



Warner Independent Pictures
2929 Entertainment
Participant Productions
In Association with Davis Films
Redbus Pictures and Tohokushinsha
Present
A Section Eight Production

good night, and good luck.

Running Time: 90 minutes

Rating: PG

Format: 35 mm, black & white

Aspect Ratio: 1:85

Sound: Dolby SR

www.goodnightandgoodluck.com

www.report-it-now.com

Soundtrack Available on Concord Jazz

SHORT SYNOPSIS

“GOOD NIGHT, AND GOOD LUCK.” takes place during the early days of broadcast journalism in 1950’s America. It chronicles the real-life conflict between television news

man Edward R. Murrow (DAVID STRATHAIRN) and Senator Joseph McCarthy and the Permanent Sub-committee on Investigations (Government Operations Committee). With a desire to report the facts and enlighten the public, Murrow, and his dedicated staff - headed by his producer Fred Friendly (GEORGE CLOONEY) and Joe Wershba (ROBERT DOWNEY JR.) in the CBS newsroom - defy corporate and sponsorship pressures to examine the lies and scaremongering tactics perpetrated by McCarthy during his communist 'witch-hunts.' A very public feud develops when the Senator responds by accusing the anchor of being a communist. In this climate of fear and reprisal, the CBS crew carries on regardless and their tenacity eventually pays off when McCarthy is brought before the Senate and made powerless as his lies and bullying tactics are finally uncovered.

Directed by George Clooney, who co-wrote the script with the film's producer Grant Heslov, "GOOD NIGHT, AND GOOD LUCK." stars David Strathairn as Murrow, Clooney as Fred Friendly, Robert Downey, Jr. and Patricia Clarkson as Joe and Shirley Wershba, Frank Langella as Bill Paley, Ray Wise as Don Hollenbeck, Heslov as Don Hewitt, and Jeff Daniels as Sig Mickelson. GRAMMY® Award-winner Dianne Reeves appears and performs in the film as well.

A Section Eight, 2929 Entertainment, and Participant Productions production, "GOOD NIGHT, AND GOOD LUCK." was executive produced by Todd Wagner, Mark Cuban, Marc Butan, Steven Soderbergh, Jennifer Fox, Ben Cosgrove, Jeff Skoll and Chris Salvaterra.

SYNOPSIS

The year is 1953, television is still in its infancy and the esteemed broadcast journalist, Edward R. Murrow (DAVID STRATHAIRN), anchors the popular news documentary show, *See it Now*, on CBS. Murrow, alongside producer Fred Friendly (GEORGE CLOONEY), oversees a show that reports on the news items of the day. He also hosts the talk show "Person to Person," yet "the face of television" is happiest as a news reporter.

The CBS TV newsroom is a constant hive of activity with secretaries typing, AP and UPI wires clicking away and the bustling of camera crews. Murrow has a dedicated crew of reporters that includes Don Hewitt (GRANT HESLOV), Joe Wershba (ROBERT DOWNEY JR.), Palmer Williams (TOM MCCARTHY), Jesse Zousmer (TATE DONOVAN), John Aaron (REED DIAMOND), Charlie Mack (ROBERT JOHN BURKE) and Eddie Scott (MATT ROSS). All these men will become broadcast legends, but right now, their careers are just beginning. They get together to screen the various topics of the day and discuss potential stories.

One such story is that of navy pilot, Milo Radulovich, who has been kicked out of the navy for being a security risk. Declared guilty without a trial, he had been asked to denounce his father and sister to stay on, but he refused. All charges against him have been kept sealed. Murrow reports this on the show despite opposition from the number two at CBS, Sig Mickelson (JEFF DANIELS), who fears he may be getting the show into hot water. Murrow and Friendly are so committed to the program they even decide to pay for the advertising revenue lost from the show's sponsors that have military contacts.

A powerful figure at the time is Senator Joseph McCarthy of Wisconsin, on a singular crusade to rid the country of communists. His relentless pursuit of anyone he feels may have connections to the communist party has allowed a sense of paranoia to seep into the public consciousness. Such is the reach of his power that people from the armed services to the creative community are forced to quit their jobs and go into exile based on his attacks.

Murrow suspects that McCarthy may have had something to do with Radulovich's dismissal and worries that his closed hearings and theatrical vitriol both hide the fact that he has no real proof and are eroding people's civil liberties. The Radulovich show airs and prompts an indirect response from McCarthy. Sure enough, because of Murrow's questioning and probing of the case, he is accused of being a communist sympathizer. The anchor knows in his heart that it is all lies purely designed to scare his team away.

The attack only prompts the news crew into further action, and after a meeting with the supportive CBS boss William Paley (FRANK LANGELLA), Murrow decides to fight fire with fire and report on what he feels are all the inadequacies and lies perpetrated by the McCarthy hearings.

The McCarthy show airs and Murrow's editorial both at the beginning and the end of the show is nothing short of brilliant. He manages to highlight the serious issues involved in the McCarthy hearings: namely, the line between investigation and 'persecution'; that dissent is not disloyalty; accusation is not proof; conviction depends upon evidence and due process of law; and finally, as defenders of freedom abroad, the US cannot desert it at home. What's more, rather than direct attack, McCarthy is only seen and heard in the context of using his own words, all of which seem to exemplify all of the above problems. Critics hail it as a masterpiece of crusading journalism and high responsibility not often

found in television. For now, the knowledge of McCarthy's tactics is out in the public domain and Murrow is safe.

Suddenly, Radulovich is reinstated yet McCarthy's theatrical hearings continue, still spouting accusations at people based on hearsay. The show reports on the hearings of Annie Lee Moss whereby Senator McClellan insists they, McCarthy and aide Roy Cohn, supply him the corroborative evidence labeled against her. The public gets to witness how secretive, even flimsy, the accusations are.

Murrow invites McCarthy onto the show to respond. The Senator agrees but his rebuttal will be pre-filmed and he will need time to prepare. Eventually it airs, and predictably, he continues to accuse Murrow of communist ties without addressing any of the accusations leveled against him. Evidently, if he were to take issue with the factual content of the show itself, he would undermine his own words. Murrow details this in the following week's broadcast and clears his character, once again denying any involvement with the communist party, feeling that his search for the truth, even if it means the attention of McCarthy, is worth it. Again, the Senator gets a critical drubbing from the press and sees favorable opinion polls waver.

The show has captured, in the mind of the public, the spite of McCarthy highlighted by the insidiousness of his investigative tactics. With this spotlight in place, the Senate begins to take steps to censure the senator and vote him off as chairman of the committee.

For Murrow, his pioneering show and its news department, was what defined CBS. Yet, the show was moved out of its weekly slot to Sunday and only five more episodes were ordered. Paley sited the changing of the times and how it was entertainment that people wanted from their TV those days. Still, the legacy of Murrow's show is one of pioneering investigative journalism. Whether it was an exposé on such topics as segregation, apartheid, the exploitation of migrant workers or the famous conflict with Senator Joseph McCarthy, Murrow would go on to influence generations to come.

"We will not walk in fear, one of another. We will not be driven by fear into an age of unreason, if we dig deep in our history and our doctrine; and remember that we are not descended from fearful men. Not from men who feared to write, to speak, to associate, and to defend causes that were for the moment unpopular.

This is no time for men who oppose Senator McCarthy's methods to keep silent, or for those who approve. We can deny our heritage and our history, but we cannot escape responsibility for the result. There is no way for a citizen of a republic to abdicate his responsibilities. As a nation we have come into our full inheritance at a tender age. We proclaim ourselves, as indeed we are, the defenders of freedom, wherever it continues to exist in the world, but we cannot defend freedom abroad by deserting it at home. The actions of the junior Senator from Wisconsin have caused alarm and dismay amongst our allies abroad, and given considerable comfort to our enemies. And whose fault is that? Not really his. He didn't create this situation of fear; he merely exploited it — and rather successfully. Cassius was right. "The fault, dear Brutus, is not in our stars, but in ourselves." Good night, and good luck."

— See it Now broadcast, March 9, 1954

BACKGROUND

EDWARD R. MURROW

A legendary figure whose impact on electronic newsgathering is still felt to this day, Edward R. Murrow did not merely influence the development of broadcast journalism, he helped invent the form. His shortwave radio broadcasts from Europe in the days leading up to World War II brought a new immediacy to coverage of foreign news, his live reports from the war's frontlines made his distinctive voice universally recognizable, and his television documentaries set the standard for illustrating social and political issues by putting a human face on them. He helped shape television journalism during its infancy with his passion for the truth and his tireless efforts to advance democratic ideals, not the least of which he is frequently associated with in the mind of the public: free speech.

Murrow was born Egbert Roscoe Murrow in Polecat Creek in Guilford County, North Carolina on April 25, 1908. He grew up in a Quaker abolitionist household -- one which provided him with a conscience which would later fuel his fearless pursuit of the truth. He graduated from Washington State College in 1930 with a degree in speech and moved to New York City to work for the National Student Federation. He then served as assistant director of the Institute of International Education from 1932 to 1935, during which time he married Janet Huntington Brewster. They had one son.

In 1935, Murrow began his career at CBS as director of talks and education. Two years later, he became the director of their European Bureau in London, where he assembled a group of reporters, including William Shirer, Charles Collingwood, Eric Sevareid, Bill Shael, and Howard K. Smith, whose reports of the war from the front lines made them popular back in the states.

After the war, Murrow returned to the United States as CBS Vice President and Director of Public Affairs but resigned to return to radio broadcasting. With Fred Friendly, Murrow produced the series *Hear It Now* from 1950 to 1951, serving as the show's host, as well. The popularity of the show brought Murrow back to television; the team adapted their program for TV, calling it *See It Now*. The show opened with the first live simultaneous transmission from both the East Coast and the West Coast. Murrow's program on Milo Radulovich, which ultimately led up to the legendary telecast focusing on Senator Joseph R. McCarthy in 1954, is considered by many as not only marking the turning point in the Senator's campaign against communist sympathizers, but a turning point in the history of television, as well.

During the same time period, Murrow hosted *Person To Person*, which featured informal chats with celebrities such as Marilyn Monroe and John Steinbeck. While less controversial, the show and its format continue to influence today's celebrity interviewers. He continued with that program for a year after *See It Now* ended in 1958, the same year Murrow began moderating and producing *Small World*, another innovative program which featured discussions among international political figures.

Although Murrow won five Emmys and five Peabody Awards for his work over the years, he continued to demand more from himself and his colleagues, as demonstrated by a speech given at the Radio and Television News Directors Association convention in 1958. "This just might do nobody any good," the speech began grimly, and in it, Murrow described the untenable position of the journalist broadcasting on instruments whose development had been shaped by -- and would continue to grow as -- an impossible combination of news, show business and advertising. Murrow only mentioned his

employer a few times in his speech, but it was clear that he included CBS in his criticism of the networks and the effect their unchecked competition for ratings had on news programs.

He left CBS in 1961 when he was appointed by President John F. Kennedy to head U.S. Information Agency, a post he remained at until 1964.

Murrow died of lung cancer in New York on April 27, 1965.

SEE IT NOW

Network television's first news magazine, *See It Now* aired on CBS for six years, starting in 1951, and quickly set a standard for televised news and journalism as a whole. Born from the Murrow/Friendly produced CBS radio show *Hear It Now*, *See It Now* did more than just report the news, it engaged in intellectual discussions and analysis of the issues of the day, oftentimes leading into political and social commentaries. Murrow and his team covered hot topics, often political in nature, ranging from life in the nuclear age to our countries' calls to war. Reporting the anti-Communist rage sweeping the nation required more delicate dealings, and in October 1953, *See It Now* found and aired an episode which led to two more in 1954 focusing on Senator McCarthy, exposing his tyrannical behavior and putting an end to his witch-hunt of communists. *See It Now* continued to air as specials until 1957, though as a result of their most provocative and ground-breaking broadcasts involving McCarthy, those that followed were relatively tame in tone.

FRED FRIENDLY (George Clooney)

Fred Friendly co-produced *See It Now* alongside Edward R. Murrow. Their partnership started in a series of records covering news stories from the war front, *I Can Hear It Now*, which they adapted into a radio show, *Hear It Now*, the basis for what would be network television's first news magazine show, *See It Now*. Friendly went on to become the president of the CBS News Division in 1964, and resigned two years later after disagreeing with the network's decision to air an "I Love Lucy" rerun instead of broadcasting live coverage of the Senate's hearings on America's involvement in Vietnam. Upon leaving CBS, Friendly took the Edward R. Murrow seat as a professor of Journalism at Columbia University. Throughout his distinguished career, Friendly received a total of ten Peabody Awards.

DON HEWITT (Grant Heslov)

Don Hewitt directed *See It Now* which first aired in 1951. He has spent his entire career at CBS. In addition to producing and directing the first ever televised presidential debate in 1960, he produced and directed the inaugural year of the *CBS Evening News with Walter Cronkite* in 1963, and created *60 Minutes* which premiered in 1968. CBS notes that between September 1968 and 2003, there have been over three thousand original stories on *60 Minutes*, nearly every one of which has had to meet with Hewitt's approval.

SIGFRIED "SIG" MICKELSON (Jeff Daniels)

Sig Mickelson, head of the CBS Network News and Public Affairs division, helped develop the format of *Hear It Now* with Fred Friendly in anticipation of growing into *See It Now*. Abandoning the reliance on newsreel companies, Mickelson was instrumental in building an in-house department of camera crews to document footage.

WILLIAM S. PALEY (Frank Langella)

William S. Paley ran the CBS radio and television networks for more than half a century. He served as president of the network until 1946, when he became chairman of the CBS

Board. Paley established the radio network's first programming department in the late 1940's, and went on to promote the development of the news division which gave birth to *See It Now* in 1951. Paley retained his chairmanship of CBS until his death in 1990. His was the primary donation in 1976 that helped create what is now the Museum of Television and Radio in New York City.

JOE WERSHBA (Robert Downey Jr.)

Joe Wershba started his career in radio before moving into television journalism. A producer on *See It Now*, he captured the Milo J. Radulovich footage and was part of the team that broadcast the brave shows challenging Senator Joseph McCarthy. Wershba continued to work at CBS and became one of the original producers of *60 Minutes* alongside Don Hewitt. Upon retiring, Wershba had worked on film documentaries in the United States and Asia, and contributed to Walter Cronkite's memoirs. He is the recipient of the highly-prized Silurian award for lifetime excellence in journalism, and has been nominated for a Pulitzer Prize in addition to receiving two Emmy awards.

SHIRLEY WERSHBA (Patricia Clarkson)

Shirley Wershba helped develop one of the first radio shows devoted to women's issues, *Dimensions of a Woman's World*. Married to Joseph Wershba, the two had to keep their marriage secret due to network rules. In 1965, her focus returned to television and she contributed to *CBS News*, *ABC Evening News with Peter Jennings* and as producer-writer on the *Morning News* for CBS. In 1975, she was one of the three original producers of the *MacNeil/Lehrer Report* on PBS and also produced for *60 Minutes*. In 1983, she was nominated for an Emmy for producing Diane Sawyer's *Morning News* interview with Richard Nixon.

SENATOR JOSEPH P. McCARTHY

As a Senator in the post-WWII era, McCarthy devoted much time to exposing subversives (communists or their sympathizers), a mission sparked when he claimed to have a list of such subversives working in the State Department. For this, or any of his accusations, McCarthy failed to ever provide hard evidence. In early 1954, McCarthy's hearings of accused subversives were broadcast, the first ever televised hearings. *See It Now* reported on these hearings and the misuse and abuse of legislative power on the part of the Senator. The program allowed a rebuttal from the junior senator whose appearance on *See It Now* exposed McCarthy's tyrannical, one-sided motivations, leading to his being censured by the Senate.

LT. MILO RADULOVICH

Born in the United States to immigrant parents, Milo Radulovich was a World War II veteran working as a meteorologist and an Air Force reservist with top-secret clearance. In 1953, Radulovich was served with discharge papers having been deemed a security risk, because his father and sister were supposedly communist sympathizers. Stripped of his commission after losing his first court case, Murrow read about Radulovich's experiences and found his the ideal story to expose Senator McCarthy and his witch-hunt. *See It Now* aired Radulovich's story on October 20, 1953, and one month later he was reinstated to the military. After a career as a meteorologist with the National Weather Service, Radulovich retired and now lives in Lodi, California.

ABOUT THE PRODUCTION

For George Clooney, the co-writer and director of “Good Night, And Good Luck.,” it was his fascination with the famed broadcast journalist Edward R. Murrow, played by David Strathairn, that proved to be the inspiration for his telling of one of the most important and political upheavals in American history. His father had been a news-anchor for 30 years and Murrow was a hero to his family, a man every news-journalist aspired to be.

For years, Clooney had thoughts of making something about him. He wrote a TV movie and even considered making a live TV movie in the tradition of his other project, “Fail Safe.” Yet, for multiple reasons, neither was produced. Clooney was conscious that he didn’t want to make a straightforward biopic. This was an opportunity, among other things, to again explore the nature and power of television through one of its most revered personalities. Eventually, he and producer and co-writer, Grant Heslov (who also plays ‘Don Hewitt’) decided that Murrow would best be depicted in a feature film set during a specific time period. Specifically, they focused on the early ‘50s during Senator McCarthy’s communist witch-hunts and the televised conflicts between the two. Says Clooney, “This incident and time has been a passion of mine because it is one of the few times you could point to where broadcast journalism actually changed the world and people’s minds. McCarthy was untouchable until Murrow stepped up. It was one of those great moments where you really had to be brave.”

David Strathairn is the exceptional actor that plays Murrow and he also sees the film as an opportunity to both examine the man and learn about a specific time in American history, “Edward R. Murrow was a true American hero, a legend in his own time, although there are not as many people around who really remember him. So, from that point of view, it’s really informative, the facts are in there and the history is in there too. It’s compelling.”

The filmmakers felt that the on-air conflict between Murrow and McCarthy is, at its heart, a great story. It’s the telling of two titans at the peak of their powers as they confront each other and thus ending both their careers by doing it. Yet, it was important to make the point that Murrow is remembered, by most, as a great American, and McCarthy is remembered as someone who used fear to gain popularity. Murrow’s (and his team’s) sense of moral justice and general human decency make him a hero of the highest order.

Clooney’s deep connection can be felt by the other actors too and Strathairn contests that there is nothing Clooney doesn’t know about the subject and makes this good analogy, “He’s really the Edward R. Murrow of this production and Grant is the Fred Friendly. These guys have put together a world and a group of people and an amazing crew where everybody’s on the same page. You feel like there’s this momentum of energy and that we’re making something special.”

Both Clooney and Heslov wanted to create an accurate portrayal of the time so verisimilitude was the key. A conscious effort was made to incorporate many of the speeches made by the people at the time, including McCarthy and Murrow. Although many of the real-life people played in the film are portrayed by actors, they decided to divert from the norm and portray McCarthy through the use of real footage. In some way, Heslov says, it was a practical decision, “We realized that whomever we got to play McCarthy, no matter how good they were, nobody was going to believe it. They were going to think that the guy was over-acting, so we decided to use the real footage. In regard to Murrow’s speeches, here was all this great writing so why not use it? We just felt

very strongly that his speeches were so beautiful.” If they could come close to delivering some of Murrow’s ideas as cleanly as possible then it would be an accomplishment.

Strathairn remembers how the initial script read-through was quite daunting because of the presence of many of the real-life characters. It was at this point that he began to feel the importance of accuracy, “Milo Radulovich was there, Fred Friendly’s two sons and one of his wives was there, there was the real Joe and Shirley Wershba, everybody had come in for the table read, which is almost unheard of in film production.” He continues, “To listen to them speak and see all the photographs; look at the documentation of *See It Now* (Murrow’s news show) is a huge challenge to access but deserves the attempt.”

Of course, playing such a towering, important figure as Murrow would be a daunting task for any actor. Clooney even considered himself for the role at one stage. Yet, according to Heslov, he and Clooney knew it was no contest once they had met Strathairn, “We knew he was a great actor but you still can’t tell, particularly when it’s playing somebody as iconic as Murrow. However, the second he was in front of the camera, and started doing some of those huge speeches, he was transformed. I’ve been with a lot of actors and I’d never seen anybody as transformed to the point where I’d look up and forget that it wasn’t Murrow. It was uncanny but he’s brilliant.”

Clooney concurs, as an established actor himself, he felt it was vital to get the right look. Also, he didn’t just want an impersonator but someone who captures the essence of the character, “The one thing you knew about Murrow is that he always felt like he had the weight of the world on his shoulders. David is the kind of actor that always feels like he has the weight of the world on his shoulders, so the minute that we realized how much he could look like him, just by looking at old pictures and the gravitas and sadness he can carry, he was the perfect guy to cast. We got on the set and started rehearsing and it seemed fine. He had long hair and a beard, but then he shaved and he slicked his hair back and started talking. We all just sat there with our mouths open.”

While shooting in black and white was a choice they made, it also proved, in terms of production design, a lot more forgiving than color. Clooney says, “We had to film Joe Wershba, played by Robert Downey Jr., and then play that back on a TV screen and then film that. We basically took the Joe Wershba from the ‘50s and replaced him with the Robert Downey Jr. of 2005 and then intercut that with the old footage back and forth.” For his part, Downey Jr. got to meet the real thing. “He’s just a great guy. He really only had one note for me and just said, ‘We were really aggressive. Don’t forget that, kid, we really loved what we were doing.’”

During the shoot, the “See it Now” set was authentically replicated and designed so the camera could move freely in any direction. It was almost like going back in time to the CBS studios of the ‘50s. Detail was paramount as the props department even delivered newspapers from the early ‘50s with their headlines corresponding to the script day. According to Production Designer, Jim Bissell, Clooney wanted a way to create a space that would incorporate three different locations in order to follow the actors around from one place to another. “The other mandate was to try to create depth to the sets with very little money, make it feel big without really spending anything because we had strict budget limitations. One way was by incorporating the glass end so you could see through and you would have the depth and be able to rack focus to see different activities going on at the same time.”

The focus on the reality of the events as they played out is exemplified through the use of actual footage and documented speeches. For Clooney, the focal point wasn’t on the

characters personal lives because it wasn't relevant, "this is specifically about a television event. And I wanted only the moments that played out on television. We stayed away from most of the exploitative facts, and we just tried to stick with basics."

The writers also wanted to capture that frenetic, live energy feeling the show used to have when it was broadcast. They decided to foster improvised situations on set. "People don't wait, in general, for other people to talk," says Clooney, "and that happens a lot in movies. Grant and I (after making the improvised HBO series "Unscripted") really fell in love with multiple cameras and people talking on top of each other and all the things that I liked from the films of the '70s. It's a very tricky thing, though, because we're playing in 1953 and 1954, and it's a very different aesthetic and we had to find that happy medium of feeling. People don't improvise the way they talked in 1953, so we'd give actors newspapers and everything they could possibly need to get prepared to shoot for 30 minutes for a minute and a half scene. That, to me, was the exciting part."

Yet, Clooney was very specific about boundaries too. A lot of people in the movie were on hand during the shoot to act as a witness and a reference. "We asked Joe and Shirley Wershba every day, Where are we wrong? What are we missing in this? That was what was important to us because we had to treat these questions in many ways the same way that Murrow treated things, which was that we had to double source our material."

The film has an impressive array of top quality actors that includes Patricia Clarkson, Jeff Daniels, Tate Donovan, Frank Langella and Ray Wise. They all relished the idea of joining an ensemble piece. Actor Jeff Daniels, who plays Sig Mickelson, says, "After 40 films, you want to do stuff that matters and this is a good project with good people. It's timely and I liked being part of that." Actress Patricia Clarkson, who plays Shirley Wershba and the only main female character, quickly began to trust and feel confident in her director, "he's always right on. The improv is always exactly the idea of the concept. And he only says something when he has to and his direction is incredibly eloquent and succinct."

Downey Jr. says it's been rewarding to watch Clooney and Heslov work as a team, "At the end of the day you can't really care too much or you're going to blow it. They're very close to the material but also have a healthy dose of detachment and levity considering the subject matter is not light."

Clooney found the experience of directing this much different than his debut effort, "Confessions of a Dangerous Mind." His first movie had the luxury of shooting three times longer. This was a quick shoot that took six weeks and was shot on a low budget. Also, having undergone back and neck surgery at Christmas, he almost pulled the plug.

Daniels says, "Everything's so cyclical. Everything comes back and history sometimes does repeat itself if we allow it. I think it's good to remind everyone, on both sides of the aisle that we've been through this already and we should learn from that. America wants to be nothing but safe, we also want our art and our culture to be safe. We want everything to be safe. This story speaks volumes to me."

Finally, Clooney has this to say, "There's an opportunity that one in a hundred young kids actually might learn who Murrow is and have some discussion and have some understanding of what and how dangerous a democracy can be if fear is used as a weapon."

ABOUT THE CAST

DAVID STRATHAIRN (Edward R. Murrow)

David Strathairn attended Williams College before launching a successful acting career and has appeared in many of his Williams College classmate John Sayles' features, including "Matewan," "Eight Men Out" and "Passion Fish."

He has also worked with some of Hollywood's top directors including Mike Nichols' "Silkwood," Stephen Gyllenhaal's "Losing Isaiah," Sydney Pollack's "The Firm," Tim Robbins' "Bob Roberts," Penny Marshall's "A League of Their Own," Taylor Hackford's "Dolores Claiborne," Curtis Hanson's "LA Confidential" and Philip Kaufman's "Twisted" to name just a few.

He has starred opposite Meryl Streep in "The River Wild," Richard Dreyfuss in "Lost In Yonkers," Jessica Lange in "Losing Isaiah," Ray Liotta and Jamie Lee Curtis in "Dominick and Eugene," Sean Penn and Christopher Walken in "At Close Range," Debra Winger in "A Dangerous Woman," Ashley Judd and Oliver Platt in "Simon Birch," Sigourney Weaver and Julianne Moore in "A Map of the World." He's also appeared in "Blue Car," which was purchased by Miramax from the 2002 Sundance festival, and "Harrison's Flowers," opposite Andie Macdowell.

His extensive stage work includes "The Three Sisters" with Billy Crudup and Marcia Gay Harden, "Dance of Death" with Sir Ian McKellen and Helen Mirren and "Salome" with Al Pacino. Television credits include the HBO features "In the Gloaming" and "The James Brady Story" and "The American Clock" for TNT. Strathairn also had a recurring arc on "The Sopranos."

GEORGE CLOONEY (Director / Co-Writer / 'Fred Friendly') – See About the Crew

PATRICIA CLARKSON (Shirley Wershba)

Patricia Clarkson began acting in school plays in her early teens and, after studying speech at Louisiana State University, she transferred to Fordham University in New York, where she graduated summa cum laude with a degree in theatre arts. She earned her MFA at the prestigious Yale School of Drama, where she appeared in "Electra," "Pacific Overtures," "Pericles," "La Ronde," "The Lower Depths" and "The Misanthrope."

She made her professional acting debut on the New York stage and her theater credits include "Maidens Prayer" (for which she received Outer Critics Circle and Drama Desk Award nominations). Clarkson made her film debut in 1987 in Brian De Palma's "The Untouchables." Her other film credits include "Dogville," "Welcome to Collinwood," "The Pledge," "The Green Mile," "Joe Gould's Secret" and "Wendigo." Her performance in Lisa Cholodenko's "High Art" earned a nomination for an IFP Independent Spirit Award.

In 2003, Clarkson worked on two indie films that earned her unparalleled recognition. She was nominated for an Academy Award, Golden Globe, SAG Award, Broadcast Film Critics Award and an Independent Spirit Award for her role in "Pieces of April." Her role in "The Station Agent" earned a SAG Award nomination for Best Actress and Best Ensemble Cast. The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for "Pieces of April" and "The Station Agent." At the 2003 Sundance Film Festival, she won the Jury Prize for Outstanding Performance in "Pieces of April," "The Station Agent" and "All the Real Girls."

Clarkson won an Emmy in 2002 for her guest-starring role on HBO's acclaimed drama "Six Feet Under." She also won best-supporting-actress awards from the New York Film Critics Circle and National Society of Film Critics for her performance in Todd Haynes' "Far From Heaven." It also earned her a nomination from the Chicago Film Critics.

This year, she finished production on three films: "All the King's Men," and two independent films, "The Dying Gaul," which will be released in November 2005, and "The Woods." She also co-starred in Disney's box office hit "Miracle" and returned to the stage in Tennessee Williams' "A Streetcar Named Desire."

JEFF DANIELS (Sigfried "Sig" Mickelson)

After attending Central Michigan University, Jeff Daniels later joined the Circle Repertory Company in New York and, soon after, performed in Corinne Jacker's "My Life" with the late Christopher Reeve and William Hurt.

It was the role of Jed Jenkins in the New York production of Lanford Wilson's "Fifth of July," however, that won Daniels his first widespread recognition and he won a Drama Desk Nomination for Best Supporting Actor and would later reprise this role for television. In 1993, he won an OBIE Award for the one man show adaptation of Dalton Trumbo's World War I novel, "Johnny Got His Gun."

Daniels made his feature film debut in Milos Forman's "Ragtime" and his first popular success came with his next project, "Terms of Endearment," as Debra Winger's philandering husband. Next came two leading roles in Woody Allen's "The Purple Rose of Cairo." A listing of some of Daniels' other film credits includes: Mike Nichols' "Heartburn," Jonathan Demme's "Something Wild," Woody Allen's "Radio Days," "Arachnophobia," "Speed," "Dumb & Dumber," "Pleasantville," Clint Eastwood's "Blood Work" and "The Hours."

For television, his credits include Robert Altman's "The Caine Mutiny Court Martial," A&E's "The Crossing," TNT's remake of Neil Simon's "The Goodbye Girl" and Mitch Albom's "The Five People You Meet in Heaven."

In 1991, Daniels established the Purple Rose Theatre Company, a not-for-profit professional theatre featuring Midwestern actors, directors, playwrights and designers. He has written several plays for the Purple Rose. His first play, "Shoe Man," won the Detroit News 1990-91 Best New Play Award. Opening the 2002-03 Purple Rose Season, Daniels' "Across the Way" was nominated as a Finalist for Best New Play by the American Theatre Critics Association. His latest comedy, "Norma & Wanda" broke box office records at the Purple Rose.

Upcoming feature projects include the "Untitled Doug McGrath Project" with Toby Jones, Daniel Craig and Sandra Bullock, and "The Squid and The Whale" with Laura Linney.

ROBERT DOWNEY Jr. (Joe Wershba)

Robert Downey Jr. has evolved into one of the most respected actors of his generation. With an amazing list of credits to his name, he has managed to stay new and fresh even after three decades in the business. In 1992, Downey received an Academy Award nomination and won the BAFTA (British Academy Award) for Best Actor for his performance in the title role of "Chaplin."

Downey Jr. has numerous film credits to his name and early features include "The Last Party," "Soapdish," "Air America," "Chances Are," "True Believer," "Johnny Be Good,"

"1969," "Less Than Zero," "The Pick-Up Artist," "Back to School," "Tuff Turf," "Weird Science," "Firstborn" and "Pound," in which he made his feature film debut and which was directed by Robert Downey, Sr.

In 1994, he starred in Oliver Stone's "Natural Born Killers," with Woody Harrelson and Juliette Lewis. In 1997, Downey was seen in Robert Altman's "The Gingerbread Man," with Kenneth Branagh, "Hugo Pool," directed by his father Robert Downey Sr., starring Sean Penn, and in Mike Figgis's "One Night Stand," starring Wesley Snipes and Nastassja Kinski.

Downey Jr. made his primetime television debut in 2001, joining the cast of the Fox-TV series "Ally McBeal," playing the role of an attorney. For this role, he won the Golden Globe Award for Best Performance by an Actor in a Supporting Role in a Series as well as the Screen Actors Guild Award for Outstanding Performance by a Male in a Comedy Series. In addition, Downey Jr. was nominated for an Emmy for Outstanding Supporting Actor in a Comedy Series.

In October 2003, Downey Jr. was seen in two very different films: "The Singing Detective," a remake of the popular BBC hit of the same name and the Warner Bros. thriller "Gothika" starring Halle Berry and Penelope Cruz.

On November 23rd, 2004, Downey Jr. released his debut album called "The Futurist" on the Sony Classics Label. The album, which contains eight original songs that Downey Jr. wrote, and two cover songs, shows off his sultry singing voice, and his musical talents. He has currently finished production on two films, "Kiss Kiss, Bang Bang," an action-comedy directed by Shane Black and co-starring Val Kilmer plus Richard Linklater's futuristic animated drama "A Scanner Darkly," co-starring Keanu Reeves, Winona Ryder, and Woody Harrelson.

FRANK LANGELLA (William Paley)

After studying drama at Syracuse University, Frank Langella joined the Lincoln Center Repertory company as one of the original repertory company members. He spent much of the next decade onstage with OBIE-winning turns in "The Old Glory," "Good Day," and "The White Devil." His feature debut came in 1970 with Frank Perry's "Diary of a Mad Housewife." He then appeared in Mel Brooks' "The Twelve Chairs" winning the Best Supporting Actor Award from the National Board of Review for the two performances.

He earned a Tony for his Broadway debut in Edward Albee's Pulitzer-winner "Seascape" and a Tony nomination as "Dracula." He made his Broadway directorial debut at the helm of Albert Innaurato's "Passione" in 1980. Other notable performances during the 1980's came in Sir Peter Hall's production of "Amadeus," Noel Coward's "Design for Living," co-starring Jill Clayburgh, and Mike Nichols' 1985 staging of "Hurlyburly."

During the 1990's, he appeared in Warner Bros.' "Dave," HBO's "Doomsday Gun" and Universal's "Junior." He starred with Geena Davis in "Cutthroat Island," Ridley Scott's "1492: The Conquest of Paradise," and played 'Quilty' in Adrian Lyne's remake of "Lolita." Returning to the small screen, he appeared in TNT's "Moses" and the NBC miniseries "Jason and the Argonauts."

In 2005, Langella resurfaced in a major way with his compelling role in the George Clooney-Steven Soderbergh-produced improvised HBO series "Unscripted." He will next be seen in the role of Perry White, the editor of the Daily Planet, in director Bryan Singer's "Superman Returns."

ROBERT JOHN BURKE (Charlie Mack)

Robert John Burke is best known to audiences as a regular member of Hal Hartley's stock company of actors. After he graduated from S.U.N.Y. Purchase, he began acting in TV, appearing on such shows as "As the World Turns," and "Happy Days." His feature film debut came with "The Chosen" and continued with roles in "Wanted Dead or Alive" and the hit dance movie, "Lambada."

Then he was cast in the lead role in Hal Hartley's first feature, "The Unbelievable Truth." The movie garnered positive notices for Hartley's distinctly offbeat sensibility and his stars' deadpan, wry performances. Burke followed this with a supporting part in the Oscar-nominated "Rambling Rose" and the starring role, replacing Peter Weller, as the cyborg law enforcer in "Robocop 3."

Burke alternated between independent movies and Hollywood projects. Working with Hartley again, he starred in "Simple Men," "Flirt," and "No Such Thing." Mainstream movies included the children's adventure "A Far Off Place," starring Reece Witherspoon and "Tombstone," starring Kurt Russell. He also appeared in Oliver Stone's third Vietnam movie, "Heaven and Earth," and starred as the cursed obese lawyer in Stephen King's "Thinner."

Continuing to show his versatility in both comedy and drama, Burke appeared in the buddy chase movie "Fled" and starred in the bayou love story "First Love, Last Rites." Burke returned to TV in the late '90s in two acclaimed HBO productions, the ambitious miniseries "From the Earth to the Moon" and the Vietnam War docudrama "A Bright Shining Lie."

REED DIAMOND (John Aaron)

Reed Diamond attended the University of North Carolina before transferring to the prestigious Juilliard School. While still studying, he was cast by producer David Puttnam as Virgil, a crew member aboard "Memphis Belle," a fictional version of the B-17's bombing raid over Germany during WWII.

Even before graduating from Juilliard, Diamond had been cast in a supporting role to Jessica Lange in the CBS/Hallmark Hall of Fame presentation of Willa Cather's "O Pioneers!" More TV work followed, including a recurring role on "Class of '96" (Fox) and key roles in "Ironclads" (TNT) and another Hallmark presentation, "Blind Spot" (CBS). He also guest starred in an episode of "Law & Order" (NBC).

In 1995, Diamond joined the cast of NBC's "Homicide: Life on the Street" and, that same year, he was seen in the Sylvester Stallone feature "Assassins," as well as in three TV movies: "Awake to Danger," "Her Hidden Truth" (both NBC) and "Secrets" (ABC). Diamond has guest starred in numerous television shows including CBS's "Judging Amy," FX Networks "The Shield" and NBC's "The West Wing." In 2003 he played Officer David Burrell in the feature film re-make of the popular TV series "S.W.A.T.," starring Colin Farrell. In 2004, he appeared in the blockbuster hit "Spider-Man 2," starring Tobey Maguire.

TATE DONOVAN (Jessie Zousmer)

Tate Donovan first gained notice for his role in the ensemble period drama "Memphis Belle." Prior to that, Donovan had appeared in "Space Camp" and "Clean and Sober." After landing his first leading role in "Love Potion No. 9," he then appeared in three independent art-house features: "Inside Monkey Zetterland," "Ethan Fromme" and Alan Rudolph's "Equinox" before following up with a role in the Disney family comedy, "Holy

Matrimony." He returned to Disney for the animated "Hercules," for which he provided the vocals for the adult version of the character and has regularly reprised the role for various animated follow-up projects.

Donovan's small screen work has included a Cable ACE-nominated turn in the HBO series "Vietnam War Story," the TV-movie "A Case of Deadly Force" (CBS) and the miniseries "Nutcracker: Money, Madness, Murder" (CBS). For the 1995-96 TV season, Donovan joined the parade of film stars who turned to sitcoms, heading the cast of "Partners" opposite Jon Cryer. He appeared in a memorable 1997 episode of NBC's "Homicide: Life on the Street" and had a recurring role as a client and potential love interest for Calista Flockhart's titular lawyer on Fox's "Ally McBeal." He also had a recurring role as a love interest opposite Aniston in NBC's "Friends" and then played the priest son of a large Irish Catholic family in the short-lived 1998 NBC drama "Trinity."

Next came a leading role in Christopher Coppola's "G-Men from Hell" and a supporting role in "Swordfish." In 2003, Donovan courted a hip, young audience hit when he took on the role of dysfunctional dad in the hit Fox TV show "The O.C." The actor also directed episodes of the series. In 2005, he appeared in the Vin Diesel Disney comedy "The Pacifier."

GRANT HESLOV (Producer / Co-Writer / 'Don Hewitt') See About the Crew

TOM McCARTHY (Palmer Williams)

Tom McCarthy has been a regular on television, making notable appearances on such popular series as "The Practice", "Ally McBeal" and "Spin City". But it wasn't until McCarthy turned to directing his first feature that people took special notice of his career. McCarthy made his directorial debut with the critically acclaimed "The Station Agent," starring 4'5" Peter Dinklage.

He attended Boston College where he helped form the self funded comedy improv group, My Mother's Fleabag. He then went to the renowned School of Drama at Yale University and began to appear on stage, most notably in "Noises Off" on Broadway and numerous Shakespeare productions, including "Hamlet," "The Taming of the Shrew," and "Twelfth Night."

McCarthy then made the jump to television. He was on random episodes of several shows before landing a regular role on the acclaimed and sometimes controversial "Boston Public." The actor played football coach Kevin Riley, whom one critic noted was probably the least physically intimidating coach in television history. McCarthy was also in a few feature films, including the comedy hit, "Meet The Parents," co-starring Ben Stiller and Robert DeNiro, and directed by Jay Roach ("Austin Powers" and "Mystery, Alaska").

Meanwhile, McCarthy directed his own play, "The Killing Act," which co-starred Peter Dinklage and the two worked together again in the McCarthy directed "The Station Agent." The film screened at the 2003 Sundance Film Festival, where it won the Audience Award, the Waldo Salt Screenwriting Award and the Special Jury Prize for Outstanding Performance for Actress Patricia Clarkson.

MATT ROSS (Eddie Scott)

Matt Ross is a versatile actor and director. Graduating from the Juilliard School, he is perhaps best known for his strong character roles. However, he received much recognition for the award-winning short film, "The Language of Love," which he wrote and directed.

In 1998, he appeared in Whit Stillman's "The Last Days of Disco," followed by a role in Mike Newell's "Pushing Tin" in 1999. In 2000, he played Louis Curruthers in Mary Herron's "American Psycho," starring Christian Bale. His other films include "Last Holiday," "Down with Love," "Just Visiting," "Company Man," John Woo's "Face/Off" and Terry Gilliam's "Twelve Monkeys."

In 2002, he appeared in the Stephen King TV mini-series "Rose Red" and most recently played Glen Odekirk in Martin Scorsese's "The Aviator." Currently, he plays Alby Grant on HBO's "Big Love," a drama about fundamentalist Mormons.

RAY WISE (Don Hollenbeck)

Ray Wise became an international presence as Laura Palmer's father Leland in the cult favorite television series and film "Twin Peaks" and recently appeared in "The West Wing." To date, he has starred in 85 stage productions and his role as Yank Smith in O'Neill's "The Hairy Ape" garnered wide critical acclaim. In 1983, he received an OBIE Award for his work in Sam Shepard's "The Tooth of Crime".

A veteran of over 25 motion pictures, Wise has starred in the fantasy/drama "Powder," starring Mary Steenburgen and Jeff Goldblum; Tim Robbins' political satire "Bob Roberts" as campaign manager Chet MacGregor; then in the role of Senator Morton in the Sean Connery/Wesley Snipes vehicle "Rising Sun." His portrayal of Sol Gann in Disney's classic family drama "The Journey of Natty Gann" remains one of his favorite roles. His other feature credits include "The Chase," with Charlie Sheen, "Robocop," and "Swamp Thing."

Over the years, Wise has played recurring roles on such shows as "Second Chances," "Twin Peaks," "Savannah" and "The Larry Sanders Show." His television features include "Fire in the Dark" and "The Taking of Flight 847."

Recently, he appeared in Ben Affleck and Matt Damon's Project Green Light, "The Battle of Shaker Heights" alongside Shia LeBeouf. Wise also played the lead in MGM's "Jeepers Creepers 2."

DIANNE REEVES (Jazz Singer)

Dianne Reeves, one of the pre-eminent jazz vocalists in the world today, was awarded the Grammy for Best Jazz Vocal Performance for each of her last three recordings - a Grammy first in any vocal category.

Reeves' singing draws upon a world of influences; she is tied to a powerful storytelling instinct and her virtuosity and improvisational gifts are breathtaking. In 1987, Reeves was the first vocalist signed to the reactivated Blue Note/EMI label. As a result of her unique R&B and jazz stylings, Reeves has since captured a huge following and tremendous acclaim throughout the world.

Reeves has performed with Daniel Barenboim and the Chicago Symphony Orchestra and was the featured soloist with Sir Simon Rattle and the Berlin Philharmonic. She has also recorded and performed extensively with Wynton Marsalis and the Lincoln Center Jazz Orchestra.

Additionally, Reeves was the first Creative Chair for Jazz for the Los Angeles Philharmonic. In this role Reeves had overseen the scheduling of jazz programming and educational workshops at both the Hollywood Bowl and the Walt Disney Concert Hall. An Ella Fitzgerald Award recipient, Reeves performed at the closing ceremony of the Winter

Olympic Games in Salt Lake City and appeared and sang on a season-ending episode of *Sex and the City*.

In late 2002, Reeves worked with legendary producer Arif Mardin (Norah Jones, Aretha Franklin) on her most recent Grammy-winning album, *A Little Moonlight*, an intimate and highly praised collection of ten standards featuring her touring trio (pianist Peter Martin, bassist Reuben Rogers and drummer Greg Hutchinson).

In late 2004, Dianne's first holiday recording, *Christmas Time is Here*, was released to outstanding reviews. Said Ben Ratliff of *The New York Times* "Ms. Reeves, a jazz singer of frequently astonishing skill, takes the assignment seriously; this is one of the best jazz Christmas CD's I've heard."

Reeves closed-out 2004 with performances throughout Europe and Asia and was delighted to be the featured performer at UNICEF's Annual Gala in New York City.

Dianne recently completed her contributions for a PBS documentary on Billy Strayhorn — Duke Ellington's pianist and the composer of Ellington's signatures "Take the A Train" and "Lushlife," among others. Dianne will also appear on the Blue Note soundtrack recording of the documentary. She just returned home from a European tour and appears at the Hollywood Bowl, the Red Sea Jazz Festival in Israel and the Johannesburg Jazz Festival in South Africa.

ABOUT THE CREW

GEORGE CLOONEY (Director / Co-Writer / 'Fred Friendly')

Partnered with Steven Soderbergh in the film and television production company Section Eight, they have produced "Ocean's Twelve," "Ocean's Eleven," "Confessions of a Dangerous Mind," "The Jacket," "Full Frontal" and "Welcome To Collinwood." He was also an executive producer for two critically-acclaimed Section Eight films, Warner Bros.' "Insomnia" and Focus Features' "Far From Heaven."

George Clooney made his directorial debut in 2002 with "Confessions of a Dangerous Mind" (Miramax), for which he won the Special Achievement in Film award from the National Board of Review. He also works with Section Eight television division. He was an executive producer and directed five episodes of "Unscripted," a reality-based show that debuted on HBO in January. He also was an executive producer and cameraman for "K-Street," also for HBO.

Clooney starred in the blockbuster hits "Ocean's Twelve" and "Ocean's Eleven." He also starred in the Coen brothers' "O Brother, Where Art Thou?" and won the 2000 Golden Globe Award as Best Actor in a Motion Picture Musical or Comedy. He earned critical acclaim in the award-winning drama "Three Kings" and in the Oscar-nominated "Out of Sight." His previous feature films include "The Peacemaker," "Batman & Robin," "One Fine Day" and "From Dusk Till Dawn."

Prior to playing lead roles in blockbuster features, Clooney starred in several television series but is perhaps best known to TV audiences for his five years on the hit NBC drama "ER." His portrayal of Dr. Douglas Ross earned him Golden Globe, Screen Actors Guild, People's Choice and Emmy nominations.

Clooney was executive producer and co-star of the live television broadcast of "Fail Safe," an Emmy-winning telefilm developed through his Maysville Pictures and based on the '60s

novel of the same name. In 2000, it was nominated for a Golden Globe Award as Best Miniseries or Motion Picture Made for Television.

Section Eight will produce Clooney's next two projects - "Syriana" and "The Good German." In "Syriana," Clooney will play a CIA agent who fights terrorism and also serves as one of the film's producers. "Syriana" will be released nationally in late 2005. "The Good German" starts production in September 2005.

STEVEN SODERBERGH (Executive Producer)

Steven Soderbergh has often been credited with creating the late 20th-century boom in independent filmmaking and a flood of other indie moviemakers have followed in his wake. Born in Atlanta, Soderbergh spent his formative years in Baton Rouge, Louisiana and cut his teeth making short Super-8mm films including "Rapid Eye Movement" and "Winston." His first break came in 1986 when the rock group 'Yes' enlisted him to shoot concert footage which he eventually shaped into the Grammy-nominated video "9012Live."

Soderbergh's first feature project was the finely crafted, low-budget (\$1.2 million) drama, "Sex, Lies and Videotape." After premiering at the United States Film Festival (the forerunner of Sundance), the film scored a double triumph at Cannes, winning the Palme d'Or for Soderbergh and the Best Actor award for James Spader. With the requisite buzz, the film opened as a box-office hit, later earning an Oscar nomination for its screenplay and establishing Soderbergh as one of the most promising young filmmakers of his generation.

His subsequent films include "Kafka," starring Jeremy Irons, "King of the Hill" and "The Underneath." Soderbergh then returned home to Baton Rouge and shot "Schizopolis" for \$250,000, employing used equipment, a bare-bones crew and casting himself in a dual lead role. Next, he took ten days to shoot "Gray's Anatomy," creating the most cinematic of the filmed Spalding Gray monologues. He then returned to mainstream movies, directing the adaptation of Elmore Leonard's novel "Out of Sight," starring George Clooney and Jennifer Lopez, which received glowing reviews and was a surprise winner of several end-of-the-year critics' prizes.

Soderbergh then made "The Limey," with cinematic icons Terence Stamp and Peter Fonda in leading roles. His renowned visual panache and strong handle on the material elevated the gangster story to a work of art. His immediate follow-up, "Erin Brockovich" starring Julia Roberts, became the director's most successful picture, grossing over \$125 million. He also directed and shot "Traffic" in 2000 and it was the perfect synthesis between the director's commercial films and his experimental ones. This one-two punch brought Soderbergh numerous end-of-the-year prizes and he received a Director Oscar for "Traffic." His next project was the all-star remake of "Ocean's Eleven," featuring George Clooney, Julia Roberts, Brad Pitt and Matt Damon. In 2002, Soderbergh took a different approach to his craft and directed the non-narrative "Full Frontal" starring Julia Roberts. Next came the remake of the sci-fi classic "Solaris" with George Clooney in the lead and most recently the sequel "Ocean's Twelve."

Soderbergh and Clooney's joint production company Section Eight have also developed television series, frequently with one of the two principals behind the camera on individual episodes: Beginning with the Washington insider drama "K Street" then the improvised "Unscripted" which follows the ups and downs of a trio of actors working their way through Hollywood.

GRANT HESLOV (Producer / Co-Writer / 'Don Hewitt')

Grant Heslov is president of Section Eight Television, George Clooney and Steven Soderbergh's Warner Bros. based production company. He also directed the feature film "Par 6" and the short "Waiting for Woody."

Along with his producing and directing, Heslov has had a long career as an actor. Some of his TV credits include CBS's "CSI: Crime Scene Investigation," and Fox's "The X-Files." Some of his feature credits include roles in "The Scorpion King" starring Duane "the Rock" Johnson, "Enemy of the State" starring Will Smith, "Dante's Peak" starring Pierce Brosnan, "The Birdcage" starring Robin Williams, Michael Chrichton's "Congo" and James Cameron's "True Lies" starring Arnold Schwarzenegger.

Heslov served as director and producer of the critically acclaimed series "Unscripted," and co-executive producer of "K Street," both for HBO. He is currently developing a ten part series based on the Ten Commandments, with installments to be directed by Soderbergh and Clooney among others.

BEN COSGROVE (Executive Producer)

Ben Cosgrove graduated from Columbia University and then worked in New York in book publishing at The Free Press, then an imprint of MacMillan Publishing. His first job in the movie business was as a freelance reader at TriStar Pictures, where he ultimately became Director of Creative Affairs.

At TriStar, Cosgrove worked on numerous projects including "Jumanji," "The Mask of Zorro" and "Devil in a Blue Dress." Following his tenure at TriStar, he joined Maysville Pictures; George Clooney's Warner Bros. based production company. When Clooney partnered with Steven Soderbergh to form Section Eight, he became president of the new company.

Section Eight has produced "Ocean's Eleven," "Welcome to Collinwood," "Far From Heaven," "Insomnia," "Confessions of a Dangerous Mind," "Criminal," "Ocean's Twelve," "The Jacket," and the upcoming "A Scanner Darkly," "Rumor Has It" and "Syriana."

JENNIFER FOX (Executive Producer)

While attending NYU, executive producer Jennifer Fox was a reader for a number of New York-based production companies, including American Playhouse. In 1997, she became a Director of Development at Universal Studios. In 1999, she was promoted to Vice-President of Production. At Universal, she worked on several films, including Steven Soderbergh's "Erin Brockovich."

In 2001, after Soderbergh partnered with George Clooney to form Section Eight, their Warner Bros. based production company; he approached Fox about leaving Universal to join them as president. She is currently overseeing a number of projects, including Scott Burns' directorial debut, "PU-239," and Richard Linklater's "A Scanner Darkly" (based on the novel by Philip K. Dick), as well as Soderbergh's two upcoming Section Eight films, "The Good German," starring George Clooney, and "The Informant," starring Matt Damon.

Section Eight has produced "Ocean's 11," "Welcome to Collinwood," "Far From Heaven," "Insomnia," "Confessions of a Dangerous Mind," "Criminal," and "Ocean's 12." Most recently, Fox served as producer on Section Eight's "Syriana," directed by Stephen Gaghan and executive producer on "Criminal," directed by Gregory Jacobs, "The Jacket," directed by John Maybury, and "Rumor Has It..," directed by Rob Reiner.

TODD WAGNER (Executive Producer)

Todd Wagner is co-owner and Chief Executive Officer of 2929 Entertainment and founder of the Todd Wagner Foundation. Through 2929 Entertainment, Wagner and his former Broadcast.com partner, Mark Cuban, own 100% of Rysher Entertainment, Landmark Theaters, and Magnolia Pictures Distribution, and also hold an interest in Lions Gate Entertainment. He also produces and finances movies through two production companies: 2929 Productions and HDNet Films, which produces smaller-budget movies shot exclusively in high definition.

Through its acquisition of Rysher, 2929 Entertainment owns syndication rights to television shows such as "Hogan's Heroes," "Lifestyles of the Rich and Famous" and "Star Search." Landmark Theatres is the nation's largest art-house chain with 57 theaters in more than 20 cities across the U.S. Magnolia Pictures is an independent distribution company that in 2003 distributed the Academy-Award nominated "Capturing the Friedmans."

2929 Productions' releases were "Criminal" and "Godsend," a co-production with Lions Gate starring Robert DeNiro, Greg Kinnear, and Rebecca Romijn-Stamos and "The Jacket," starring Adrien Brody and Keira Knightley.

HDNet Films' first release, "ENRON: The Smartest Guys in the Room," premiered at the 2005 Sundance Film Festival in the Documentary Competition. HDNet Films is currently in post production on "Over the Mountains," a political drama written by Joseph Castelo; "Quid Pro Quo," a dark comedy written and directed by Carlos Brooks; and "All Fall Down," directed by Danny Leiner.

In September 1995, he co-founded Broadcast.com and as CEO, led the company to becoming the leading destination for audio and video programming on the Internet. After Broadcast.com was acquired by Yahoo! for 5.7 billion dollars in 1999, Wagner led the division as Yahoo! Broadcast until May 2000, when he declined an offer to become Yahoo!'s Chief Operating Officer to focus on his current interests. Wagner is also a significant investor in HDNet, the leading high-definition national television network co-founded by Cuban.

Wagner was recently appointed to the Board of Trustees of the American Film Institute and the Tribeca Film Institute. He received the Trailblazer Award at the 2004 Dallas Film Festival and was named national Kappa Sigma 2003 Man of the Year for his philanthropic efforts.

MARK CUBAN (Executive Producer)

In September 2001, Mark Cuban and co-founder Philip Garvin launched HDNet, the world's first national television network broadcasting all of its programming in spectacular 1080i high-definition television (HDTV). Fueled by Cuban's business leadership and enthusiasm, HDNet has quickly emerged as the leading provider of quality HDTV news, entertainment and sports programming.

Cuban grew up in Pittsburgh, PA and was an entrepreneur at an early age. He began with several small businesses that he launched as a teen and then put himself through Indiana University. Soon after college, Cuban started his own computer consulting firm, MicroSolutions. By 1990 the company was grossing \$30 million a year. It was then sold to CompuServe.

In 1995, he and partner Todd Wagner co-founded Broadcast.com, an Internet service that provided streaming audio and video of live news, radio, television and sporting events. Broadcast.com then gained notoriety when it showcased events such as President Clinton's Grand Jury testimony. It eventually went public and was purchased by Yahoo in 1999, making Cuban one of the wealthiest people in the country. In January of 2000, Cuban fulfilled a dream by purchasing the Dallas Mavericks NBA franchise. His commitment to do everything in his power to improve the team has paid off, as the Mavericks finished the 2002-03 season with a franchise record 60 wins.

Today, Cuban's passion is high definition television, and he firmly believes HD is the next step in TV's evolution. His company operates two 24x7 all-HD networks, HDNet and HDNet Movies. The network features up to 20 hours of original programming each week, all produced in the highest quality 1080i HDTV format – more original high-definition programming than any other network.

Cuban has partnered once again with Todd Wagner to create 2929 Entertainment, an entertainment holding company that owns 100% of Landmark Theaters, Magnolia Pictures, and Rysher Entertainment and holds a stake in Lions Gate Entertainment. 2929 has also created 2929 Productions to produce television and theatrical releases and HDNet Films to produce high-definition movies for simultaneous release on television and in theaters.

MARC BUTAN (Executive Producer)

Marc Butan runs 2929 Productions, the film production and financing arm of Todd Wagner and Mark Cuban's 2929 Entertainment. Past films include "The Jacket" starring Adrien Brody and Keira Knightley, "Godsend" starring Robert DeNiro and "Criminal" starring John C. Reilly.

2929's Entertainment's other holdings include the Landmark Theatres chain, the Rysher Entertainment film and television library (which includes "Sex and City," "Hogan's Heroes" and the films "Primal Fear" and "Kiss The Girls"), the HDNet and HDNet Movies cable channels, and the hi-def film production company HDNet Films.

Prior to joining 2929 Productions, Butan was Executive Vice President of Production at Lions Gate Films where he was responsible for overseeing film development and in-house film production at the studio. While at Lions Gate, Butan produced or executive-produced films including "Godsend," "Confidence," directed by James Foley and starring Edward Burns, Rachel Weisz, Andy Garcia and Dustin Hoffman, and "The Rules of Attraction" directed by Roger Avary. Butan previously served as an independent producer, making films for Miramax, Lions Gate and Samuel Goldwyn Pictures and as a media & entertainment investment banker for Kidder, Peabody & Company and Prudential Securities.

JEFF SKOLL (Executive Producer)

Jeff Skoll founded Participant Productions in January, 2004 and serves as Chairman and CEO. He has been a leader in technology and philanthropy for many years. In 1996, he joined eBay as its first President and first full-time employee, and developed the business plan that the company still follows. In the months before eBay went public in 1998, he led the company's effort to give back to the community, creating the eBay Foundation through an allocation of pre-IPO shares, an innovation that inspired a wave of similar commitments nationwide.

In 1999, he launched his own philanthropic organization, the Skoll Foundation, for which he serves as chairman. And created the foundation in alignment with his core belief that it is in everyone's interest to shift the overwhelming imbalance between the "haves" and "have-nots." The foundation takes up this challenge by focusing on social entrepreneurs—people who couple innovative ideas with extraordinary determination, tackling the world's toughest problems. In five short years the foundation has emerged as social sector leaders; in 2002 through 2004, Skoll was recognized as one of today's most innovative philanthropists by Business Week, and he is frequently cited for his leadership in advancing the work and field of social entrepreneurship.

Skoll also serves on the Board of Directors for the eBay Foundation, the Community Foundation Silicon Valley, and is a member of the Advisory Board of the Stanford Graduate School of Business, among others. He holds a B.S. in Electrical Engineering from the University of Toronto, and an M.B.A. from the Stanford Graduate School of Business.

His recent honors and awards include Canada's 1999 Leafy Award for his contributions to high technology; a 2001 Visionary Award from the Software Development Forum; the 2002 Outstanding Philanthropist Award from the Silicon Valley chapter of the Association of Fundraising Professionals; the 2003 Outstanding Philanthropist Award from the International Association of Fundraising Professionals; and, in 2003, an honorary Doctor of Laws degree from the University of Toronto. In 2004 the Commonwealth Club Silicon Valley awarded him its National Leadership Award.

CHRIS SALVATERRA (Executive producer)

After receiving his B.A. from Harvard University, Chris Salvaterra moved to Hollywood and became an executive at Universal Pictures, where he helped oversee "One True Thing," starring Meryl Streep and Renee Zellweger and the smash hit comedy "American Pie."

He followed this with an appointment at Casey Silver Productions, as Executive Vice President. It was here that Salvaterra associate-produced "Hidalgo," starring Viggo Mortensen and "Ladder 49," starring Joaquin Phoenix and John Travolta. In 2004, he moved to Participant Pictures where he is currently the Executive Vice President of Creative Affairs and Production.

He is an active philanthropist who supports the *Dragon Slayers*, a program in rural Alaska that trains youths to be volunteer paramedics, and the 'Positive Coaching Alliance,' which helps parents and coaches work with youths to learn life lessons through sports.

BARBARA A. HALL (Co-Producer / UPM)

A veteran in Hollywood for over 15 years, Barbara Hall began as a production coordinator on Boaz Davidson's "Salsa." She then took on the roles of Production Supervisor for such movies as Ron Underwood's "City Slickers" and Jim Abrahams "Hot Shots! Part Deux."

In 1996, she became Unit Production Manager on the Kevin Spacey directed "Albino Alligator," and continued with, among others, Vincent Ward's "What Dreams May Come," starring Robin Williams, Lasse Hallstrom's "The Cider House Rules," Don Roos "Bounce," starring Ben Affleck and Gwyneth Paltrow, Terry Zwigoff's "Ghost World" (as Line Producer), "I am Sam," starring Sean Penn (which she also co-produced). She doubled as Unit Production Manager and Line Producer for Taylor Hackford's critically acclaimed "Ray" starring Jamie Foxx. Upcoming projects include Terry Zwigoff's "Art School Confidential" for which she also serves as Executive Producer.

ROBERT ELSWIT (Director of Photography)

Robert Elswit is a veteran cinematographer with well over two decades of experience. He has worked with the industry's top filmmakers garnering repeat collaborations with Curtis Hanson on "The River Wild," "The Hand That Rocks The Cradle" and "Bad Influence," Paul Thomas Anderson on the "Punch Drunk Love," "Magnolia," "Boogie Nights" and "Hard Eight"; Stephen Gyllenhaal on "A Dangerous Woman," "Waterland," "Paris Trout" and "Killing in a Small Town."

Other motion picture credits include "Runaway Jury," starring Gene Hackman and Dustin Hoffman, David Mamet's "Heist," Joel Schumacher's "8mm" starring Nicolas Cage and the James Bond thriller "Tomorrow Never Dies." "The Pallbearer," "Boys," Mike Newell's "Amazing Grace and Chuck," Rob Reiner's "The Sure Thing," and "Desert Heart" among many others.

Upcoming projects include Stephen Gaghan's "Syriana," starring George Clooney and Matt Damon.

JIM BISSELL (Production Designer)

Jim Bissell began his motion picture career as production designer on Steven Spielberg's enduring classic "E.T. the Extra-Terrestrial," and was nominated for a BAFTA Award for Best Production Design for his work on that film. He later reunited with Spielberg on the films "Always" and "Twilight Zone."

Other credits have included "The Falcon and the Snowman," "The Boy Who Could Fly," "Harry and the Hendersons," "Someone to Watch Over Me," "Twins," "Arachnophobia," "The Rocketeer," "Jumanji," "Tin Cup," "My Fellow Americans," "Cats & Dogs," "The 6th Day," "Hollywood Homicide." and "The Ring 2" and George Clooney's feature film directorial debut "Confessions of a Dangerous Mind." Early in his career, Bissell won an Emmy Award for Outstanding Art Director for a Television Series for his work on "Palmerstown, U.S.A."

Bissell is a graduate of the University of North Carolina at Chapel Hill with a BFA in Theater. He continues to teach seminars at the American Film Institute, UCLA Extension and the Academy of Motion Picture Arts and Sciences on the art of production design.

LOUISE FROGLEY (Costume Designer)

Louise Frogley began her career working in London and Paris as a costume designer / set decorator for various commercial companies, including RSA. The latter company was headed by a group of young directors, many of whom went on to great success making feature films. Among them were brothers Ridley and Tony Scott, Hugh Hudson, and Adrian Lyne.

Her first movie assignment came in 1981 as an assistant costume designer on Hugh Hudson's Academy Award-winning "Chariots of Fire." Since that initial foray into cinema, Frogley has dressed over 20 feature films, including Neil Jordan's "Mona Lisa," Ron Shelton's "Bull Durham," Bill Forsyth's "Breaking In," Emile Ardolino's "Three Men and a Little Lady," Steve Miner's "Warlock," Glenn Gordon Caron's "Wilder Napalm," Peter Horton's "The Cure," John Roberts' "War of the Buttons," Stuart Baird's "U.S. Marshals" and "Executive Decision," and Rupert Wainwright's "Stigmata."

Following completion of Steven Soderbergh's "Traffic," in 2000, Frogley headed for her native England, to work on Tony Scott's "Spy Game," starring Robert Redford and Brad

Pitt and "Man on Fire," starring Denzel Washington and "Constantine," starring Keanu Reeves.

Upcoming projects include "Skeleton Key," starring Kate Hudson and "Syriana," starring George Clooney and Matt Damon.

ELLEN CHENOWETH (Casting Director)

Chenoweth has been a veteran of the field for over 25 years. She has over 50 features to her credit and has worked with the industry's top filmmakers garnering repeat collaborations with the likes of Barry Levinson on "Liberty Heights," "Sphere," "Wag the Dog," "Diner" and "Bandits" and the Coen Brothers on "The Ladykillers," "Intolerable Cruelty," "The Man Who Wasn't There" and "Oh Brother, Where Art Thou."

Other select films include "Confessions of a Dangerous Mind," Harold Ramis' "Analyze That," Jay Roach's "Meet the Parents," "Arlington Road," starring Jeff Bridges and Tim Robbins, Robert Redford's "The Horse Whisperer," Paul Schrader's "Affliction," Adrian Lyne's "Lolita," "Metro," starring Eddie Murphy, "The Jackal," starring Bruce Willis and Richard Gere, Clint Eastwood's "Bridges of Madison County," "Nobody's Fool," starring Paul Newman, "Disclosure," starring Michael Douglas and Demi Moore, Robert De Niro's "A Bronx Tale," and "Terms of Endearment," starring Jack Nicholson and Shirley Maclaine.

STEPHEN MIRRIONE (Editor)

Mirrione's first collaboration with director Clooney began in 2002 with the Chuck Barris biopic "Confessions of a Dangerous Mind." A frequent collaborator with Steven Soderbergh, Mirrione edited both "Ocean's Eleven" and "Ocean's Twelve" as well as 2001 Best Picture nominee "Traffic" for which he received an Academy Award for Best Editing.

In 2003, Mirrione joined Alejandro González Iñárritu's team to edit the multi-layered, time-shifting drama "21 Grams" which earned him a BAFTA nomination for Best Editing. Mirrione is currently editing Iñárritu's "Babel." Other films edited by Mirrione include Gregory Jacobs' "Criminal," Jill Sprecher's "Thirteen Conversations About One Thing," and Doug Liman's "Swingers" and "Go."

PARTICIPANT PRODUCTIONS – Report-It-Now

In “Good Night, and Good Luck.”, director George Clooney and his co-writer Grant Heslov take a look at the infant television industry circa 1953. “Good Night, and Good Luck.” chronicles the real-life conflict between esteemed television newsman Edward R. Murrow (David Strathairn) and Senator Joseph McCarthy and the Permanent Sub-committee on Investigations (Government Operations Committee). Determined to report the facts and enlighten the public, Murrow and his dedicated staff – headed by producer Fred Friendly (George Clooney) and Joe Wershba (Robert Downey, Jr.) in the CBS newsroom – defy corporate and sponsorship pressures to examine the lies and the scaremongering tactics perpetrated by McCarthy during his “witch-hunts.” A very public feud develops when the Senator responds by accusing Murrow of being a Communist. In this climate of fear and reprisal, the CBS crew carries on and their tenacity proves historic and monumental.

Yet, as the film depicts, in the end, Murrow and his beloved *See It Now*, the documentary show that led to McCarthy’s disgrace, were ultimately overcome by more insidious forces – the encroaching influence of the bottom line and entertainment programming.

Participant Productions posits that Murrow’s concerns about the rise of infotainment, as well as the influence of corporations, sponsors and the government, have continued to considerably alter what we perceive as “news.” More encouragingly, other forms of communication have arisen to circumvent these entities

To that end, Participant Productions has created a website, Report-It-Now.com that encourages people to, like Murrow, report the truth no matter where it leads, using traditional forms of reporting, such as writing and videotaping as well as more innovative forms of communication, like podcasting and blogging.

“Murrow’s warnings have come to pass tenfold,” says Participant Productions president Ricky Strauss. “Just watch your local news during sweeps and you’ll see what we mean. Moreover, that we see parallels between what Murrow went through during McCarthyism and the present-day is sobering to say the least. Fortunately, because of the internet, there are other ways to report and to discuss current events, unfettered by governmental pressures or the marketplace demands. Remember, during Murrow’s time, television was cutting edge technology, which he embraced after his fine work on the radio. We like to think that if Murrow were alive today, he might turn to these new formats as a means to communicate and interact with his audience in real time. The trick is to use these technologies with Murrow’s sense of decency and fairness.”

Meredith Blake, executive vice-president, created the Report-It-Now social action campaign as a companion to “Good Night, and Good Luck.”, to encourage audiences to live up to Murrow’s high opinion of them – he believed Americans were not “... too complacent, indifferent and insulated” and that “our history will be what we make it.”

“The themes explored by director, George Clooney in the film are timely for today’s audiences. Our campaign builds on Murrow’s legacy of investigative journalism by calling upon users to take the media into their own hands and report on injustices in their own communities. This organic social change effort gives a call to action around media censorship and free speech issues, provides a forum for expression and an opportunity to ignite change,” says Blake.

Participant believes that movies can create social change and hopes to leverage the power of storytelling – in this case, Clooney’s, Heslov’s and, in many respects, Murrow’s – to inspire an audience to action. To this end, Blake arranged to partner with the ACLU and a wide range of media partners, including PBS, Salon.com, XM Satellite Radio, The

Nation and Channel One, to “give greater reach to the stories created by our citizen journalists.” This appeal, Blake adds, applies to working reporters as well as civilians. “We’d like to create a community of ‘rogue reporters,’ if you will. All the frustrations that bedeviled Murrow continue and we would like to foster an environment free of them. Our call to action is if anyone knows of an important story that has not been covered by the media, we encourage audiences to follow Murrow’s lead and, in the spirit of his high journalistic and ethical standards, to report it, using any format. We hope to use Report-It-Now as venue for people and stories that need a voice,” Blake says.

“If all audiences do is go to see “Good Night, and Good Luck.” and especially younger people gain an appreciation for Mr. Murrow and his team, that would be great and empowering,” says Strauss. “But if they follow the examples of Ed Murrow, Fred Friendly, Joe and Shirley Wershba and, through Report-It-Now or other avenues they choose, their legacy will be carried on and honored. Now that would be inspirational.”

CAST

David Strathairn
Robert Downey Jr.
Patricia Clarkson
Ray Wise
Frank Langella
Jeff Daniels
George Clooney
Tate Donovan
Tom McCarthy
Matt Ross
Reed Diamond
Robert John Burke
Grant Heslov
Alex Borstein
Rose Abdoo
Glenn Morshower
Don Creech
Helen Slayton-Hughes
Robert Knepper
JD Cullum
Simon Helberg
Peter Jacobson
Dianne Reeves

Edward R. Murrow
Joe Wershba
Shirley Wershba
Don Hollenbeck
William Paley
Sig Mickelson
Fred Friendly
Jesse Zousmer
Palmer Williams
Eddie Scott
John Aaron
Charlie Mack
Don Hewitt
Natalie
Millie Lerner
Colonel Anderson
Colonel Jenkins
Mary
Don Surine
Stage Manager
CBS Page
Jimmy
Jazz Singer

CREW

George Clooney
Steven Soderbergh
Grant Heslov
Ben Cosgrove
Jennifer Fox
Todd Wagner
Mark Cuban
Marc Butan
Jeff Skoll

Barbara A. Hall
Manager
Nicole Widmyer
Michelle Lankwardern
Coordinator

Jim Bissell
Christa Munro
Gae Buckley
Charlotte Raybourn

David Webb
Melissa V. Barnes

Director/Writer
Executive Producer
Producer/ Writer
Executive Producer
Executive Producer
Executive Producer
Executive Producer
Executive Producer
Executive Producer

Co-Producer/Unit Production

Production Coordinator
Assistant Production

Production Designer
Art Director
Set Designer
Art Department Coordinator

First Assistant Director
Second Assistant Director

Richard Gonzales Director	Second Second Assistant
Robert Elswit Collin Anderson Michael Pinkey Barry "Baz" Idoine Camera Larissa Supplitt Camera John Connor Camera Alexandra Kravetz Camera	Director of Photography Camera Operator/Steadicam Camera Operator "A" Camera First Assistant "A" Camera Second Assistant "B" Camera First Assistant "B" Camera Second Assistant
Melinda Sue Gondon	Still Photographer
Ellen Chenoweth Rachel Tenner	Casting Director Casting Associate
Louise Frogley Lynda Foote	Costume Designer Costume Supervisor
Joy Zapata Ron Berkeley	Key Hairstylist Key Make-up
Stephen Mirrione Aaron Glascock Curt Schulkey Allen Sviridoff Peter Phillips Doug Crise Matt Absher	Editor Supervising Sound Editor Supervising Sound Editor Music Supervisor Post Supervisor Assistant Editor Assistant Editor
Tony Bonaventure Ellis Barbocoff	Prop Master Assistant Prop Master
Diane Newman Jan Pascale	Script Supervisor Set Decorator
Edward Tise Randy Johnson	Production Sound Mixer Boom Operator
