Elah* for director Paul Haggis; John Stockwell's *Into the Blue*; Paul Verhoeven's blockbuster hit *Hollow Man*; Scott Silver's *The Mod Squad*; Ole Bornedal's psychological thriller *Nightwatch*; *Best Laid Plans*, opposite Witherspoon, which was produced by Mike Newell; *All the Rage*; and Guillermo del Toro's science-fiction thriller *Mimic*. Brodin also received recognition from critics and audiences in David O. Russell's *Flirting With Disaster*, portraying a bisexual federal agent, alongside an outstanding ensemble cast led by Ben Stiller. Brodin made his feature-film debut back in 1985, starring in the action-comedy classic *Goonies*, directed by Richard Donner for producer Steven Spielberg.

On television, Brodin made his mark as a series regular in the popular ABC series *The Young Riders*, *Private Eye* for NBC and *Winnetka Road* for CBS. Brodin also received critical praise in TNT's epic miniseries *Into the West*, opposite Beau Bridges, Gary Busey and Jessica Capshaw. In addition, Brodin starred in the title role of NBC's acclaimed political drama *Mister Sterling*.

As a producer, Brodin joined Matt Damon, Chris Moore, Anthony Arno and Howard Zinn in a documentary entitled *The People Speak*, based on Zinn's influential 1980 book "A People's History of the United States." The film, which aired on the History Channel in 2009, looked at America's struggles with war, class, race and women's rights, and featured readings by Viggo Mortensen, Sean Penn and David Strathairn, among others. Brodin made his directing debut in 2008 with a short entitled *X*, which he also wrote and produced. It premiered at the Santa Barbara International Film Festival before screening at additional film festivals, including the South By Southwest Film Festival and the AFI Dallas International Film Festival.

GEORGE CLOONEY (Baird Whitlock) 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 Screen Actors Guild (SAG) awards, one British Academy of Film and Television Arts

(BAFTA) award, two Critics' Choice Movie Awards, a Primetime 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.

Clooney will next star in TriStar Pictures' *Money Monster*, which he will also produce. He was recently seen in the Netflix Original Holiday Special *A Very Murray Christmas* and starred in the Walt Disney Pictures sci-fi film *Tomorrowland*.

Through his production company Smokehouse Pictures, Clooney will direct and produce *Hack Attack* for Sony Pictures Entertainment, based on the book, "Hack Attack: How the Truth Caught Up With Rupert Murdoch" by Nick Davies. Also through Smokehouse, Clooney most recently produced the Warner Bros. film *Our Brand Is Crisis* and produced, directed and starred in *The Monuments Men* for Sony Pictures Entertainment. Clooney also recently starred with Sandra Bullock in director Alfonso Cuarón's drama *Gravity* for Warner Bros.

In 2013, Smokehouse, along with Jean Doumanian Productions, produced the 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 the Warner Bros. Academy Award[®]-winning drama *Argo* and *The Ides of March*. *The Ides of March*, 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 Pictures. Clooney won the Critics' Choice Movie Award, a Golden Globe Award and a National Board of Review Award for Best Actor. In addition, he received SAG and Academy Award[®] nominations for Best Actor.

In 2009, Clooney starred in the critically acclaimed film *Up in the Air*. He received Oscar[®], Golden Globe Award, SAG and BAFTA nominations for Best Actor for his performance. For his role, Clooney won National Board of Review and New York Film Critics Circle Awards.

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 Award[®] history that an individual had received acting and directing nominations for two different films in the same year.

Clooney and Grant Heslov first worked together at Section Eight, a company in which Clooney was partnered with Steven Soderbergh. Section Eight Productions included *Ocean's Eleven*; *Ocean's Twelve*; *Ocean's Thirteen*; *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. Doug Ross earned him Golden Globe Award, SAG and Primetime 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*, a Primetime Emmy Award-winning telefilm developed through his Maysville Pictures. In 2000, *Fail Safe* was nominated for a Golden Globe Award for 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, 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 8th World Summit of Nobel Peace Prize Laureates. In 2008, Clooney was designated a United Nations Messenger of Peace, one of eight individuals chosen to advocate on behalf of the United Nations and its peacekeeping efforts.

In January 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 & Sciences awarded Clooney the Bob Hope Humanitarian Award at the 2010 Primetime Emmy Awards.

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 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 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 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).

What an exciting time it is for **ALDEN EHRENREICH** (Hobie Doyle). Ehrenreich is currently in Morocco, Africa, shooting Cinelou Films' *The Yellow Birds*, directed by Alexandre Moors, starring alongside Jack Huston, Jennifer Aniston and Tye Sheridan. Ehrenreich plays the lead role of Brandon Bartle, the young soldier who has been exposed to the horrors of war in Iraq, and subsequently covers up the violent death of his best friend and bunkmate.

Next, Ehrenreich will be seen starring in Warren Beatty's untitled film about Howard Hughes and his young protégé.

In 2013, Ehrenreich was seen in Woody Allen's *Blue Jasmine*, in which he starred as Alec Baldwin's ivy-league-turned-video-clerk son. He also starred as Ethan Wate in the Warner Bros. film *Beautiful Creatures*.

Ehrenreich was in 20th Century Fox's *Stoker* in the role of Whip—a seemingly kind jock that initially saves Mia Wasikowska's character, India, from the other jocks' insults who eventually attempts to force himself on her. Prior to this, Ehrenreich played a supporting role in the Focus Features film *Somewhere*, directed by Sofia Coppola. He then starred in Francis Ford Coppola's *Twixt*, which also starred Val Kilmer, Bruce Dern, Ben Chaplin and Elle Fanning.

25-year-old Ehrenreich attended the prestigious Gallatin School of Individualized Study at New York University (NYU). While there, he created The Collectin, a group that focuses on the creative process in which films and performances might be built around the specific qualities of an actor. The group created six original plays and five short films during their time at NYU. In January 2015, The Collectin's first feature film, *Running Wild*, was released.

Early on, Ehrenreich had a distinct vision for the kind of career he could only dream of. That vision came true in 2009 when Ford Coppola made him an offer he couldn't refuse as the lead role in Ford Coppola's semi-autobiographical film *Tetro*. Ehrenreich spent several months in Buenos Aires, Argentina, shooting the film there.

Alden Ehrenreich began acting at the age of four in various school and summer-camp plays, as well as community children's theater groups. Throughout junior high and high school, Ehrenreich began writing, directing and starring in student films, one of

which lead to his discovery by Steven Spielberg, who saw one of the short films at Ehrenreich's friend's bat mitzvah.

RALPH FIENNES' (Laurence Laurentz) film credits include *Schindler's List*, *The English Patient*, *The Constant Gardener*, *The End of the Affair*, *The Reader*, *Quiz Show*, *Oscar and Lucinda*, *Onegin*, *Spider*, *Sunshine*, *Strange Days*, *The Hurt Locker* and *The Grand Budapest Hotel*. He played Lord Voldemort in the *Harry Potter* franchise and played the role of M in the recently released *Spectre*. Fiennes will next be seen in *A Bigger Splash*.

Fiennes made his feature film directorial debut in 2011 with *Coriolanus*; and in 2013, he directed and starred in *The Invisible Woman*.

Fiennes' extensive theater credits include *Man and Superman*, *Oedipus*, *Faith Healer*, *Brand*, *Richard II*, *Coriolanus*, *Ivanov* and *Hamlet*. In 2016, Fiennes will appear in *The Master Builder* at The Old Vic.

Fiennes was nominated for an Oscar[®], a Golden Globe Award and a British Academy of Film and Television Arts (BAFTA) award for his roles in both *The English Patient* and *Schindler's List*, winning the BAFTA for Actor in a Supporting Role for the latter. He was also nominated for BAFTA awards for *The End of an Affair*, *The Constant Gardener* and *Coriolanus*. He was also nominated for a Golden Globe and a BAFTA Award for the role of M. Gustave in *The Grand Budapest Hotel*.

Two-time Academy Award[®]-nominee **JONAH HILL** (Joe Silverman) possesses an acting prowess that has allowed him to be at the forefront of Hollywood in both the comedic and dramatic realms.

Hill received critical acclaim for his role in Martin Scorsese's *The Wolf of Wall Street* opposite Leonardo DiCaprio. The film chronicles Jordan Belfort's dramatic rise and fall on Wall Street, along with his hard-partying lifestyle and tumultuous personal life. Hill's portrayal of Donnie Azoff, Belfort's (DiCaprio's) close friend and partner in both business and debauchery, garnered Hill his second Academy Award[®] nomination for Best Supporting Actor. *The Wolf of Wall Street* was released by Paramount Pictures and has made over \$392 million worldwide. The film received an Academy Award[®]

nomination for Best Picture, a Golden Globe Award nomination for Best Motion Picture –Comedy or Musical, Critics’ Choice Movie Awards nominations for Best Picture and Best Acting Ensemble, was honored by AFI as one of the best Movies of the Year and was recognized by the National Board of Review as one of the year’s Top Ten Films. Additionally, Hill received Variety’s Creative Impact in Acting Award.

Hill will next star in Todd Phillips’ *Arms and the Dudes*, which also stars Miles Teller. The film tells the true story of two young men who were contracted by the Pentagon to arm America’s allies in Afghanistan. Warner Bros. will release the film on August 19, 2016.

In summer 2014, Hill starred opposite Channing Tatum in *22 Jump Street*, which was released by Sony Pictures and has grossed over \$330 million worldwide. The film is the sequel to Hill’s *21 Jump Street*, which opened at No. 1 at the box-office and went on to make over \$200 million worldwide. In addition to starring in both films, Hill serves as a writer and producer of the franchise. Hill and Tatum will both reprise their roles as Schmidt and Jenko in *23 Jump Street*.

Hill has also paired up with DiCaprio to produce and star in *The Ballad of Richard Jewell*. The film tells the story of Richard Jewell, the American security guard who heroically saved thousands of lives from an exploding bomb at the 1996 Olympics in Atlanta, Georgia, but then became unjustly vilified by the press, which falsely reported that he was a terrorist.

In 2011, Hill starred opposite Brad Pitt and the late Philip Seymour Hoffman in Bennett Miller’s *Moneyball*. This performance earned Jonah his first Academy Award® nomination for Best Supporting Actor, in addition to a Golden Globe nomination for Best Performance by an Actor in a Supporting Role in a Motion Picture and a SAG Award nomination for Outstanding Performance by a Male Actor in a Supporting Role. *Moneyball* was also nominated for an Academy Award® for Best Picture and a Golden Globe for Best Motion Picture Drama.

Hill starred in Quentin Tarantino’s *Django Unchained*, which grossed over \$425 million worldwide and was nominated for an Academy Award® for Best Picture. He also starred in Seth Rogen and Evan Goldberg’s *This Is the End*, which also starred Rogen,

James Franco and Jay Baruchel and grossed over \$126 million worldwide; and in Akiva Schaffer's *The Watch*, which also starred Ben Stiller and Vince Vaughn.

Hill's breakout role in the acclaimed 2007 hit *Superbad*, which also starred Michael Cera, established him as a staple of the comedy canon. Since then, Hill has become a mainstay in the Judd Apatow clan, starring in the Apatow-produced summer comedies *Get Him to the Greek* (2010), *Funny People* (2009) and *Forgetting Sarah Marshall* (2008). Hill's first appearance in an Apatow Productions film was in *The 40-Year-Old Virgin* (2005).

Hill surprised audiences with his departure from the comedy world when he starred as the titular role in the independent feature *Cyrus*, which was directed and written by Jay and Mark Duplass. The film premiered at the 2010 Sundance Film Festival to glowing reviews and was nominated for a Critics' Choice Movie Award for Best Comedy Movie.

Hill has also lent his voice to a number of animated projects, including DreamWorks Animation's *The Lego Movie*, *How to Train Your Dragon*, *How to Train Your Dragon 2* and *Megamind*, which respectively grossed \$469 million, \$495 million, \$622 million and \$322 million globally. Hill will next be heard in Rogen and Goldberg's *Sausage Party*. Hill also voiced the character Tommy in *Dr. Seuss' Horton Hears a Who!*, which brought in over \$297 million worldwide.

In 2011, Hill co-wrote, created and voiced the title character in the critically acclaimed animated series *Allen Gregory* for Fox Television. That same year, he also directed the Sara Bareilles music video "Gonna Get Over You."

Hill continues to confirm his place among a new generation of multi-hyphenates. As a writer and producer, he is working on *The Adventurer's Handbook*, for which he will co-star with Jason Segel; and *Pure Imagination*, an Apatow-produced comedy in which Hill will executive produce. Hill was as an associate producer of the Sacha Baron Cohen comedy *Bruno* and an executive producer on *The Sitter*.

Hill began his career performing one-scene plays that he wrote and performed at the gritty Black and White bar in New York City. His first feature role was in David O. Russell's *I Heart Huckabees*, which also starred Dustin Hoffman and Lily Tomlin.

Tony and British Academy of Film and Television Arts (BAFTA) winner and four-time Golden Globe nominee, **SCARLETT JOHANSSON** (DeeAnna Moran) has proved to be one of Hollywood's most talented young actresses. Johansson was recently seen *Avengers: Age of Ultron* and in Luc Besson's globally successful action-thriller *Lucy*. She also starred opposite Chris Evans in Marvel's *Captain America: The Winter Soldier* and in Jonathan Glazer's sci-fi art film *Under the Skin*. Johansson lent her voice to Spike Jonze's critically acclaimed sci-fi romance *Her*, in which she was the voice of the operating system Samantha. The role earned her a Best Actress award at the Rome Film Fest. Up next, Johansson will voice the python Kaa in Walt Disney Pictures' live-action and CGI animation adaptation of *The Jungle Book* from Jon Favreau, in theaters April 15, 2016. She will also reprise her role as Natasha Romanoff / Black Widow in *Captain America: Civil War*, in theaters May 6, 2016.

In 2003, Johansson received rave reviews and the Upstream Prize for Best Actress at the Venice Film Festival for her starring role opposite Bill Murray in *Lost in Translation*, the critically acclaimed second feature film by director Sofia Coppola. She also won a Tony for her Broadway debut in the Arthur Miller play *A View From a Bridge*, which also starred Liev Schreiber. In 2013, she wrapped her second run on Broadway as Maggie in *Cat on a Hot Tin Roof*.

At the age of 12, Johansson attained worldwide recognition for her performance as Grace Maclean, the teen traumatized by a riding accident in Robert Redford's *The Horse Whisperer*. She went on to star in Terry Zwigoff's *Ghost World*, garnering a Best Supporting Actress award from the Toronto Film Critics Association. Johansson was also featured in the Coen Brothers' dark drama *The Man Who Wasn't There*, which also starred Billy Bob Thornton and Frances McDormand.

Her other film credits include: Favreau's *Chef*, *The Avengers*; *Don Jon*, which also starred Joseph Gordon-Levitt; *Hitchcock* opposite Anthony Hopkins; *We Bought a Zoo* for Cameron Crowe; the box-office hit *Iron Man 2*; Paul and Chris Weitz's film *In Good Company*; *A Love Song for Bobby Long*, which also starred John Travolta and garnered her a Golden Globe nomination (her third in two years); and Woody Allen's *Match Point*, which garnered her fourth consecutive Golden Globe nominee in three

years. Other film credits include *He's Just Not That Into You*, *Vicky Cristina Barcelona*, *The Other Boleyn Girl*, *The Spirit* and *The Nanny Diaries*.

Johansson's additional credits include *Girl with a Pearl Earring*, which also starred Colin Firth; *The Island*, which starred Ewan McGregor; Brian De Palma's *The Black Dahlia*; Christopher Nolan's *The Prestige*; Rob Reiner's comedy *North*; the thriller *Just Cause*, which starred Sean Connery and Laurence Fishburne; and a breakthrough role at the age of 10 in the critically praised *Manny & Lo*, which earned her an Independent Spirit Award nomination for Best Female Lead.

A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of *Sophistry*, which also starred Ethan Hawke, at New York's Playwrights Horizons.

Known for her skilled and versatile acting, **FRANCES MCDORMAND** (C.C. Calhoun) continues to be one of the most prolific and sought after actors of her generation. McDormand won the Academy Award[®] for Best Actress for her performance in *Fargo* and has also been nominated for her roles in *Mississippi Burning*, *Almost Famous* and *North Country*.

McDormand most recently starred as the titular character on HBO's mini-series *Olive Kitteridge*, for which she received two Primetime Emmy's and a Screen Actors Guild award as well as a Golden Globe nomination. Based on the novel of the same name, written by Elizabeth Strout, the story follows Kitteridge as she deals with the daily life of living in a small town in Crosby, Maine. Directed by Lisa Cholodenko and produced by Gary Goetzman and Tom Hanks, the mini-series also stars Bill Murray, Richard Jenkins, Zoe Kazan and John Gallagher, Jr.

McDormand most recently appeared on stage in The Wooster Group's *Early Shaker Spirituals*, which garnered rave reviews. Other stage appearances include the Daniel Sullivan-directed Broadway hit *Good People*, for which her role as Margie Walsh earned her a Tony Award nomination for Best Performance by an Actress in a Leading Role; and Drama League, Drama Desk and Outer Critics Circle awards; *The Country Girl* directed by Mike Nichols on Broadway; Caryl Churchill's *Far Away* directed by Stephen Daldry at New York Theatre Workshop; her Tony-nominated performance as

Stella in *A Streetcar Named Desire*; *The Sisters Rosenzweig* directed by Daniel Sullivan at Lincoln Center Theater; *The Swan* at The Public Theatre; *A Streetcar Named Desire* (this time as Blanche) at the Gate Theater in Dublin; and *Oedipus* at the Blue Light Theater Company opposite Billy Crudup. With The Wooster Group, she has performed in *To You, The Birdie!* and *North Atlantic*.

McDormand's film credits include *The Good Dinosaur*, *Promised Land*, *Moonrise Kingdom*, *Burn After Reading*, *Miss Pettigrew Lives for a Day*, *Friends With Money*, *Laurel Canyon*, *Something's Gotta Give*, *Wonder Boys*, *City by the Sea*, *Madeline*, *Primal Fear*, *Lone Star*, *Palookaville*, *Chattahoochee*, *Darkman*, *Hidden Agenda*, *Short Cuts*, *Beyond Rangoon*, *Paradise Road*, *The Man Who Wasn't There*, *Raising Arizona* and *Blood Simple*.

McDormand received her Master of Fine Arts from the Yale School of drama and a bachelor's degree in theater from Bethany College in West Virginia.

TILDA SWINTON (Thora Thacker/Thessaly Thacker) started making films with English experimental director Derek Jarman in 1985, with *Caravaggio*. Together they made seven more films, including *The Last of England*; *The Garden*; *War Requiem*; *Edward II*, for which she won the Best Actress Award at the 1991 Venice Film Festival; and *Wittgenstein*, before Jarman's death in 1994. Swinton gained wider international recognition in 1992 with her portrayal of the title character in Sally Potter's *Orlando*, based on the novel by Virginia Woolf.

Swinton has established rewarding ongoing filmmaking relationships with Lynn Hershman-Leeson (*Conceiving Ada*, *Teknolust*, *Strange Culture*), John Maybury (*Man to Man*, *Love Is the Devil: Study for a Portrait of Francis Bacon*), Jim Jarmusch (*Only Lovers Left Alive*, *Broken Flowers*, *The Limits of Control*), Wes Anderson (*Moonrise Kingdom*, *The Grand Budapest Hotel*) and Luca Guadagnino (*The Love Factory*, *I Am Love*, which Swinton co-produced, the upcoming *A Bigger Splash*). Swinton also worked with Bong Joon-Ho on the international hit *Snowpiercer* and is collaborating with him on, which will shoot later this year. This is her second film with Joel and Ethan Coen, after *Burn After Reading* (2008).

Swinton has appeared in Spike Jonze's *Adaptation.*; David Mackenzie's *Young Adam*; Mike Mills' *Thumbsucker*; Francis Lawrence's *Constantine*; Béla Tarr's *The Man From London*; Andrew Adamson's *The Chronicles of Narnia* series; Tony Gilroy's *Michael Clayton*, for which she received both the Academy Award[®] and BAFTA Award for Best Supporting Actress in 2008; and Erick Zonca's *Julia*, which premiered at the 2008 Berlin International Film Festival. For her performance, Swinton received *The Evening Standard's* British Film Award for Best Actress Award and was named Best Actress in Indiewire's Critics Poll. In 2011, Swinton starred in and executive produced Lynne Ramsay's *We Need to Talk About Kevin*. The film debuted in the main competition at the Cannes Film Festival to huge critical acclaim and garnered multiple honors for Swinton, including Golden Globe Award and BAFTA Award nominations for Best Actress. Last summer, she appeared in Judd Apatow's hit comedy *Trainwreck* opposite Amy Schumer and she is finishing production on Scott Derrickson's *Doctor Strange* for Marvel, playing The Ancient One opposite Benedict Cumberbatch and Chiwetel Ejiofor.

Swinton is the mother of twins and lives in the Scottish Highlands.

CHANNING TATUM (Burt Gurney) is currently in Quentin Tarantino's critically acclaimed film *The Hateful Eight*. The cast includes Samuel L. Jackson, Kurt Russell, Tim Roth, Bruce Dern, Michael Madsen and Jennifer Jason Leigh. The Weinstein Company released the film on December 25, 2015.

Recently, Tatum reprised his role as Mike Lane in *Magic Mike XXL*. The film was directed by Greg Jacobs and written by Tatum and Reid Carolin. The film also starred Matt Bomer, Joe Manganiello, Adam Rodriguez and Kevin Nash. *Magic Mike XXL* was released by Warner Bros. on July 1, 2015. *Magic Mike* was directed by Steven Soderbergh and released on June 29, 2012.

In 2014, Tatum starred in Sony Pictures Classics' critically acclaimed *Foxcatcher*. The film was directed by Bennett Miller and also starred Mark Ruffalo and Steve Carell. The film is based on the true story of John du Pont, the paranoid schizophrenic heir to the du Pont chemical fortune, who built a wrestling training facility called Team Foxcatcher

on his Pennsylvania estate, and murdered Olympic wrestler Dave Schultz. Tatum portrayed Dave's brother, Mark Schultz.

Tatum reprised his role as Jenko in *22 Jump Street*, the blockbuster hit sequel to *21 Jump Street*, opposite Jonah Hill and directed by Chris Miller and Phil Lord. The film was released on June 13, 2014 and grossed over \$330 million worldwide.

Tatum's voice was heard in the 20th Century Fox animated film *The Book of Life*, directed by Jorge R. Gutierrez. Other voices in the film included Zoe Saldana and Diego Luna. The film was released on October 17, 2014.

In 2013, Tatum starred in Sony Pictures' *White House Down*, directed by Roland Emmerich. The film also starred Jamie Foxx, Maggie Gyllenhaal, James Woods and Richard Jenkins. That same year, Tatum also starred in the crime drama *Side Effects*, directed by Steven Soderbergh. The film also starred Rooney Mara, Jude Law and Catherine Zeta-Jones and was released by Open Road Films on February 8, 2013.

Tatum starred in the 2011 crime-thriller *The Son of No One*, opposite Al Pacino and Katie Holmes. Also in 2011, Tatum starred in the Roman epic adventure *The Eagle* opposite Jamie Bell and Donald Sutherland.

In 2010, Tatum starred opposite Amanda Seyfried in the Screen Gems box office hit *Dear John*, based on the adaptation of the Nicholas Sparks bestseller. Lasse Hallström (*The Cider House Rules*, *Chocolat*) directed the adapted script by Jamie Linden. The film grossed over \$114 million worldwide.

In August 2009, Tatum was seen in the Paramount Pictures box office hit *G.I. Joe: The Rise of Cobra*, directed by Stephen Sommers. Tatum starred opposite Sienna Miller, Marlon Wayans and Dennis Quaid. Tatum also appeared in the 2013 sequel, *G.I. Joe 2: Retaliation*.

Earlier in 2009, Tatum starred opposite Terrence Howard in the Universal Pictures and Rogue Pictures film *Fighting*, directed by Dito Montiel. In 2008, Tatum starred in the Paramount Pictures drama *Stop-Loss*, by critically acclaimed director Kimberly Peirce (*Boys Don't Cry*) and producer Scott Rudin.

Tatum received an Independent Spirit Award nomination and a Gotham Award nomination for his powerful role in the 2006 independent film *A Guide to Recognizing Your Saints*, which won the Special Jury Prize for best Ensemble Performance as well as

the Dramatic Directing award for Montiel at the Sundance Film Festival. The film was written and directed by Montiel and was based on his 2003 memoir of the same title. This powerful coming-of-age drama takes place in 1980's Astoria, Queens, and follows Montiel's impoverished and violent life from his youth to adulthood. His father is portrayed by Chazz Palminteri and Tatum played the role of Antonio, Dito's best friend.

In March 2006, Tatum starred opposite Amanda Bynes in the DreamWorks Studios film *She's the Man*. This film was directed by Andy Fickman and produced by Lauren Shuler Donner. In August of that same year, Tatum starred in the box office hit *Step Up*, directed by Anne Fletcher and produced by Adam Shankman. The film centered around Tyler Gage, (Tatum) a street-smart juvenile delinquent who gets sentenced to community service at a high school for the performing arts.

In 2014, Tatum announced his production company, Free Association, with his two partners, Carolin and Peter Kiernan. Free Association has a feature-film development deal with Sony and Warner Bros. amongst other studios. On the television side, Free Association added a television development deal with MRC.

Tatum was born in Alabama and grew up in Florida. He currently resides in Los Angeles, California with his wife, Jenna Dewan Tatum, and their daughter.

ABOUT THE FILMMAKERS

ETHAN COEN (Writer/Director/Producer) has produced and co-written such critically acclaimed films as *Miller's Crossing*; *Barton Fink*, which won the Palme D'Or (Best Picture), Best Director and Best Actor (John Turturro) awards at the 1991 Cannes International Film Festival; and *O Brother, Where Art Thou?*, which was nominated for two Academy Awards[®], five British Academy of Film and Television Arts (BAFTA) awards, and two Golden Globe Awards (winning one).

One of 1996's most honored films, *Fargo*, which Coen produced and co-wrote, received seven Academy Award[®] nominations and won two, including Best Original Screenplay. Among the other films that Coen has co-written and produced are *Blood Simple*, *Raising Arizona*, *The Hudsucker Proxy*, *The Big Lebowski*, *The Man Who Wasn't*

There and Intolerable Cruelty. He co-directed and co-wrote the 2004 comedy *The Ladykillers* and *Inside Llewyn Davis* (2013) with his brother Joel.

In 2007, the Coen brothers were honored with numerous accolades for their adaptation of Cormac McCarthy's *No Country for Old Men*, including the Directors Guild of America, BAFTA, and Academy Awards® for Best Picture, Best Director and Best Adapted Screenplay. The film also won the Golden Globe Award for Best Screenplay; Best Picture, Best Director and Best Screenplay from the New York Film Critics Circle; and Best Picture and Best Adapted Screenplay from the National Board of Review. The film's cast won Best Outstanding Performance by a Cast in a Motion Picture by the Screen Actors Guild (SAG), and Javier Bardem won the SAG and Academy Award® as Best Supporting Actor, among other accolades, for his role in this film.

The Coens' 2008 comedy *Burn After Reading* was nominated for BAFTA and Writers Guild of America awards for Best Original Screenplay. Their next film, *A Serious Man*, received Academy Award® nominations for Best Picture and Best Original Screenplay, and was also nominated for BAFTA and WGA awards for Best Original Screenplay.

The Coens' *True Grit*, released in 2010, was nominated for Academy Awards® in 10 categories, including Best Picture, Best Director, Best Adapted Screenplay, Best Actor (Jeff Bridges) and Best Supporting Actress (Hailee Steinfeld).

Almost an Evening, comprising three of Coen's one-act plays, was staged in 2008 off-Broadway by Neil Pepe at the Atlantic Stage 2 Theater and then at the Bleecker Street Theater. In 2009, Pepe staged Coen's three one-act plays under the title *Offices* at the Atlantic.

In 2011, Coen's one-act play *Talking Cure*—along with one-act plays by Elaine May and Woody Allen, under the collective title *Relatively Speaking*—was staged on Broadway by John Turturro.

JOEL COEN (Writer/Director/Producer) was honored at the Cannes Film Festival in 2001 as Best Director for *The Man Who Wasn't There* and in 1991 as Best Director for *Barton Fink*. He was named Best Director by the New York Film Critics Circle, the National Board of Review, and the British Academy of Film and Television Arts for 1996's *Fargo*; and he also won the Academy Award[®] for Best Original Screenplay for *Fargo*, which he co-wrote with his brother Ethan. The screenplay for *O Brother, Where Art Thou?*, also co-written with Ethan, was nominated for a BAFTA and an Academy Award[®] for Best Adapted Screenplay. Other films that he has directed and co-written are *Intolerable Cruelty*, *The Big Lebowski*, *The Hudsucker Proxy*, *Miller's Crossing*, *Raising Arizona* and *Blood Simple*. Coen co-directed and co-wrote the 2004 comedy *The Ladykillers* and *Inside Llewyn Davis* with Ethan.

In 2007, the Coen brothers were honored with numerous accolades for their adaptation of Cormac McCarthy's *No Country for Old Men*, including the Directors Guild of America, BAFTA, and Academy Awards[®] for Best Picture, Best Director and Best Adapted Screenplay. The film also won the Golden Globe Award for Best Screenplay; Best Picture, Best Director and Best Screenplay from the New York Film Critics Circle; and Best Picture and Best Adapted Screenplay from the National Board of Review. The film's cast won Best Outstanding Performance by a Cast in a Motion Picture by the Screen Actors Guild, and Javier Bardem won the SAG and Academy Award[®] as Best Supporting Actor, among other accolades, for his role in this film.

The Coens' 2008 comedy *Burn After Reading* was nominated for BAFTA and WGA awards for Best Original Screenplay. The brothers' next film, *A Serious Man*, received Academy Award[®] nominations for Best Picture and Best Original Screenplay, and was also nominated for BAFTA and WGA awards for Best Original Screenplay.

The Coens' *True Grit*, released in 2010, was nominated for Academy Awards[®] in 10 categories, including Best Picture, Best Director, Best Adapted Screenplay, Best Actor (Jeff Bridges) and Best Supporting Actress (Hailee Steinfeld).

Working Title Films, co-chaired by **TIM BEVAN & ERIC FELLNER** (Produced by) since 1992, is one of the world's leading film production companies.

Founded in 1983, Working Title has produced more than 100 films that have grossed over \$6 billion worldwide. Its films have won 11 Academy Awards® (for Tom Hooper's *Les Misérables*, James Marsh's *The Theory of Everything*, Joe Wright's *Anna Karenina*, Tim Robbins' *Dead Man Walking*, Joel and Ethan Coen's *Fargo*, Shekhar Kapur's *Elizabeth* and *Elizabeth: The Golden Age* and Joe Wright's *Atonement*) and 38 British Academy of Film and Television Arts (BAFTA) awards, as well as numerous prestigious prizes at the Cannes and Berlin International Film Festivals.

The company's commercial and critical hits include *The Interpreter*, *About a Boy*, *Notting Hill*, *Elizabeth*, *Fargo*, *Dead Man Walking*, *Bean*, *High Fidelity*, *Johnny English*, *Billy Elliot*, *Four Weddings and a Funeral*, *Bridget Jones's Diary*, *Bridget Jones: The Edge of Reason*, *O Brother, Where Art Thou?*, *Love Actually*, *Shaun of the Dead*, *Pride & Prejudice*, *Nanny McPhee*, *United 93*, *Mr. Bean's Holiday*, *Hot Fuzz*, *Elizabeth: The Golden Age*, *Burn After Reading*, *Frost/Nixon*, *Atonement*, *Senna*, *Tinker Tailor Soldier Spy*, *Contraband*, *Anna Karenina*, *Les Misérables*, *About Time*, *Rush*, *Two Faces of January*, *Trash*, *Everest*, *Legend* and *The Danish Girl*.

Working Title's current slate includes Louis Leterrier's *Grimsby*, starring Sacha Baron Cohen, Rebel Wilson, Isla Fisher and Mark Strong; Sharon Maguire's *Bridget Jones's Baby*, starring Renée Zellweger, Colin Firth and Patrick Dempsey; Tomas Alfredson's *The Snowman*, starring Rebecca Ferguson, Michael Fassbender and Charlotte Gainsbourg; and Edgar Wright's *Baby Driver*, starring Lily James, Kevin Spacey, Jon Hamm, Ansel Elgort and Jamie Foxx.

Hail, Caesar! is **ROBERT GRAF**'s (Executive Producer) 12th film with the Coen brothers and the sixth in the role of executive producer. A fellow Minnesotan, Graf first met the Coen brothers more than 20 years ago when he served as location manager on *Fargo*. Since then, he has busied himself with the counting and spending of beans and other important tasks.

ROGER A. DEAKINS, ASC, BSC (Director of Photography) is a 13-time Academy Award® nominee for Best Cinematography, for his work on Joel and Ethan Coen's *Fargo*; *O Brother, Where Art Thou?*; *The Man Who Wasn't There*; *No Country for Old Men*; and *True Grit*; Frank Darabont's *The Shawshank Redemption*; Martin Scorsese's *Kundun*; Andrew Dominik's *The Assassination of Jesse James by the Coward Robert Ford*; Stephen Daldry's *The Reader*, which he shared with Chris Menges; Sam Mendes' *Skyfall*; Denis Villeneuve's *Prisoners*; Angelina Jolie's *Unbroken*; and, most recently, Denis Villeneuve's *Sicario*.

Deakins has been nominated for an American Society of Cinematographers (ASC) Award for all of the aforementioned films, as well as Mendes' *Revolutionary Road*, and won three times, for *The Shawshank Redemption*, *The Man Who Wasn't There* and *Skyfall*. He received ASC's Lifetime Achievement Award in 2011.

Nominated eight times for the BAFTA Award, Deakins has won three for *The Man Who Wasn't There*, *No Country for Old Men* and *True Grit*. His work has also garnered him four British Society of Cinematographers Awards and three additional nominations, and two Film Independent Spirit Awards, with an additional nomination. In 2007, he received the National Board of Review's Career Achievement Award in Cinematography and, in 2013, Deakins was made a Commander of the Order of the British Empire in the U.K., the only cinematographer to have received this high honor.

Deakins was born in Torquay in Devon, England. He attended art college at the National Film and Television School and began his career by working in the medium of still photography. Many of his first cinematographic projects were documentaries, often shot in Africa. He also covered the Whitbread Round the World Race, which required him to work for more than nine months as a yacht crew member while filming and directing the documentary. He then moved on to feature film cinematography, starting in England and later in the United States.

Deakins' additional credits include diverse films, such as *Mountains of the Moon*, *Sid & Nancy*, *Barton Fink*, *The Hudsucker Proxy*, *Courage Under Fire*, *The Big Lebowski*, *A Beautiful Mind* and *Doubt*. He also served as visual consultant for several animated features, including *WALL•E*, *How to Train Your Dragon*, *Rango*, *Rise of the Guardians* and *The Croods*, and served as a consultant on *How to Train Your Dragon 2*.

Deakins is currently in pre-production for the sequel to *Blade Runner*.

JESS GONCHOR (Production Designer) received an Academy Award® nomination and an Art Directors Guild nomination for his work on the Coen brothers' *True Grit*. He also collaborated with the Coen brothers on *No Country for Old Men*, for which he won an Art Directors Guild Award for Excellence in Production Design; and *A Serious Man*, *Burn After Reading* and *Inside Llewyn Davis*, for which he received Art Directors Guild nominations.

Other feature films include Bennett Miller's Academy Award®-nominated *Capote* and Academy Award®-nominated *Moneyball*; Gore Verbinski's *The Lone Ranger*; Sam Mendes' *Away We Go*; and David Frankel's *The Devil Wears Prada*. Gonchor collaborated on Miller's *Foxcatcher* where he served as the second unit director as well as production designer.

Gonchor's passion for art began in Mamaroneck High School's theater and lighting department. He studied technical theater at the State University of New York at Brockport, and began his career in off-off-Broadway theaters before moving into film and eventually production design.

Hail, Caesar! marks his sixth collaboration with Joel and Ethan Coen. He is currently designing Ben Affleck's 1920s prohibition tale *Live by Night*.

Gonchor is a member of AMPAS, DGA and ADG, and has directed numerous commercials.

Hail, Caesar! is **MARY ZOPHRES'** (Costume Designer) 13th consecutive collaboration with the Coen brothers as costume designer, following *Fargo*; *The Big Lebowski*; *O Brother, Where Art Thou?*; *The Man Who Wasn't There*; *Intolerable Cruelty*; *The Ladykillers*; *No Country for Old Men*; *Burn After Reading*; *A Serious Man*; *True Grit*; and *Inside Llewyn Davis*. Earlier credits include the assistant costume designer for the Coen brothers on *The Hudsucker Proxy*.

She has been the costume designer on several movies for Steven Spielberg including *The Terminal*; *Catch Me If You Can*, which brought her a British Academy of Film and Television

Arts (BAFTA) Award nomination for Best Costume Design; and *Indiana Jones and the Kingdom of the Crystal Skull*.

Zophres' other film credits as costume designer include the Farrelly brothers' *Dumb & Dumber*, *Kingpin* and *There's Something About Mary*; Timothy Hutton's *Digging to China*; Oliver Stone's *Any Given Sunday*; Terry Zwigoff's *Ghost World*; Brad Silberling's *Moonlight Mile*; Bruno Barreto's *View From the Top*; Nora Ephron's *Bewitched*; Joe Carnahan's *Smokin' Aces*; Robert Redford's *Lions for Lambs*; Ruben Fleischer's *Gangster Squad*; and Christopher Nolan's *Interstellar*. Zophres worked as costume designer on Jon Favreau's *Iron Man 2*, which starred Robert Downey, Jr. and on Favreau's *Cowboys & Aliens*; Alex Kurtzman's *People Like Us*; and most recently, *La La Land* for director Damien Chazelle.

Zophres earned a degree in art history and studio art from Vassar College before beginning her professional career working in the fashion industry for Norma Kamali and Esprit. She began working in the film industry as the extras wardrobe supervisor on Oliver Stone's *Born on the Fourth of July*.

CARTER BURWELL (Music by) has composed the music for a number of feature films, including *Blood Simple*, *Raising Arizona*, *Miller's Crossing*, *Barton Fink*, *The Hudsucker Proxy*, *Rob Roy*, *Fargo*, *The Spanish Prisoner*, *Gods and Monsters*, *Velvet Goldmine*, *The General's Daughter*, *Three Kings*, *Being John Malkovich* and *O Brother, Where Art Thou?* (BAFTA nomination for Film Music), *Before Night Falls*, *A Knight's Tale*, *The Rookie*, *Adaptation.*, *Intolerable Cruelty*, *The Ladykillers*, *No Country for Old Men*, *In Bruges*, *Burn After Reading*, *Twilight*, *Where the Wild Things Are* (Golden Globe Award nomination for Best Original Score), *A Serious Man*, *The Blind Side*, *The Kids Are All Right*, *True Grit*, *The Twilight Saga: Breaking Dawn - Part 1*, *The Twilight Saga: Breaking Dawn - Part 2* and *The Fifth Estate*.

Burwell's recent credits include Bill Condon's mystery-drama *Mr. Holmes*, which starred Ian McKellen; the true crime-thriller *Legend*, directed by Brian Helgeland; Todd Haynes' drama *Carol*, which starred Cate Blanchett and Rooney Mara; the score for Charlie Kaufman's first stop-motion film *Anomalisa*; the ocean thriller *The Finest Hours* starring Chris Pine and Casey Affleck; and the Nicole Kidman and Jason Bateman drama *The Family Fang*.

Burwell received his second Golden Globe Award and first Academy Award® nomination for Best Original Score for *Carol* and an Annie Award nomination for Outstanding Achievement in Music in an Animated Feature Production for *Anomalisa*. He also won the Los Angeles Film Critics Association’s award for Best Music for *Carol* and *Anomalisa*. *Hail, Caesar!* marks Burwell’s 16th collaboration with the Coen brothers.

For television, Burwell worked on the HBO mini-series *Mildred Pierce*, which starred Kate Winslet and resulted in two Primetime Emmy Award nominations. He won in the category of Outstanding Music Composition for a Miniseries, Movie or a Special (Original Dramatic Score).

His theater work includes the chamber opera *The Celestial Alphabet Event* and the Mabou Mines productions *Mother* and *Lucia’s Chapters of Coming Forth by Day*.

In 2005, Burwell developed a concert work for text and music entitled *Theater of the New Ear*, presented in New York, London and Los Angeles. The text, by Joel and Ethan Coen and Charlie Kaufman, was performed by a dozen actors, including Meryl Streep, Steve Buscemi, the late Philip Seymour Hoffman, Hope Davis, Peter Dinklage, David Thewlis and Jennifer Jason Leigh. The music was performed by the eight-member Parabola Ensemble, conducted by Mr. Burwell.

Burwell’s dance compositions include the pieces *The Return of Lot’s Wife*, choreographed by Sara Pearson and Patrik Widrig; and *RABL*, choreographed by Patrice Regnier. He has performed around the world with his own ensembles as well as others, such as The Harmonic Choir.

Burwell’s writing includes the essay “Music at Six: Scoring the News, Then and Now,” published in the inaugural issue of *Esopus* magazine in 2003 and reprinted in *Harper’s Magazine* in 2004 as “Orchestrating War,” and the essay “No Country for Old Music” in the 2013 *Oxford Handbook of New Audiovisual Aesthetics*. Burwell has taught and lectured at The Sundance Institute, New York University, Columbia University and Harvard University.