



FOX SEARCHLIGHT PICTURES and

**ROOM 9 ENTERTAINMENT Present
A DAVID O. SACKS Production
In Association With CONTENTFILM
A JASON RETIMAN Film**

AARON ECKHART
in

**THANK YOU
FOR SMOKING**

MARIA BELLO
CAMERON BRIGHT
ADAM BRODY
SAM ELLIOTT
KATIE HOLMES
DAVID KOECHNER
ROB LOWE
WILLIAM H. MACY
J.K. SIMMONS
AND
ROBERT DUVALL

Written for the Screen and Directed by JASON REITMAN
Producer DAVID O. SACKS
Based on the Novel by CHRISTOPHER BUCKLEY
Executive Producers PETER THIEL
..... ELON MUSK
..... MAX LEVCHIN
..... MARK WOOLWAY
..... EDWARD R. PRESSMAN
..... JOHN SCHMIDT
..... ALESSANDRO CAMON
Executive Producer / UPM MICHAEL BEUGG
Director of Photography JAMES WHITAKER
Production Design by STEVE SAKLAD
Editor DANA E. GLAUBERMAN
Co-Executive Producer DAVID J. BLOOMFIELD
Co-Producers DANIEL BRUNT
..... DANIEL DUBIECKI
Co-Producer / Casting Director MINDY MARIN
Co-Producer MICHAEL R. NEWMAN
Composer ROLFE KENT
Music Supervisors PETER AFTERMAN
..... MARGARET YEN
Costume Designer DANNY GLICKER
Associate Producers EVELEEN ANNE BANDY
..... STEPHEN BELAFONTE
Assistant Editor ROBERT MALINA

Rated R, Run time 92 minutes

OCCASIONS OF SPIN
By Thank You For Smoking Novelist Christopher Buckley

Thank You For Smoking (the book, that is) was born one night in 1992 some time between 7 and 8pm. I can pinpoint it this precisely because that's when the (as it was then called) "MacNeil-Lehrer News Hour" aired. On this particular night, a young lady from the (now defunct) Tobacco Institute was a guest. It fell to her to contradict the other guest, a Ph. D working for a prestigious research institute. The institute had just come up with yet another piece of evidence that smoking was – *hel-lo* – bad for you.

The lady from the Tobacco Institute was having none of it. She parried and thrust, challenged every calm statement the Ph. D made. I was mesmerized. Finally she said, as if intellectually annoyed at having to state the obvious, "All I'm *saying* is – where is the data? Show us the *data*."

It was love at first sight. I thought, *What an interesting job that must be. Get up mornings, brush your teeth, have breakfast, kiss the kids and go off and sell – death.* Thus was born Nick Naylor of the Academy of Tobacco Studies.

What she was doing, of course, was what we now recognize as "spinning." The dictionary defines it: "*Verb and noun.* To convey information or cast another person's remarks or actions in a biased or slanted way so as to favorably influence public opinion; information provided in such a fashion." A more concise definition might be: "Verb and noun. B-----t." Either way, it is all around us now. We live in a world of spin on a spinning planet.

The other night on TV came the news that producers of junk food spend \$10 billion a year advertising their products at – it's a great country – kids between the ages of 2 and five. As if on cue, on came a spokesman from the – let's call it – Association of Foods With Absolutely Zero Nutritional Value. He said, "Actually, we're proud of the fact that we are reducing our advertising budget for this market sector by as much as 6 percent." Well, *that's* a relief.

The week before, the big story was that the Pentagon is planting favorable news articles in the Iraqi press. (I myself am all in favor of anything that will get us the heck out of there, and if Iraqi editors need to be bribed to print a bit of cheery news, I say it's money well spent.) At any rate, this development was revealed by the *Los Angeles Times*, which wittily quoted an Iraqi newspaper editor saying that "if his cash-strapped paper had known that these stories were from the U.S. government, he would have 'charged much, much more' to publish them."

Jacob Weisberg of *Slate* magazine points out in a fine huffy piece on the subject that President Bush's so-called "town meetings" are packed with pre-screened friendlies whose hardest-hitting questions are likely to be: "Mr. President, do you wear briefs or boxers?" It's rather sad that it's come to this. The current administration has also been caught paying commentators to promote their policies. I don't think they teach that at journalism school. But then the whole global culture seems to be degraded and corrupt. A year ago, it was

revealed that a British novelist had accepted money from a maker of vodka to mention it throughout her next book. Product placement -- in *novels*. Why didn't I think of that?

Call me Ishmael. Whenever it is a damp, drizzly November in my soul, I like to brew up a cup of hot, delicious Campbell's clam chowder ... "Spin" is now such a commonplace word that it's hard to remember when it first arrived on the scene. Linda Wertheimer of National Public Radio asserts that it happened in 1984, following the presidential debate between Ronald Reagan and his challenger, Walter Mondale. Both candidates' staff -- as well as high-profile supporters brought in as cheerleaders -- rushed to the microphones outside the debating hall to proclaim victory. Reagan's performance had been, in the words of one of his aides, "a disaster," but his campaign manager, the legendary late Lee Atwater said, "We're going to want to go out there and spin this afterward." A subsequent *New York Times* editorial coined the term "Spin Doctors."

I did a little more digging -- actually, now I'm spinning *you*.... All I did was Google "spin origins of" and within about 1.3 seconds I was connected to a delightful website called Word Spy. According to Word Spy, the very first citation of the word "spin" occurred before the Reagan-Mondale debate, in an article in *The Washington Post* in 1977. This was the citation:

"What Pertschuk is accused of is being too ardent a consumer advocate, of 'lobbying' members of the committee on behalf of things he thinks are good, of putting his own philosophical '**spin**' on options, of having excessive influence on Magnuson; in short of acting like the '101st senator.'"

[Spencer Rich, "An Invisible Network of Hill Power," *The Washington Post*, March 20, 1977]

The name Pertschuk rang a distant bell. I re-Googled and ... what do you know: he was the righteous, hall-monitor-like head of the U.S Federal Trade Commission. He was so insufferable he was ultimately forced to resign.

And what did he do then? He became the leader of the anti-smoking lobby.

Full circle spin. Enjoy the movie. Turn off your cell phones. And as Mr. Pertschuk would say, "*No smoking!*"

DIRECTOR'S STATEMENT
By Writer/Director Jason Reitman

I tried coming up with an opening statement that reflects my feelings for the production of **THANK YOU FOR SMOKING**. Perhaps I was overwhelmed, but I couldn't come up with anything profound - certainly not after reading Buckley's piece on creating Nick Naylor. I mean, f***, how am I supposed to follow that? Instead, I have decided to present you with five moments of making this film that I will never forget.

1. The moment I discovered the book.

I was standing in a friend's living room. The book was a gift from a six foot woman with a degree from Yale. I opened the book and read the first sentence -

“Nick Naylor had been called many things since becoming the chief spokesman for the Academy of Tobacco Studies, but until now no one had actually compared him to Satan.”

It's said that when a woman meets her future husband for the first time, she can see their entire life together - Love, marriage, kids, the whole thing. That's the only way I can describe the first time I read that line. I saw Nick spraying out words like a machine gun. I saw him hitting a home run in the middle of the night. I saw him offering a light to the world while draped in the American flag. It was love at first sight.

2. A call from way upon high.

After begging for the job and writing the first act on spec, Mel Gibson's Icon Productions hired me to take a crack at **THANK YOU FOR SMOKING**. They paid me scale. They could have paid me nothing. I turned in my draft and received no notes. Not a thing. This may seem like a good thing, but what it really means is they don't know what to do with it.

One day, my cell phone rings. It's Mel. Calling from his plane. He tells me how much he enjoyed my draft. He then goes on for about twenty minutes on the virtues of digital filmmaking. He tells me how excited he is to make my film. I never speak to him again.

3. I meet my white knight.

I knew two things about David Sacks before I met him. He orchestrated the \$1.5 billion sale of his company PayPal to eBay... and he loves my screenplay. I went to meet him at his new place in the hills. He had bought the house featured in the film *Pulp Fiction*, but had yet to buy furniture. Just so we're clear, after arriving in Los Angeles, he had gone shopping for a screenplay before shopping for a bed.

We sat on folding chairs in front of an infinity pool that carried views from Downtown to the Pacific. About halfway through the meeting, he started peeling off the loose rubber from the soles of his shoes. I

made some remark about him using his newfound fortune to go down to Rodeo and buy a new pair. He looked back at me and said, “Hey, what you see is what you get.”

4. Lunch with Sam

Halfway through the casting process, I receive word that Sam Elliott is willing to sit down and discuss the character of Lorne Lutch. I had written him a letter, expressing my admiration for him and passion for him to play the part. I basically wrote that I could never be happy with the film, knowing that another actor was in his role.

I went to meet him in Malibu amidst the heavy rains of late 2004. His neighbor’s roof had caved in the middle of the night and he had spent every hour since then fixing it. He is the closest thing to the noble cowboy that I’ve ever met. He is Shane.

For close to three hours we debated whether or not his character should take the money. I almost found myself in the role of Nick Naylor, trying to convince him to do it. After a while, we settled on his character taking the payoff as written. With one stipulation. Instead of Lorne carrying a shotgun, as described in the book, he preferred the character to have a rifle. Fine.

We get to the day of shooting and I have completely forgotten about the choice of firearms. I’m eating breakfast, when I’m told that props would like to see me per choosing the gun. I get to the prop truck and the property master is standing above two shotguns and a rifle. Thank God. Sam happens to be there as well. He picks up the rifle.

I asked, “Will this work for you?”

He responds, “Sure.”

I continued, “Do you need them to show you how it works?”

He gives me a look, then says “Of course not. It’s my gun.”

5. Guerilla Filmmaking in our nation’s capital

Directing commercials has afforded me the chance to shoot around the world. I’ve shot in the suburbs of London, in the back alleys of Capetown, and a defunct mining village in rural Mexico with one telephone. However, nothing is quite like shooting post 9/11 D.C..

At one point during our location scout, I saw a building I liked as a possible exterior for the Academy of Tobacco Studies. Against my location manager’s wishes, I had the van make a sudden impromptu stop. We hopped out and started taking photos. We were about to leave when six men in flak jackets surrounded the van and began to question us. A man in a khaki overcoat took our location manager aside and began violently scolding him.

The building was the Department of Energy. They’re like my uncle Barry. They don’t like to be photographed without being asked. That said, we ended up shooting there. The D.O.E. did in fact become the Tobacco Academy with a clever use of CG to redo the sign out front. If you look closely at the scene of Nick

entering the building after returning from Winston-Salem, you'll see a young woman in a blue jacket walking through frame. You see, the man in the khaki overcoat was the head of security for the D.O.E. And his daughter wants to be an actress.

ABOUT THANK YOU FOR SMOKING

Based on Christopher Buckley's acclaimed 1994 novel of the same title and adapted for the screen by Jason Reitman, **THANK YOU FOR SMOKING** is a fiercely satirical look at today's "culture of spin." The hero of **THANK YOU FOR SMOKING** is Nick Naylor (AARON ECKHART), chief spokesman for Big Tobacco, who makes his living defending the rights of smokers and cigarette makers in today's neo-puritanical culture. Confronted by health zealots out to ban tobacco and an opportunistic senator (WILLIAM H. MACY) who wants to put poison labels on cigarette packs, Nick goes on a PR offensive, spinning away the dangers of cigarettes on TV talk shows and enlisting a Hollywood super-agent (ROB LOWE) to promote smoking in movies. Nick's newfound notoriety attracts the attention of both tobacco's head honcho (ROBERT DUVALL) and an investigative reporter for an influential Washington daily (KATIE HOLMES). Nick says he is just doing what it takes to pay the mortgage, but the increased scrutiny of his son (CAMERON BRIGHT) and a very real death threat may force him to think differently.

THANK YOU FOR SMOKING marks the feature film directorial debut of Reitman, the accomplished director of such award-winning shorts as *IN GOD WE TRUST* and *GULP*, which screened in more than 100 film festivals worldwide including Toronto, Sundance and New Directors / New Films at MoMA. In the five years since Reitman began directing television advertising, he has received honors from the Cannes commercial awards, the Addys, as well as the highly coveted One Show.

THANK YOU FOR SMOKING features an all star cast including Aaron Eckhart, Maria Bello, Cameron Bright, Adam Brody, Sam Elliott, Katie Holmes, David Koechner, Rob Lowe, William H. Macy, J.K. Simmons and Robert Duvall. The film was produced by David O. Sacks via his shingle Room 9 Entertainment. ContentFilm's Edward R. Pressman, John Schmidt and Alessandro Camon served as executive producers, along with Michael Beugg, Peter Thiel, Elon Musk, Max Levchin and Mark Woolway.

Fox Searchlight Pictures acquired distribution rights to the film following its September 9 world premiere at the 2005 Toronto International Film Festival.

**WARNING: Obtaining The Rights To A Novel May Cause Nausea,
Confusion, Feelings of Inertia and Hopelessness.**

Upon its release in 1994, Christopher Buckley's acerbic novel Thank You For Smoking shone a light on the "spin" culture that had taken hold in America. From the White House to corporate boardrooms to Hollywood, the truth had become something to be managed and massaged, but rarely spoken.

"At some point in the late 90's," **THANK YOU FOR SMOKING** writer-director Jason Reitman remembers, "one of my friends handed me a soft-cover copy of Thank You For Smoking, saying it was the funniest book she'd ever read and perhaps the perfect book for me. I began reading it that night and found within the very first page a voice I had always been longing for. I had never read narration that was so densely packed with intelligent humor.

"I immediately identified with both Christopher Buckley's voice and that of Nick Naylor," Reitman continues. "It had this wonderful libertarian point of view that made light of rough things but not in a nasty way. It had a way of saying things that could normally be cruel but were instead hilarious. Every moment in the book appeared to me as a filmic, visual scene. I saw the whole thing coming together in my mind. I immediately wanted to make a movie out of it."

The young director, son of director Ivan Reitman, studied English at USC and began his career making short films. In 1998, with his short film OPERATION, Reitman became one of the youngest directors in the history of the Sundance Film Festival to have a short accepted for exhibition. His short film IN GOD WE TRUST, premiered at the 2000 Sundance Film Festival and went on to play Toronto, Edinburgh, US Comedy Arts, New Directors/New Films at New York's Museum of Modern Art and was honored with prizes at many festivals including Los Angeles, Aspen, Austin, Seattle, Florida, Athens and the New York Comedy Festival.

Thank You For Smoking also had fans at Mel Gibson's Icon Productions, which then co-owned the rights to make a film version of the book. Unfortunately, attempts at adapting the book for the screen resulted in scripts that missed the proverbial mark.

That changed when Reitman presented his ideas about adapting the book in a meeting with Icon. "They had owned the book for almost a decade and had apparently given up on it," Reitman remembers. "I was hired to take a crack at the adaptation. When I turned in my draft a few months later, no one had any notes. Everyone seemed to enjoy the screenplay as is."

Reitman tackled the adaptation with the blessing and input of novelist Christopher Buckley. "I gave him my first and second drafts. I can't imagine not working with the author when adapting a book for film. You're working with their baby."

His solution to creating a worthy adaptation involved a shift in focus to the relationship between Nick Naylor and his son, Joey. "When I first read the book, I thought the question that reporter Heather Holloway asks Nick, 'What does your son think of what you do?' was the most important question in the book." Reitman recalls. "What your children have to say about you means something to you, and the answer to that question

clearly means something to Nick. When I read that I really grabbed onto it and, for the movie, I wanted to develop who Nick was in Joey's eyes."

Reitman broadened the emotional content of Buckley's satire by expanding the character of Joey. His screenplay explores the complex questions of what to do when one's professional duties and objectives conflict with good parenting. "I wrote more scenes of Nick and Joey bonding because I wanted to see the two of them come together. I thought that Joey humanized Nick, that if this young boy could love his father, then the audience could."

Once the script had its emotional and ethical center, Jason Reitman's approach to the rest of the script was, as Reitman puts it, "pretty straightforward. Much of the dialogue is taken straight out of the book." Reitman is the first to admit that the dialogue in the M. O. D. Squad scenes were "direct lifts. I wish I could have put more of those scenes in the film. You get about ten times more 'M. O. D.' in the book."

Though he had turned in a strong screenplay, the rights to **THANK YOU FOR SMOKING** were owned by both Icon and Warner Bros., the studio that had originally housed its deal. Obtaining the full rights would be a costly risk. Reitman's screenplay languished in the development ether until it landed on the desk of independent producer David O. Sacks in December 2002.

Sacks recalls his instantaneous enthusiasm for the project: "My first reaction was: 'Why has this movie never been made?'"

Sacks is quick to point out the irreverent and ironic stance the film takes on spin culture: "It occurred to me that in any other movie about cigarettes, even a terrific one like **THE INSIDER**, the chief spokesman for Big Tobacco would be the villain, and the crusading senator and intrepid reporter out to expose him would be the heroes. But here, the conventional morality was inverted, and the audience was completely on board for the ride."

Sacks had previously been in Silicon Valley running PayPal, one of the few Internet startups to survive and prosper following the dot-com crash. After leading the company as Chief Operating Officer to a \$1.5 billion sale to eBay in October 2002, Sacks was in the privileged position to pursue a new entrepreneurial venture. Without taking a weekend off, he moved to Hollywood to pursue his longtime dream of making movies.

Sacks committed to making **THANK YOU FOR SMOKING** and began an 18-month-long process of wrangling the rights from all of its owners. Sacks and his fellow PayPal creators invested millions of dollars of personal equity to finance the film.

ContentFilm co-founders Ed Pressman and John Schmidt, and head of production Alessandro Canon also joined the project and responded strongly to Reitman's screenplay and his directing vision. ContentFilm worked with Room 9 to cast the production and secure additional financing through foreign pre-sales.

WARNING: Strong Performances of an Award-Winning, Extraordinarily Talented Cast May Draw Expressions of Exuberance From Audiences.

From the onset, the filmmakers knew that casting for **THANK YOU FOR SMOKING** would hinge on the selection of a player for the rakish Nick Naylor. Sacks recalls: “He had to be handsome and all-American, while at the same time capable of delivering morally questionable arguments with a smile that made you love him.”

Aaron Eckhart was an early favorite for the part. “I had seen **IN THE COMPANY OF MEN** as well as **ERIN BROCKOVICH** and was completely taken by one man who could play both roles,” says Reitman. “For me Nick Naylor was halfway between these two characters. He has the frightening charm of Chad from **IN THE COMPANY OF MEN** combined with the unexpected emotional depth of George from **ERIN BROCKOVICH**. He turned a biker into a sweetheart.”

Sacks and Reitman flew to Vancouver to meet Eckhart on the set of **NEVERWAS**, a film he was shooting.

Eckhart was fascinated by Nick’s surprisingly apolitical feelings about his work: “I look at Nick Naylor as one of the few remaining soldiers from an almost-bygone era. I look at this role the way I think George C. Scott looked at Patton: He never apologized for the stance he took, and that’s where I think the audience will find the enjoyment in the film.”

Indeed, the film is peppered with moments of hilariously inappropriate behavior. From negotiating product placement for cigarettes in a film that takes place in outer space, to finding himself sharing a bedroom with the journalist assigned to pen a profile on him, Nick Naylor exists in a space that is resoundingly politically incorrect.

“Naylor,” Eckhart observes, “was more of a philanderer in the book. But Jason pumped up his personality, and that’s what made it fun.”

Eckhart also admits that he had a little bit of fun indulging the Nick Naylor he found in himself: “He can be charming, he’s fast-talking, and he’s passionate. He loves women. He’s sort of a rogue. I have all of that in me.”

Eckhart was the first in what became a long line of A-list actors eager to add a little *smoke* to their lives. “When Aaron signed on to be Nick Naylor, the whole thing became a reality,” Reitman remembers. “And then it felt like each day we were signing on another unbelievable cast member.”

For the role of Nick’s son, Joey, Reitman cast Cameron Bright, who had showcased his astounding maturity and talent in **GODSEND**, **BIRTH**, and **THE BUTTERFLY EFFECT**: “Cameron Bright is a really impressive young man and a great actor. He has a tricky role: Joey is a twelve year-old who says pretty complicated things. What’s amazing about Cameron is that he’s a little man. He can say these things and have them come off pretty truthful.”

Bright was happy to be in a comedy for a change: “I have played darker roles. I played a kid who got killed and cloned. This is a comedy and I really like that. In this one, I get to play a normal kid.”

“Really, all Joey wants is to get to know his father and what his father does. He thinks that it’s weird that the world is mean to his father just for doing his job,” Bright says of his character.

Nick’s archenemy is Senator Finistirre, a grandstanding, soapbox-footed politician from Vermont. No one in the world of **THANK YOU FOR SMOKING** is without their own agendas. Finistirre, for instance, laments that a cancer patient appearing on a television talk show did not look sick enough. His relationship with Nick is based on winning as much as it is on being right.

Macy found the philosophical, ethical and political questions raised in **THANK YOU FOR SMOKING** to be among the most engaging elements of the project. “What authority does the government have to protect us from ourselves? I don’t know the answer and I think it’s constantly changing.”

Politics aside, Macy also loved Reitman’s hilarious screenplay: “The last scene in the movie is the most delicious. In the last scene the Senator has introduced legislation to take all the old films and replace cigarettes with something else. You can do that all digitally now. Lauren Bacall would be asking ‘Anybody got a light?’ while she’s sucking a candy cane.”

“Truly, anytime you get to play a character named ‘Senator Finistirre,’ you better take it,” Macy adds, jokingly.

“The Senator has a complicated relationship with Nick Naylor,” Macy observes of his character, “because politicians like to think they’re always telling the truth. But in reality, they spend so much time massaging the truth, trying to figure out how they can slip their agenda in and at the same time please everyone. On that level, Nick and the Senator are more alike than they’d care to admit.”

Macy describes the impatience with diplomacy that fuels Finistirre’s frustration. “I think that the Senator’s greatest challenge is that he has to ride the line of impartiality and inclusion when what he wants to do is jump up and scream, ‘Everyone who smokes is an idiot and the tobacco companies should be thrown in jail.’ That’s what he really thinks, but he’s got to comport himself in that civil servant kind of way.”

“He does the best version of what you hope to get from an actor. There’s a reason that he’s so prolific,” Reitman says of Macy. He adds that Macy was responsible for adding one of his favorite lines in the film: “The great state of Vermont will not apologize for its cheese.” The line replaced one that Reitman had written, which he considered to be mediocre in comparison.

Spinning agendas, swilling scotch and serving as an ultra-jaded support system for each other are the members of the self-appointed “M.O.D. Squad.” Short for “Merchants of Death,” the M.O.D. Squad consists of Naylor and fellow lobbyists Polly Bailey for the alcohol industry and Bobby Jay Bliss, who represents the gun industry.

“What I like about those characters is that they say things people never say,” Reitman says. “They’re completely politically incorrect. The M. O. D. Squad will talk about anything, and they’ll talk frankly. They talk about murder. They talk about how many people die from their products annually. I love them for that.”

Reitman is quick to point out that the M. O. D. Squad scenes needed to be pitch-perfect. “I love the scenes at Bert’s. Whenever I talk to fans of the book, the M. O. D. Squad discussions are among their favorite moments. I hope that they’re just as good in the movie.”

For Polly Bailey, Reitman sought out an actress who could bring intelligence and humor to the often profane and outspoken lobbyist. “The trick was finding a woman who was beautiful but could pull off the brassiness of the character and the brashness of the dialogue. Maria Bello is one of the few actresses around who can do both of these things. She’s completely unique and self-confident.”

Bello was a fan of the novel Thank You For Smoking and was pleasantly surprised when she received the script through one of her agents. “I think Christopher Buckley is such a funny, acerbic, interesting writer.”

Reitman and Bello had a meeting at a very M. O. D. Squad-appropriate location: a bar in Venice, California. Bellow remembers: “I loved his script. Jason was so passionate about the story that he wanted to tell. I loved that the movie has a real heart in the relationship between Nick and his son.”

Says Bello of Polly: “I like that she’s interested in the world. I like that she’s passionate about ideas, that she has these great relationships with these two men who are her confidantes, her buddies and her friends. I like that she’s smart.”

For the part of Bobby Jay, Reitman turned to character actor and comedian David Koechner, a “Saturday Night Live” veteran who is most famous for his hilarious role in ANCHORMAN. Reitman was a fan of Koechner’s work with Naked Trucker, his band that often opens for Jack Black’s band, Tenacious D. “I wanted to make Bobby Jay more of a human being. He’s used to playing these big characters. There’s an emotional element to Bobby Jay that people really fall in love with. I knew that David could act and I knew he could do it, even though many of his other roles had been broader.”

Koechner describes his character as a “Good Old Boy, four kids, married, religious gun owner and defender of the second amendment. He would be happy if guns were dispensed from machines like cigarettes and cans of pop.”

Koechner had not read Thank Your For Smoking before he was offered the part. “Reading the book gives you more character background,” Koechner jokes of the book. “It’s kind of like a cheat sheet.”

Katie Holmes was cast as Heather Holloway, a sophisticated journalist who skewers Nick’s character via a newspaper expose. Reitman met with Holmes and was immediately impressed with her keen understanding of Holloway. “She knew exactly what she wanted to do with the part. I loved the idea that she was a young woman who was bridging the gap between her childhood on ‘Dawson’s Creek’ and becoming a woman. The character Heather Holloway is in that space as well.”

THANK YOU FOR SMOKING manages to lambaste Hollywood agents just as easily as it defaces Washington’s grandstanding elite. Stepping into the roles of super-agent Jeff Megall and his boy wonder Jack are Rob Lowe and “The OC’s” Adam Brody, respectively.

Lowe is a longtime friend of the Reitman family, who gladly made the four-hour trek from his home in Santa Barbara to Irvine for his one day of filming. “He got the humor of the role immediately. He modeled it after an agent, but he wouldn’t tell me which one.”

Brody had minor trepidations about taking on the role of Jack: “He said ‘look, if an actor does a movie, and he’s not good in the movie, that’s one thing. If an actor does a *cameo* and the *cameo*’s bad, then that’s really bad.” Reitman remembers. “The second he signed on, I got more excited. I wrote more lines for him. The line where he says ‘I’m going to impale your mom on a spike and feed her dead body to my dog with syphilis’ was written for him. I thought, ‘here’s the only human being who can make this funny.’”

Reitman turned to acclaimed actor Robert Duvall to take on the part of tobacco giant “The Captain.” He sent the veteran actor a letter asking him to play the role.

“Who else could play the Captain but Robert Duvall? Everyone was hoping he would do it. He really responded to the script and to the politics of the film. It’s very libertarian. It’s about taking responsibility for your actions. The day finally came and I went to meet him in his trailer. I was a giddy fan. He was just perfect. I’m not sure I gave him one direction.”

“I took the role because I responded to it immediately,” Duvall says. “Some things just come to you intuitively. I felt as if I could give the performance the day I read it.”

As with Duvall, Reitman courted Sam Elliott via a letter: “There was really no other actor to play him. We had a phone conversation that led to a two and a half-hour lunch. We discussed the role and his concerns. Beyond being a moral human being himself, Sam also likes to play moral characters. He was concerned about playing ‘a guy who took the money.’ It’s amazing how much of him is poured into those cowboys he plays.”

Reitman family friends Dennis Miller and Howard Weitzman appear in small roles in the film.

Actors who appeared in Reitman’s short films *IN GOD WE TRUST*, *GULP* and *CONSENT* rounded out the cast. Jeff Witzke from *IN GOD WE TRUST*, *GULP*, and *CONSENT* plays the kidnapper in **THANK YOU FOR SMOKING**. Richard Speight, Jr. from *IN GOD WE TRUST* works at the Tobacco lobby with Nick. Mary Jo Smith from *GULP* is in the fictitious Joan Lunden scene. Reitman’s sister, Catherine Reitman, makes a cameo as a reporter.

“The most enjoyable part of making this film has been working with these actors. I still can’t believe the ensemble that came together to make this film. To see them come to set and say the things that I wrote. I can’t imagine a better feeling. It’s thrilling.”

Warning: First-Time Directors Often Bring To Set A Fresh Perspective And Unbridled Enthusiasm.

After completing the exhaustive process of securing the full rights to make **THANK YOU FOR SMOKING**, Sacks initiated an aggressive six-month push to production. **THANK YOU FOR SMOKING** stayed true to this schedule by commencing principal photography in January 2005.

In order to accurately portray the bizarre world of politics, Reitman traveled to Washington, D.C. with Sacks, who had previously worked as a legislative aide to a Congressman. There, the two met with Congressmen, lobbyists, and Hill staffers, and toured the Senate offices, hearing rooms and lobbyist hotspots that would be recreated in the film. Reitman also sought out professionals at the Center for Disease Control, and even Jeffrey Wigand, the whistle-blowing hero portrayed by Russell Crowe in **THE INSIDER**.

Set in Washington, D.C. and Southern California, **THANK YOU FOR SMOKING** was shot on a tight 35-day schedule with only a week in the nation's capitol. One of the rainiest L.A. winters on record worked to the production's advantage, making the weather appear authentic to many of its manufactured D.C. locations.

Reitman developed the look of **THANK YOU FOR SMOKING** in tandem with Director of Photography James Whitaker, whose work on **THE COOLER** he admired immensely. "I loved how **THE COOLER** was shot and I was a fan of Jim's. I asked William and Maria what they thought of him. They both adored him and that was very important to me. I've done a lot of commercials, but this is my first feature. I wanted someone who would add to the warm environment of the set."

"Jason and I had an extremely open collaboration," Whitaker says. "Nothing was to be protected. An outward flow of ideas was what it was all about. He is a really interesting filmmaker with amazing instincts."

Having worked with such directors as Neil LaBute, Steven Soderbergh and Ron Howard, Aaron Eckhart brought a great deal of experience to the production. Although **THANK YOU FOR SMOKING** was Reitman's first feature-length film, star Aaron Eckhart had great confidence in him from the beginning.

"Jason not only comes from a family of filmmakers, he really had a great idea about how to make the film and, more important, had his own unique take on the material," Eckhart says of his director. "He has a perfect idea of what he wants from the characters, both how he wants them played and how he wants them perceived."

"Jason is coming at this from a very knowledgeable and passionate place. He's been with it for four years. He's an aficionado; he knows everything about lenses and light and cameras. He operates the camera himself. He knows what he's doing, every shot. He doesn't overshoot and he's very much in control of the filmmaking. I felt very secure in his hands."

Macy agrees: "It's not like he's a newcomer to film. He's been around the block many times, and he grew up in the business. He's very self-assured with the camera."

Indeed, Reitman had a very clear vision of how he wanted this long-gestating project to look. He even managed to make a film without the use of a seemingly essential prop: “While the word ‘smoking’ is in the title, it’s not really a movie about cigarettes,” Reitman points out. “In fact, you never see a lit cigarette, or anyone smoking, in this movie. It’s more about the hysteria *surrounding* cigarettes.”

Cigarettes make an almost imperceptible appearance in the form of the Venetian blind design in Nick’s office. The touch comes courtesy of production designer Steve Saklad, who exercised limitless creativity on a very limited budget. In fact, Saklad had to prep the film’s 85 locations over a very brief five weeks. Rob Lowe’s office at the fictitious talent agency ‘E.G.O.’ began with just an empty conference room. “We added ribbed glass doors, minimalist Asian furnishings, the Samurai armor, and the vast mural I designed and had a friend paint by hand on silk panels which rose and lowered on the existing motorized shades in the room,” Saklad says. “Best of all for me was the shimmering water outside the windows to add LA fantasy to the scene.” Saklad circumvented his small budget by borrowing the white Barcelona chairs from Jason, and the office’s sculpture from Ivan Reitman.

Saklad employed a color spectrum for the separate locations and characters. “I was looking for an arc from the most nicotine-soaked players to the most “green” health-conscious folks: Robert Duvall’s Tobacco Club and the offices of the Academy of Tobacco Studies were awash in browns, and Bill Macy’s Senator lived in blue and green environments. The Los Angeles scenes pushed the whites and greens to the max.”

Each location represented the personality of its inhabitants: “Lorne Lutch’s amber-shaded living room frozen in the 70’s, was created in an upscale colonial living room we emptied, paneled in knotty pine, and filled with layer upon layer of an old cowboy’s history of magazine covers and oxygen tanks. For Robert Duvall’s Tobacco Club in Raleigh-Durham, we filled the lobby of Castle Green in Pasadena with every rentable brown-leather club chair or couch in LA, plus the drapes, portraits and Moroccan lamps of a pasha’s harem for added spice.”

“My absolute favorite design sequence of the whole movie flies by in less than 30 seconds: when Nick catalogues the actions of planet-destroying archetypes: the clear-cutting lumberjack in a field of stumps, the seal-clubbing arctic hunter, and the Mexican sweatshop foreman and his underage seamstresses. Jason wanted a postcard background for each one like a high school diorama, which is what I designed. We built and painted five giant shoeboxes and dressed them with badly scaled props and cutouts. We threw everything and the kitchen sink into shooting these boxes while the key actors were shot in front of a green screen to paste into the scenes in post.”

Saklad is quick to point out that Reitman was the consummate collaborator. “He is a dazzling intellect who comes to the work unbelievably well prepared. He knows exactly what he wants. But if you present him with an idea that’s even better -- then he’s very generous in working your idea into the fabric of the scene. Senator Finistirre’s collection of Vermont Maple Syrup bottles was a case in point.”

Reitman, who collaborated with Saklad on many commercials for Reitman's production company, knew that Saklad was acutely aware of the tone of the script and of the movie that Reitman wanted to make. "He understood the sense of humor. Nothing was slapstick but everything was funny."

Reitman also found that his costume designer Danny Glicker had a similar appreciation for finding humor in the details: "The first time I met with him, he presented me these boards establishing the costume design for the characters in the movie. He said 'everyone in this movie wears a tie and the tie is the window to their soul.' If you look at this movie, every tie is perfectly chosen and hilarious. Finistirre's ties have mallards and maple trees on them. Bobby Jay's ties have great American themes, like eagles and guns. There are unbelievable details to the costume design."

The attention to neckwear also extended to Nick and the Captain. Glicker comments: "I had a great deal of fun with Nick's ties, never once repeating them and often finding secret playful ways for Nick to express himself. In the opening scene on Joan Lunden's talk show, Nick is wearing a deep red tie decorated with tiny silver antique cigarette cases, which is gorgeous, but also alludes to one of the more glamorous aspects of tobacco culture; and when Nick visits the Captain, he's wearing another very special tie, this one a beautiful brown pattern featuring little dusky swirls of smoke rings."

Glicker had a very specific look in mind for Nick Naylor: "Nick had to always look perfectly dressed by virtue of his work and outlook. Nick is the face of tobacco, and every good lobbyist knows how to present themselves and their client in a perfect light. The key is to find the correct tone without going too slick or too casual. I spent a great deal of time with Aaron in the beginning building a closet of suits and sports wear for Nick, focusing on colors that reflected the world of tobacco, namely warm tones, browns and burgundy. I kept his shirts bright white as a nod to early cigarette advertising, which often featured doctors, nurses, and other professionals in clean, healthy looking whites to play up the medical benefits of cigarettes."

Glicker also had fun creating Senator Finistirre, who "was a joy to design -- we went all out on the Vermont kitsch, and his outfits are filled with little Vermont jokes. His nubby tweed blazers were matched with ties that featured themes of ducks, golden retrievers, and often vivid tones of green. Perhaps my favorite part of his costumes was his shoes -- when he was in suits, I had him in sensible Swedish orthopedic dress shoes, but when he was in the privacy of his own office, he wore Birkenstocks with thick socks: a classic of Vermont attire."

"It was an excellent collaboration," Glicker continues. "From our first meeting together, it was clear to me that we speak a very similar language, and both had great affection for the characters. We both wanted to see every aspect of the different worlds of **THANK YOU FOR SMOKING** realized as vividly as possible. Due to the fact that Nick travels to so many different worlds throughout the film, Jason and I worked very closely together to develop a language and color for each world that would immediately connect with the audience and let them know where they were in the story. Jason's attention to detail and understanding of the importance of costume design made it possible to present the story of **THANK YOU FOR SMOKING** in the most visually exciting way possible."

For Reitman, the D.C. portion of the shoot was “a thrill. We toured the capital and got a chance to ride on the underground train that connects the congressional buildings. In general, we were welcomed with open arms. Except for the day I stopped our location scout in front of the wrong building and started to take lots of photos. Within a couple of minutes, our scout was surrounded by men in flak jackets and overcoats. It took a little bit of explanation. Our location manager later told us that we’d come very close to being arrested.”

“One afternoon,” Reitman continues, “we did a shot on the roof of the D.C. Hilton, looking towards the Capitol Dome. I was strapped by a harness to the building, as I did a handheld shot looking over the edge of the roof as if from the POV of a man committing suicide. The scene never made the film. However, a local reporter took a shot of me hanging over the building and that made the cover of *Roll Call* the following day. My wife was not pleased.”

ABOUT THE CAST

AARON ECKHART (Nick Naylor)

Aaron Eckhart has earned considerable acclaim for many of his roles, including ERIN BROCKOVICH, in which he appeared opposite Julia Roberts for director Stephen Soderbergh. However, it was his portrayal of a love-scorned, vengeful man in Neil LaBute's controversial film IN THE COMPANY OF MEN that first catapulted him into stardom. Notably, this incendiary film became one of the highest grossing independent films of 1997.

Eckhart recently completed NEVERWAS, alongside Sir Ian McKellan, Nick Nolte, William Hurt and Jessica Lange and CONVERSATIONS WITH OTHER WOMEN, with Helena Bonham Carter. He also recently wrapped production on the true-life crime drama THE BLACK DAHLIA, co-starring Josh Hartnett, Scarlett Johansson and Hilary Swank. He will next be seen co-starring opposite Catherine Zeta-Jones in MOSTLY MARTHA.

Last year, he starred in David Mamet's controversial play "Oleanna," opposite Julia Stiles, for director Lindsay Posner at the famous Garrick Theatre in London's West End. Film-wise, he starred in Elias Merhige's SUSPECT ZERO with Sir Ben Kingsley and Carrie-Ann Moss. And prior to that, he starred alongside Tommy Lee Jones and Cate Blanchett in Ron Howard's THE MISSING, and opposite Hilary Swank in THE CORE.

Originally from Northern California, Eckhart studied film and theatre at Brigham Young University, where he met Neil LaBute and appeared in many of his plays. In addition to IN THE COMPANY OF MEN, he has starred in three other LaBute films, which include POSSESSION alongside Gwyneth Paltrow, NURSE BETTY opposite Renee Zellweger and YOUR FRIENDS AND NEIGHBORS, in which he starred with an ensemble cast that includes Jason Patric, Amy Brenneman, Ben Stiller and Katherine Keener.

Eckhart's other film credits include Sean Penn's THE PLEDGE opposite Jack Nicholson, Oliver Stone's ANY GIVEN SUNDAY, and MOLLY opposite Elisabeth Shue. His theatre credits include Michael Cristofer's "Amazing Grace," opposite Marsha Mason.

MARIA BELLO (Polly Bailey)

Maria Bello is nominated for a 2006 Golden Globe for her role opposite Viggo Mortensen and Ed Harris in David Cronenberg's A HISTORY OF VIOLENCE. She received Golden Globe and Screen Actors Guild Awards nominations for her performance in THE COOLER opposite William H. Macy, Alec Baldwin and Ron Livingston. She recently completed filming the Fox 2000 feature MY FRIEND FLICKA with Tim McGraw and Alison Lohman for director Michael Mayer and will soon be seen in Oliver Stone's 9/11.

Other recent projects for Bello include the Sony thriller SECRET WINDOW with Johnny Depp and John Turturro, the John Sayles' film SILVER CITY co-starring Chris Cooper, Richard Dreyfuss and Thora

Birch, and the Focus Features film ASSAULT ON PRECINCT 13 opposite Ethan Hawke, Laurence Fishbourne and John Leguizamo.

Bello starred in THE SISTERS, based on the Chekov play “Three Sisters” directed by Arthur Allan Seidelman, which co-starred Erika Christensen, Mary Stuart Masterson and Chris O’Donnell. Subsequently she joined Sean Bean in the powerful thriller THE DARK. In October of 2002, she co-starred in the feature AUTO FOCUS opposite Greg Kinnear and in the dark comedy 100 MILE RULE.

Bello’s additional feature film credits include co-starring roles opposite Ben Stiller and Elizabeth Hurley in PERMANENT MIDNIGHT and opposite Mel Gibson in Paramount’s PAYBACK. In 2000 she co-starred in the film DUETS with Gwyneth Paltrow, Huey Lewis and Scott Speedman. She also starred in Jerry Bruckheimer’s highly anticipated COYOTE UGLY and in the IMAX® film CHINA: THE PANDA ADVENTURE.

Bello won a Screen Actors Guild Award for her leading role on “ER” as the passionate and headstrong pediatrician Dr. Anna Del Amico. She made her television debut as a series regular opposite Scott Bakula in the spy adventure series “Mr. and Mrs. Smith.”

Bello’s extensive theatre credits include the world premiere of “The Killer Inside Me” as well as “Smart Town Gals” at the Currican Theatre, “Big Problems” at the Theatre for New City, “Urban Planning” at the Theatre del Barrio, “A Lie of the Mind” at Columbia University, “His Pillow” and “Out of Gas on Lover’s Leap” at T. Schreiber Studios, “Big Talk” at the Double Image Theatre, “Talked Away” at the West End Gate.

CAMERON BRIGHT (Joey Naylor)

Though only 12 years old, Cameron Bright has already starred opposite some of the biggest names in Hollywood. He is currently shooting Fox's franchise film series X-MEN 3 that Brett Ratner is directing. He will be seen in theatres in January starring opposite Paul Walker in Wayne Kramer's RUNNING SCARED for New Line. Cameron also has Kurt Wimmer's ULTRAVIOLET in the can for Sony in which he stars opposite Mila Jovovich. Last year Cameron starred opposite Nicole Kidman in Jonathan Glazer's BIRTH for New Line. His performance garnered him a Broad.C.ast Critics Choice Award for Best Young Actor. Cameron also starred opposite Robert DeNiro, Greg Kinnear and Rebecca Romijn-Stamos in GODSEND for Lions' Gate.

ADAM BRODY (Jack Bein)

Adam Brody currently stars on the Fox hit television show “The O.C.” in the role of Seth Cohen.

Brody will soon be seen in Warner Bros. Independent and Castle Rock’s IN THE LAND OF WOMEN opposite Meg Ryan.

Brody was most recently seen opposite Brad Pitt and Angelina Jolie in the box office success MR. AND MRS. SMITH. Additional film credits include Warners Bros.' GRIND, the hit 2002 thriller THE RING, and MISSING BRENDAN with Ed Asner and Illeana Douglas.

Brody's additional television credits include a recurring role as Coop in "Once and Again," a recurring role as Dave in the WB's Emmy-nominated "Gilmore Girls" and standout guest-starring roles in "Judging Amy," "Family Law" and Smallville."

SAM ELLIOTT (Lorne Lutch)

Sam Elliott first catapulted to fame with his starring role in the 1976 feature LIFEGUARD. His subsequent film work has included THE MASK with Cher and Eric Stoltz, ROAD HOUSE, PRANCER, SIBLING RIVALRY, RUSH, the acclaimed Civil War drama GETTYSBURG, the hit Western TOMBSTONE with Kurt Russell and Val Kilmer, THE DESPERATE TRAIL, THE BIG LEBOWSKI, with Jeff Bridges and THE HI-LO COUNTRY. Elliott most recently completed filming THE ALIBI and GHOST RIDER.

Elliott earned an Emmy Award nomination for his role in the telefilm "Buffalo Girls," and both produced and starred in two of the highest rated cable projects ever: "You Know My Name," for which he won a Golden Boot Award, and "Conagher."

KATIE HOLMES (Heather Holloway)

Katie Holmes most recently starred in the hugely successful BATMAN BEGINS, opposite Christian Bale, Michael Caine, and Liam Neeson. Her feature film credits also include PIECES OF APRIL, FIRST DAUGHTER, WONDER BOYS, THE SINGING DETECTIVE, ABANDON, THE GIFT, THE ICE STORM, TEACHING MRS. TINGLE, and DISTURBING BEHAVIOR.

Holmes spent six seasons in the role of Joey on the WB hit "Dawson's Creek," starring opposite James Van Der Beek, Joshua Jackson and Michelle Williams.

DAVID KOECHNER (Bobby Jay Bliss)

In 2004, improvisational comic-turned-actor David Koechner starred as Champ Kind, the chauvinistic sportscaster in the 2004 Will Ferrell comedy, ANCHORMAN. Other recent films include co-starring roles in the Quentin Tarantino-produced DALTRY CALHOUN and opposite Johnny Knoxville in THE DUKES OF HAZZARD. Koechner's feature film credits also include AUSTIN POWERS, THE SPY WHO SHAGGED ME, MAN ON THE MOON, MY BOSS'S DAUGHTER and A GUY THING.

Koechner was a member of Chicago's Second City Theater when he was discovered by "Saturday Night Live" creator Lorne Michaels who cast him on the long-running show. He spent a season each on Saturday Night Live and "Late Night with Conan O'Brien" before being cast in a series of popular shows including "Mad About You" and "Dharma & Greg."

ROB LOWE (Jeff Megall)

Rob Lowe's accomplishments include an Emmy® Award nomination for Outstanding Lead Actor in a Drama Series for the role of Sam Seaborn on the acclaimed NBC drama "The West Wing." In addition, he has received four Golden Globe® Award nominations and three Screen Actors Guild (SAG) ensemble nominations. In 2001 and 2002, Lowe won a SAG Award for "The West Wing."

Lowe just completed his critically acclaimed, sold-out West End debut in Aaron Sorkin's "A Few Good Men" at Theatre Royal Haymarket.

Lowe made his feature film debut in Francis Ford Coppola's THE OUTSIDERS. He went on to star in other popular dramas such as ST. ELMO'S FIRE, ABOUT LAST NIGHT and BAD INFLUENCE, as well as the blockbuster comedies WAYNE'S WORLD and TOMMY BOY. After WAYNE'S WORLD, Lowe re-teamed with Myers in the huge box-office hits AUSTIN POWERS: THE SPY WHO SHAGGED ME and AUSTIN POWERS IN GOLDMEMBER. His other feature film credits include A VIEW FROM THE TOP, CLASS, THE HOTEL NEW HAMPSHIRE, OXFORD BLUES, YOUNGBLOOD, SQUARE DANCE, MASQUERADE and MULHOLLAND FALLS.

Lowe has also been successful with highly rated television movies such as "Salem's Lot" for TNT, "The Christmas Shoes" for CBS and "The Stand" for ABC.

In addition, Lowe has added producer, writer and director to his credits. In 1994, he produced and starred in the film FRANK AND JESSE for Trimark Pictures. For television Lowe produced the NBC series "The Lyon's Den" and the CBS series "Dr. Vegas." He also wrote and directed the short film DESERT'S EDGE, which debuted at the Santa Barbara Film Festival and the Los Angeles International Film Festival. The short film subsequently aired on Showtime in 1997.

Lowe also became a charter member of the National Actors Theatre in 1992. That same year he starred with Tony Randall and Lynn Redgrave in their production of "A Little Hotel on the Side" on Broadway.

Lowe began his acting career at the age of eight in local television and theater. He began his national acting career starring in the ABC television series "A New Kind of Family."

WILLIAM H. MACY (Senator Finistirre)

Multiple award-winning actor William H. Macy has received one Oscar nomination, three Golden Globe nominations, two Screen Actors Guild Awards and two Emmy Awards.

Macy was most recently seen in SAHARA opposite Matthew McConaughey and Penelope Cruz, recently completed production on EDMOND, and will soon begin work on BEE MOVIE, which will also feature the voices of Renee Zellweger, Uma Thurman, Kathy Bates, Alan Arkin, Robert Duvall, Tim Blake Nelson, Patrick Warburton and Oprah Winfrey.

Macy recently received critical acclaim for his role in the romantic drama THE COOLER and the Oscar-nominated best picture candidate SEABISCUIT. Other recent roles include CELLULAR and

STEALING SINATRA, for which he received an Emmy for “Outstanding Supporting Actor in a Miniseries or a Movie.” Macy is perhaps best known for his Oscar-nominated portrayal of Jerry Lundergaard in FARGO, for which he won an Independent Spirit Award. He also garnered nominations for Best Actor (Chicago Film Critics), Best Supporting Actor (Dallas/ Fort Worth Film Critics), and Best Actor in a Drama (International Press Academy).

Macy’s distinguished film credits include SPARTAN, IN ENEMY HANDS, MAGNOLIA, PLEASANTVILLE, HAPPY TEXAS, STATE AND MAIN, JURASSIC PARK 3, FOCUS, WELCOME TO COLLINWOOD, PSYCHO, A CIVIL ACTION, BOOGIE NIGHTS, WAG THE DOG, AIR FORCE ONE, GHOSTS OF MISSISSIPPI, MR. HOLLAND’S OPUS, THE CLIENT, SHADOWS AND FOG, MURDER IN THE FIRST, SEARCHING FOR BOBBY FISCHER, RADIO DAYS and PANIC.

Last year, he was seen in TNT’s “The Wool Cap,” which he also co-wrote with writing partner Schachter. The film earned them Writers Guild Award and Emmy Award nominations as well as a Critics’ Choice Award. Macy portrayed Bill Porter in TNT’s DOOR TO DOOR. The movie, which Macy also co-wrote, received a SAG Award, Peabody Award, an AFI Award, a Critic’s Choice Award, a Golden Satellite Award, a Writer’s Guild nomination, an American Cinema Editors nomination and a Golden Globe nomination. It was nominated for 12 Emmys and won 6 including Outstanding Made for Television Movie as well as winning Macy the Outstanding Lead Actor in a Television Movie statue and Outstanding Writing for a Television Movie with Steven Schachter.

In the realm of television, Macy received an Emmy Nomination as Best Guest Actor in a Drama Series for his recurring role as ‘Dr. David Morgenstern’ on “ER.” He also had a recurring role on Aaron Sorkin’s “Sports Night” and was nominated for an Emmy for his performance. His movie of the week credits include “Reversible Errors,” “A Murderous Affair,” “Heart of Justice,” “Standoff at Marion,” and the miniseries “Andersonville,” “The Murder of Mary Phagan” and “The Awakening Land.”

In addition to the politically charged BBC telefilm “The Writing on the Wall,” Macy also appeared in two Mamet vehicles, “The Water Engine” and Showtime’s “Texan.” In 1999, he starred in the TNT television film “A Slight Case of Murder” and received another Emmy nomination. Macy and his writing partner Steven Schachter wrote the film and Schachter directed. Also with Schachter, Macy has written several television scripts, including an episode of “Thirtysomething,” the HBO movie “Above Suspicion” and the USA Networks movie “The Con.” Most recently, Macy was seen on the small screen in a regular guest role in the Showtime original series “Out of Order.”

In 1972, Mamet, Macy and his writing partner Steven Schachter collectively created the St. Nicholas Theater. Macy originated roles for several of Mamet’s classic original productions, among them, Bobby in “American Buffalo,” and Lang in “The Water Engine.” He soon established his feature film presence with writer/director Mamet in OLEANNA and HOMICIDE. He continued with Mamet as a Mafioso driver in THINGS CHANGE, HOUSE OF GAMES and WAG THE DOG.

Macy's theatre credits include off-Broadway productions as "Baby With the Bathwater," "The Dining Room" (later filmed for PBS – "Great Performances") "Life During Wartime," "Mr. Gogol and Mr. Preen," "Bodies, Rest and Motion," and Mamet's "Prarie du Chen," "Oh Hell," and "Oleanna." His stage credits also include the Broadway production of "Our Town," Tony Award winner for Best Ensemble. Macy was also seen on the London stage in the spring of 2000, where he co-starred in the revival of David Mamet's "American Buffalo" at the Donmar Warehouse.

Macy has also earned respect as a teacher and director. Having led theater classes in Chicago and at New York University, today he serves as director in the residence at the Atlantic Theater company in New York. His extensive directing resume includes "Boy's Life" at Lincoln Center, the LA production of "Oleanna" at the Tiffany Theater, as well as "Lip Service," an HBO film which won an ACE Award for best Theatrical Production. Most recently, Macy directed the play "The Joy of Going Somewhere Definite" at the Atlantic Theater Company in New York.

J.K. SIMMONS (BR)

J.K. Simmons' feature-film credits include the SPIDER-MAN movies, HIDALGO with Viggo Mortensen, THE LADYKILLERS with Tom Hanks, THE MEXICAN with Brad Pitt, FOR THE LOVE OF THE GAME with Kevin Costner, THE GIFT, OFF THE MAP and the upcoming FIRST SNOW and HARSH TIMES.

In addition to feature films, Simmons is a regular on TNT's acclaimed new series "The Closer" and has played several guest-starring roles on award-winning series such as "Arrested Development," "Nip/Tuck," "ER," "Spin City" and "Law & Order." He played Vern Schillinger in Tom Fontana's "OZ" for six seasons on HBO.

Simmons's stage career includes Broadway performances of "Guys and Dolls," "A Few Good Men," "Laughter on the 23rd Floor" and "Peter Pan," with the latter two touring nationally. His off-Broadway productions include "Birds of Paradise" and "Das Barbecu."

ROBERT DUVALL (The Captain)

Veteran actor Robert Duvall received his first Academy Award nomination as Best Supporting Actor for his role as Corleone Family legal advisor Tom Hagen in THE GODFATHER. In 1979, Duvall earned a second Oscar nomination as Best Supporting Actor for his role as the Custer-like Kilgore in APOCALYPSE NOW. The next year he drew yet another Academy Award nomination, this for Best Actor as the macho Marine pilot Bull Meechum in THE GREAT SANTINI. He was honored with the Academy Award as Best Actor for the 1983 release TENDER MERCIES. He was nominated again for THE APOSTLE (a film he wrote and directed). He won a Golden Globe for STALIN and received a Globe nomination as well as his sixth Oscar nom for A CIVIL ACTION.

Duvall made his screen debut in TO KILL A MOCKINGBIRD. In the now-classic motion picture, Duvall played the pivotal role of the mysterious, misunderstood Boo Radley.

His impressive roster of additional feature film credits includes CAPTAIN NEWMAN, M.D., THE CHASE, COUNTDOWN, THE DETECTIVE, BULLITT, THE RAIN PEOPLE, TRUE GRIT, M*A*S*H, THX1138, LAWMAN, TOMORROW, THE GREAT NORTHFIELD MINNESOTA RAID, JOE KIDD, BADGE 373, THE CONVERSATION, THE OUTFIT, THE GODFATHER, PART II, THE EAGLE HAS LANDED, THE GREATEST, THE BETSY BREAKOUT, THE KILLER ELITE, NETWORK, THE SEVEN PER-CENT SOLUTION, THE EAGLE HAS LANDED, TRUE CONFESSIONS, THE PURSUIT OF D.B. COOPER, THE STONE BOY, THE NATURAL, THE LIGHTSHIP, HOTEL COLONIAL, LET'S GET HARRY, BELIZAIRE THE CAJUN, DAYS OF THUNDER, THE HANDMAID'S TAIL, A SHOW OF FORCE, CONVICTS, COLORS, NEWSIES, RAMBLING ROSE, FALLING DOWN, GERONIMO, WRESTLING EARNEST HEMINGWAY, STALIN, THE PAPER, THE STARS FELL ON HENRIETTA, THE SCARLET LETTER, PHENOMENON, A SHOT AT GLORY, THE SIXTH DAY, JOHN Q, DEEP IMPACT, GONE IN 60 SECONDS, GODS AND GENERALS, OPEN RANGE, SECONDHAND LIONS and KICKING AND SCREAMING.

In 1977 he directed and co-produced WE'RE NOT THE JET SET a documentary about a Nebraska rodeo family. The film was honored at the London Film Festival.

In 1983 he directed his second film, ANGELO, MY LOVE a portrait of New York's mysterious Gypsy community, which he also wrote and produced.

Duvall formed Butchers Run Films so that he could become more actively involved in all elements of film development and production. The company's first co-production, A FAMILY THING in which Duvall co-stars once again with James Earl Jones, earned a Humanitas Award. Continuing his commitment to quality stories, Duvall executive produced Butchers Run Films' second co-production, the critically-acclaimed TNT Original "The Man Who Captured Eichmann" in which Duvall portrayed the chillingly remorseless Nazi bureaucrat, Adolph Eichmann. In the beginning of 2001, he went to Argentina to direct, produce, and star in his own script ASSASSINATION TANGO.

A standout role on the live television series "Naked City" provided a major boost for Duvall, who went on to guest-star on a number of top dramatic TV shows. He also starred as Gus in the extremely popular mini-series "Lonesome Dove," which earned him an Emmy nomination, and he tackled the difficult title role in the highly-regarded six hour television miniseries, "Ike."

Sanford Meisner, who trained many of our most important actors, was the first to recognize Duvall's potential, and cast him in Tennessee William's "Camino Real" and Horton Foote's "The Midnight Caller". He won an Obie for his performance as the hero in a revival of "A View From the Bridge" and starred in the Broadway hit "Wait Until Dark." In 1977 he returned to the New York stage in David Mamet's "American Buffalo."

He executive produced and will star opposite Thomas Haden Church in the upcoming four-hour Western mini-series "Broken Trail" for AMC's newly launched movie division. In 2006, he will star opposite Eric Bana and Drew Barrymore in Curtis Hanson's LUCKY YOU.

ABOUT THE FILMMAKERS

JASON REITMAN (Writer / Director)

Jason Reitman was born in Montreal on October 19, 1977. He was on his first film set (ANIMAL HOUSE) 11 days later. The son of director Ivan Reitman, he spent most of his childhood on or around film sets, surrounded by the funniest human beings on Earth. He even appeared in cameos in many of his father's films (TWINS, GHOSTBUSTERS II, KINDERGARTEN COP, DAVE, and FATHER'S DAY).

By 10, he was making the typical short films with his dad's home video camera. At 13, he got his first job on a film crew, as production assistant on KINDERGARTEN COP. At 15, Reitman made an AIDS public service announcement with actors from his high school that went on to win many awards and play on network television. Reitman graduated high school in 1995 and went on to USC to study English. There, he became a member of the comedy troupe *Commedus Interruptus* and held a short stint as co-host of a morning radio show.

During his sophomore year in college, Reitman created a small collegiate desk calendar company that provided the budget for his first short film, OPERATION. The short comedy about kidney stealing went on to premiere at the 1998 Sundance Film Festival. At 19 years old, this made him one of the youngest directors ever to have a film at the festival.

This began a string of short films, including H@ (premiered at South by Southwest 1999), IN GOD WE TRUST (premiered at Sundance 2000, went on to play Toronto, Edinburgh, US Comedy Arts, New Directors/New Films at MoMA and won best short at many festivals including Los Angeles, Aspen, Austin, Seattle, Florida, Athens, the New York Comedy Festival, and Bumbershoot Festival), GULP (premiered at Sundance 2001), and CONSENT (premiered at Aspen Shorts Fest 2004 and won awards at Aspen and Seattle). Reitman's short films have played in over a hundred film festivals worldwide.

In early 2000, Reitman signed with the commercial production company, Tate and Partners. In the five years since he began directing television advertising, he has received honors from the Cannes commercial awards, the Addys, as well as the highly coveted One Show. Selected clients include Heineken, Honda, Nintendo, BMW, Kyocera, Asics, Amstel Light, Baskin Robbins, GM, Burger King, and Dennys.

In beginning his professional career, Reitman fulfilled a life long dream by joining the Directors Guild of America; at that time he was the guild's second youngest member.

DAVID SACKS (Producer)

David Sacks formed Room 9 Entertainment LLC in January 2003 after leading PayPal to a \$1.5 billion acquisition by eBay in 2002. As Chief Operating Officer of PayPal, Sacks ran the online money transfer service's daily operations, managed over 700 employees, and was the primary creator of the PayPal product. With more than 70 million users across the globe, PayPal has become one of the Internet's most enduring success stories.

Sacks, along with his PayPal partners, has contributed an equity fund that Room 9 uses to develop, produce, and finance independent features. Its mandate is to find smart, original, and sometimes subversive stories based on outstanding and unique source material that, while independent in flavor, can resonate with mainstream audiences and attract top talent. **THANK YOU FOR SMOKING** is its first feature film.

In addition, Room 9 has acquired the rights to several other feature projects it will produce, including:

- **SLIPPING**, the true story of a white journalist who infiltrated and was accepted as a gang member by the Bloods in South Central, based on the book **SLIPPING INTO DARKNESS** by M. Rutledge McCall;
- **GENUINE FAKE**, both a biopic of painter Salvador Dali and an expose of the Dali art fraud, based on the book **DALI & I** by Stan Laurysens; and
- **QUEEN LARA**, a high school comedy based on Shakespeare's "King Lear."

Prior to PayPal, Sacks advised Fortune 500 companies as a management consultant with McKinsey & Company. He also served as a legislative aide to a high-ranking congressman in Washington, D.C., during which time *National Journal* recognized him as one of Capitol Hill's "rising stars." He has a J.D. from the University of Chicago Law School and a B.A. in Economics from Stanford University.

Sacks is the author of a book, *The Diversity Myth*, about his undergraduate years at Stanford. His articles have appeared in numerous publications, including *The Wall Street Journal* and *San Francisco Chronicle*. As a television commentator, he has appeared on *Firing Line* with William F. Buckley and C-SPAN.

STEVE SAKLAD (Production Designer):

Steve Saklad most recently served as Production Designer on the feature film **SHADOWBOXER**, starring Helen Mirren and Cuba Gooding Jr. He has designed over 200 commercials for such companies as Harvest Films, Tate USA and Tool of North America. He has also enjoyed an extensive career as Art Director on such feature films as **SPIDER MAN 2**, **RED DRAGON**, **THE QUICK AND THE DEAD** and the forthcoming **CHARLOTTE'S WEB**.

JAMES WHITAKER (Director of Photography)

James Whitaker's feature credits include Wayne Kramer's upcoming film RUNNING SCARED starring Paul Walker, Cameron Bright and Vera Farmiga and Kramer's acclaimed first feature, THE COOLER, starring William H. Macy and Maria Bello and for which Alec Baldwin was nominated for an Academy Award for Best Supporting Actor.

In addition to THANK YOU FOR SMOKING, Whitaker also shot Gary McKendry's Academy Award nominated short film EVERYTHING IN THIS COUNTRY MUST.

Whitaker's other credits include Michael Miner's THE BOOK OF STARS starring Jena Malone, Mary Stuart Masterson and Delroy Lindo.

Whitaker recently shot a short for Ridley and Jordan Scott which was included in ALL THE INVISIBLE CHILDREN, a series of shorts for UNICEF which was shown at this year's Venice and Toronto Film Festivals.

After studying still photography and film production at both Denison University and the Maine Photographic Institute, Whitaker moved to Los Angeles, where he began working his way up through the ranks in the camera department. He first gained industry attention after shooting Tina Mangiardi's youth documentary GENERATION X-POSED, followed by several lauded spots for Reebok and Nike footwear.

In addition to his feature work, he has spent the last nine years shooting numerous commercials and music videos, lensing spots for the likes of Nike, Reebok, and Sony, as well as such high-profile music acts as Santana, Black Eyed Peas, Radiohead, Jay-Z, Pennywise, Jimmy Eat World, Aphex Twin, The Crystal Method and Telepop Musik.

DANA E. GLAUBERMAN (Editor)

Dana E. Glauberman began her career in the entertainment business shortly after graduating college in December 1990, working as a production assistant in the post production department of a TV entertainment company. Glauberman trained under distinctive editors such as Arthyr Schmidt, Scheldon Kahn A.C.E and Wendy Greene-Briemont A.C.E. Her credits include CHUMBSCRUBBER, and work as an additional editor on MEAN GIRLS and as an assistant editor on EVOLUTION, ROAD TRIP, LIGHT IT UP, FATHER'S DAY and THE BIRD.C.AGE.

ROLFE KENT (Composer)

Rolfe Kent is the composer of more than 30 film scores, including the 2005 smash hit WEDDING CRASHERS, the fall romantic comedy JUST LIKE HEAVEN and the upcoming release THE MATADOR which premiered at the 2005 Sundance Film Festival. He received a 2005 Golden Globe nomination for his score for Alexander Payne's award-winning hit SIDEWAYS. Kent has also scored three other films for director Alexander Payne: ABOUT SCHMIDT, ELECTION and CITIZEN RUTH.

JUST LIKE HEAVEN marked Kent's fourth film collaboration with Mark Waters. He scored Waters' first feature, THE HOUSE OF YES and more recently composed the score for the successful comedies FREAKY FRIDAY and MEAN GIRLS.

Kent's credits also include LEGALLY BLONDE, LEGALLY BLONDE 2: RED WHITE AND BLONDE, NURSE BETTY and THE SLUMS OF BEVERLY HILLS, to name only a few.

PETER AFTERMAN and MARGARET YET (Music Supervisors)

In 1983, Peter Afterman met Jon Peters and Peter Guber, who were fresh from the set of FLASHDANCE and eager to work on soundtracks. He joined the Guber-Peters Company as their music executive and began working on the films VISION QUEST and GUNG HO. Afterman then formed his own music supervision company, Inaudible Productions, Inc. in 1986. His many credits during the early days of the company include THE BIG EASY, WILD AT HEART, EARTH GIRLS ARE EASY, HONEYMOON IN VEGAS, CONEHEADS, ACE VENTURA: PET DETECTIVE and FRENCH KISS.

Margaret Yen received her Master's in Communications at USC and then in 1995, after spending a few years in the entertainment business working in film development and television research at Paramount Pictures, she joined Inaudible Productions.

Some of the company's more recent credits include ME AND YOU AND EVERYONE WE KNOW, THE PASSION OF THE CHRIST, HELLBOY, THE GIRL NEXT DOOR, RUNAWAY JURY, LARA CROFT: TOMB RAIDER 1 &2, THE GOOD GIRL, ROAD TRIP, THE LAST DAYS OF DISCO, STEALING BEAUTY and THE APOSTLE, which won a Grammy in 1998 for Best Country, Southern or Bluegrass Gospel Album.

DANNY GLICKER (Costume Designer)

Danny Glicker was named by The Hollywood Reporter as "One of the most hard-working and imaginative prodigies the industry has to offer" in their inaugural Next Generation Crafts Issue (Feb. 9, 2004).

A graduate of Rhode Island School of Design's industrial design program, Danny Glicker got his start in the entertainment industry as a teenager by assisting costume designers on Broadway shows and at the prestigious New York costume house, Barbara Matera, LTD.

While a student at RISD, he took a leave of absence to join the costume team of Robert Redford's QUIZ SHOW as production assistant to the film's costume designer Kathy O'Rear.

He has gone on to earn praise for his evocative costume design work on projects that include Michael Cuesta's L.I.E., the Polish Brother's NORTHFORK, starring Nick Nolte, James Woods, Darryl Hannah, and Anthony Edwards, and Duncan Tucker's highly anticipated release from the Weinstein Co., TRANSAMERICA

starring Felicity Huffman as a male to female Trans woman who meets the son she never knew she fathered. Recent and upcoming projects include the Polish Brothers' latest film, *THE ASTRONAUT FARMER*, starring Billy Bob Thornton and Virginia Madsen; the Wes Craven produced update of the horror classic *THE HILLS HAVE EYES*, the shocking satire, *PRETTY PERSUASION*, starring Evan Rachel Wood, James Woods, and Ron Livingston, Craig Lucas's *THE DYING GAUL* starring Patricia Clarkson, Peter Sarsgaard, and Campbell Scott; and Greg Harrison's experimental thriller *NOVEMBER*, starring Courteney Cox.

Unit Production Manager	MICHAEL BEUGG
First Assistant Director.....	JASON A. BLUMENFELD
Second Assistant Director	SONIA BHALLA
Associate Producers	EVELEEN ANNE BANDY
.....	STEPHEN BELAFONTE

CAST

Herself.....	JOAN LUNDEN
Robin Williger.....	ERIC HABERMAN
Nick Naylor.....	AARON ECKHART
Sue Maclean	MARY JO SMITH
Ron Goode	TODD LOUISO
Kidnapper	JEFF WITZKE
BR	J.K. SIMMONS
Teacher	MARIANNE MUELLERLEILE
Joey Naylor	CAMERON BRIGHT
Kid # 1.....	ALEX DIAZ
Kid # 2.....	JORDAN GARRETT
Kid #3.....	COURTNEY BURNESS
Kid #4.....	JORDAN ORR
Polly Bailey.....	MARIA BELLO
Bobby Jay Bliss.....	DAVID KOECHNER
Jill Naylor.....	KIM DICKENS
Brad.....	DANIEL TRAVIS
Senator Ortolan Finistirre.....	WILLIAM H. MACY
Jeanette.....	KATIE WINSLOW
Trainee.....	RICHARD SPEIGHT, JR.
Tobacco Club Host.....	ERIC MALDONADO
Captain	ROBERT DUVALL
Tiffany.....	RENEE GRAHAM
Heather Holloway	KATIE HOLMES
Jack.....	ADAM BRODY
EGO Assistant.....	TIMOTHY DOWLING
Jeff Megall	ROB LOWE
Lorne Lutch.....	SAM ELLIOTT
Pearl	CONNIE RAY
Himself.....	DENNIS MILLER
Ski Mask #1.....	TERRY JAMES
Ski Mask #2.....	MARC SCIZAK
Flighty Girl.....	RACHEL THORP
Nurse	KAREN HARRISON
Doctor.....	AARON LUSTIG
Interviewer	MELORA HARDIN
Voice of F.B.I. Agent.....	BRIAN PALERMO
Dr. Meisenbach	MICHAEL MANTELL
Mr. Herera	TONYO MELENDEZ
Senator Lothridge.....	SPENCER GARRETT
Senator Dupree.....	EARL BILLINGS
Reporter #1.....	CATHERINE REITMAN
Reporter #2.....	SEAN PATRICK MURPHY
Oil Lobbyist	DAVID O. SACKS
Herself.....	NANCY HUMPRIES O'DELL
Debate Moderator.....	ROY JENKINS
Gentleman #1	HOWARD WEITZMAN
Gentleman #2	BRUCE FRENCH
Gentleman #3	ROBERT L. RICHARDS
Stunt Coordinator	TERRY JAMES

Stunts.....	MARC SCIZAK
Production Supervisor	BOB DOHRMANN
Second Unit Director of Photography	NICOLE HIRSCH-WHITAKER
Camera Operator/Steadicam Operator	TOMMY LOHMANN
Camera Operator	DANIEL NICHOLS
First Assistant Camera.....	DONALD BURGHARDT
Second Assistant Camera	BRETT GATES
Additional Steadicam Operators.....	COLIN HUDSON
.....	KENJI LUSTER
“B” Camera 1 st Assistant.....	JOSH MEDAK
Loaders.....	TIM CLARKE
.....	ANDREW DEPUNG
Production Sound Mixer	STEVEN A. MORROW, C.A.S.
Boom Operator.....	CRAIG DOLLINGER
Utility Sound	ROBERT SHARMAN
.....	BRAD BRYAN
Video Assist Operators.....	PETE ALBERT
.....	MICHAEL BAIRD
.....	BOB STERRY
Still Photographer.....	DALE ROBINETTE
Gaffer	PACKY LENNON
Best Boy Electric.....	KONRAD SIGURDSSON
Electricians	PATRICK M. BRENNAN
.....	RALPH COON
.....	TIM GILLIS
.....	PHIL HARDT
.....	RUDY MARTINEZ
.....	VLADIMIR TAMAYO
Second Second Assistant Directors	CASEY MAKO
.....	SCOTT BROWN
Location Manager	CHRISTOPHER D. MILLER
Key Assistant Location Manager	MICHAEL CHICKEY
Location Scouts	ERROL REICHOW
.....	RON SHINO
Script Supervisor	MARY ANNE SEWARD
Casting Assistants	EMBER TRUESDELL
.....	CATHY WEINER
Extras Casting	SMITH & WEBSTER-DAVIS CASTING
.....	TAMMY L. SMITH
.....	DIXIE WEBSTER-DAVIS
Assistant Art Director.....	STEVEN SAMANEN
Art Department Coordinator	THERESA GREENE
Set Decorator.....	KURT MEISENBACH, S.D.S.A.
Leadman	PAUL ARTHUR HARTMAN
Key Set Dresser.....	GREG O'DONOHUE
On Set Dressers	MARK BROOKS
.....	OTIS KALTVEDT
Swings.....	M. MARCOS GONZALEZ
.....	GREG O'DONOHUE
Property Master.....	NEAL W. ZOROMSKI
Assistant Property Master	OLIVER DOERING
Storyboard Artist.....	EDDIE LIN
Construction Consultant.....	MICHAEL CROWE
Construction Foreman	GLENN WILLIAMS
Paint Foreman	PHIL BRANDES
Prop Makers	CASEY GARRETT
.....	KEVIN WENGER
Special Effects Coordinator.....	LARRY FIORITTO

Special Effects Technician	VIRGIL SANCHEZ
Costume Supervisor	JULIE GLICK GLICMAN
Key Set Costumer.....	LAURA LIZ LITTLE
Set Costumer	MARTA VILLALOBOS
Department Head Makeup Artist.....	JOHN E. JACKSON
Department Head Hair Stylist	MARSHA LEWIS
Key Hair Stylist.....	MAXINE MORRIS
Mr. Eckhart’s Makeup Artist.....	ELISABETH FRY
Mr. Duvall’s Makeup Artist	ROBIN LUCE
Key Grip.....	STUART M. ABRAMSON
Best Boy Grips	DEANO MANLEY
.....	DANIEL Q. REILLY
Dolly Grip	SHAWN STODDARD
Grips.....	TONY AYALA
.....	GARY C. BEAIRD
.....	MIKE DELNERO
.....	TOM LAMONT
.....	ALEX REILLY
.....	BLAKE SANTORO
.....	ROBERT SANTORO
Clearance Coordinator.....	ASHLEY KRAVITZ
Production Office Coordinator	TRACEIGH SCOTTEL
Assistant Production Office Coordinators	TARA L. CRAIG
.....	KELLY LEE MCCORMICK
.....	MICHYL-SHANNON QUILTY
Production Office Assistants	FRANCIS M. HADINOTO
.....	ALYSSA HOUZE
.....	NICKOLAS YOUNKER
Cast Production Assistant.....	PAUL BOCK
Key Set Production Assistant	PATRICK CUNNINGHAM
Set Production Assistants	NINO ALDI
.....	JENNIFER BUONANTONY
.....	JOE DORNICH
.....	UDAY SHARAD JOSHI
Production Accountant.....	GAVIN J. BEHRMAN
First Assistant Accountants	AMY SMOLEV
.....	JILL ROSENBLATT
Payroll	STEPHANIE WESCOTT
Stand-Ins	AARON “AJ” RICHMOND
.....	MICHELLE SHORE
.....	KATIE WINSLOW
Set Medics	MIKE ARTINO
.....	DAVID FALICKI
.....	PATRICE M. KING
Transportation Coordinator	GENO HART
Transportation Captain	RICK FESE, JR.
Transportation Co-Captains	JOE COSENTINO
.....	DENNIS JANOVICI
Transportation Clerk	NATHAN M. HARD.C.CASTLE
Drivers	
MICHAEL R. BELT	NEIL CHISHOLM
JON R. COSHAM	LEE JENNINGS
JERRY KNIGHT	ROGELIO M. LOERA
MICHAEL L. “BUD” RUBEN	CARLOS M. SERRANO
WILLIAM SMALLWOOD	JOSEPH TAGGART
SCOTT TYLER	GLYNN WILLIAMS
Mr. Eckhart’s Driver	JOSH SARFATY
Studio Teacher.....	JULIE STEVENS

Assistant to Mr. Eckhart.....	VALARIE PAYNE
Assistant to Mr. Reitman.....	PHILLIP MONTGOMERY
Assistant to Mr. Sacks.....	JEFFREY WANK
Assistant to Mr. Sacks – Post Production.....	ADAM ZADIKOFF
Craft Service.....	NATHAN MARUCCIO
Craft Service Assistant.....	CARMELO RANDAZZO
Catering.....	CAST AND CREW CATERING
Chef.....	GENARO RODRIGUEZ
First Assistant.....	JAIME RAMIREZ
Second Assistants.....	LUIS CABRERA
.....	CARLOS RODRIGUEZ

WASHINGTON D.C. UNIT

Second Assistant Director.....	XANTHUS VALAN
Camera Operator.....	DAVID INSLEY
Second Assistant Camera.....	STU STEIN
Loader.....	CHARLIE NEWBERRY
Best Boy Electric.....	TED AYD
Electricians.....	TIM GORDON
.....	KENNETH H. HARRIS
Key Grip.....	DEAN CITRONI
Best Boy Grip.....	RICK STRODEL
Dolly Grip.....	RHETT BLOOMQUIST
Grips.....	MICHAEL O'LEARY
.....	LEE SHAPIRA
Costume Supervisor.....	DEB DALTON
Set Costumer.....	JOAN M. LYNCH
Key Hair Stylist.....	SHERRI BRAMLETT
Assistant Property Master.....	ERIC HUNSAKER
Leadman.....	CARL CATANESE
On Set Dresser.....	STEPHEN G. SHIFFLETTE
Production Sound Mixer.....	LEN SCHMITZ
Boom Operator.....	PAUL FLINTON
Casting.....	BETSY ROYALL CASTING, C.S.A.
Location Manager.....	JOHN LATENSER V
Assistant Location Manager.....	JONATHAN REICH
Locations Production Assistant.....	MATTHEW D. NOONAN
Second Second Assistant Director.....	KURT UEBERSAX
Production Consultant.....	JONATHAN ZURER
Production Associate.....	DREW VANDERVELDE
Assistant Production Associate.....	LISA HAGENMEYER
Office Production Assistant.....	CHRISTOPHER GEAIR
Set Production Assistants.....	DANA LEWIS
.....	ASA MCCALL
.....	MELISSA MORGAN
.....	GREGORY S. PURCELL
Medic.....	JEFF JOHNSON
Craft Services.....	TOM CORNELIUS
Craft Services Assistant.....	JULIE BRIGGS
Catering.....	BLACK DIAMOND CATERING
Catering Chef.....	PETER ROSKOVICH
First Assistant.....	SAM ENNIS
Transportation Coordinator.....	GILBERT YOUNG
Dispatcher.....	DANIELLE FREDERICKSON
Picture Car Coordinator.....	NELSON C. WRIGHT, JR.
Transportation Captain.....	VERDELL E. VENAY
Drivers.....	RALPH GORDON BLAINE
.....	ANTHONY CANARD

..... DONALD DIGGS
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 EUGENE TILLMAN
 GLEM WILLIAMS
 JOHNNY WILLIAMS

JOAN LUNDEN SHOW PRODUCTION UNIT

Camera Operators..... SCOTT KAYE
 BRUCE OLDHAM
 Jib Operator..... DON BERG
 Video Technician DEXTER PADGITT
 Studio Liaison MALISSA STRONG

DENNIS MILLER SHOW PRODUCTION UNIT

Camera Operators..... KAREN IACOFANO
 JOSEPH G. PIER
 Video Technician RICHARD R. CONIGLIO
 Board Operator..... KAREN PERSECHINO
 Stagehands..... BOB CHURCH
 FRANK ROSE
 Production Consultant MIKE HAZLITT

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 Post Production Supervisor MICHAEL TOJI
 Music Coordinator..... ALISON LITTON
 Main Titles SHADOWPLAY STUDIO
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 Avid Assistant Editors..... CLAY RAWLINS
 STEVE RICKERT
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 Digital Intermediate Producer LORENE SIMPSON
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 Senior 3D Artist EDWARD QUIRK
 Compositing Artists..... ROBERT LUKACS
 TOMMY TRAN
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 SHARON STETZEL
 Film Technician..... AANAND SHRESTHA
 Sound Editorial by..... EARCANDY, INC.
 Supervising Sound Editor..... PERRY ROBERTSON
 Co-supervising Sound Editor SCOTT SANDERS, M.P.S.E.
 Supervising ADR Editor BARNEY CABRAL
 Sound Editor..... RICHARD DWAN
 Assistant Sound Editor KEVIN A. ZIMMERMAN
 ADR Recorded at WESTWIND MEDIA, LLC
 ADR Mixer..... PAUL DRENNING
 Foley Recorded at..... POST CREATIONS

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Foley Artists	PATRICK CABRAL
.....	CYNTHIA MERRILL
Re-Recording Stages Provided by	TODD-AO
Re-Recording Mixers	MELISSA HOFMAN, C.A.S.
.....	ADAM JENKINS, C.A.S.
.....	J. STANLEY JOHNSTON, C.A.S.
Recordist	ROBERT ALTHOFF
Music Editor	NICK SOUTH
Temp Music Editor	CURT SOBEL
Color Timer	STEVE SHERIDAN
Telecine	NT VIDEO
Negative Cutter	MAGIC FILM AND VIDEO WORKS
Post Production Accountant	CHARACTER COUNTS
.....	MANAGEMENT GROUP
.....	BOB WEBER
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Camera Dollies by	J.L. FISHER
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“SMOKE, SMOKE, SMOKE THAT CIGARETTE!”

Written by Merle Travis, Tex Williams

Performed by Tex Williams

And the Western Caravan

Courtesy of Capitol Records

“THE JOAN LUNDEN SHOW THEME”

Written and Produced by

Matt Messina

“STUTTERING TODD”

Under license from
EMI Film & Television Music

“SANDS OF IWO JIMA”

Written by Victor Young
Courtesy of Paramount Pictures

“TWO BEAT OR NOT TWO BEAT”

Composed and Performed by
Curt Sobel and Gary Schreiner
Courtesy of Palisades Music Productions

“SMOOTHER THAN JAZZ”

Written and Produced by Matt Messina

“SMOKE RINGS”

Written by Eugene Gifford, Ned Washington
Performed by The Mills Brothers
Courtesy of Columbia Records
By arrangement with
SONY BMG MUSIC ENTERTAINMENT

Written by Danny Seim
Performed by Danny Seim
Of Monomena
Courtesy of Bridgetown Breaks Co.

“BOW TO CHINESE”

Composed and Performed by
Curt Sobel and Gary Schreimer
Courtesy of Palisades Music Productions

“LITTLE ORGAN FUGUE”

Written by Johann Sebastian Bach
Arranged by Ward Swingle
Performed by The Swingle Singers
Courtesy of Virgin Classics Limited
Under license from EMI Film & Television Music

“MELODIC TANK”

Written by Kevin O’Connor
Performed by Talkdemonic
Courtesy of Bridgetown Breaks Co.

“GREENBACK DOLLAR”

Written by Hoyt Axton, Ken Ramsey
Performed by The Kingston Trio
Courtesy of Capitol Records

Under license from EMI Film & Television Music

Still Image Courtesy of Battlegrounds, Louisville, KY

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MANIE ELLIS – THE PROSPECT STUDIOS
JAGENE FUNK – SOAP TALK
MELISSA HAVARD
CHARD HURLEY
JAY LIEBERMAN – QUIXOTE STUDIOS
TODD MOLZ
ROBERT NEWMAN – U.S. DEPARTMENT OF ENERGY
PETER ROBINSON
JIM ROUDEBUSH & LORI KILLAM – PANAVISION, WOODLAND HILLS
DAVID TATE
PETER UHLMANN
DIANE UPSON – EASTMAN KODAK
JARED SCARDINA – CREATIVE ENTERTAINMENT SERVICES
JEFFREY WIGAND
DISTRICT OF COLUMBIA – OFFICE OF MOTION PICTURE AND TV DEVELOPMENT
THE HAND PROP ROOM
HYATT REGENCY, CAPTIOL HILL, WASHINGTON D.C.
JONES DAY
METROPOLITAN POLICE DEPARTMENT – WASHINGTON D.C.
MONT BLANC
THE MONTECITO PICTURE COMPANY
NATIONAL PARK SERVICE – NATIONAL CAPITAL REGION
ORGANIZATION OF AMERICAN STATES
THE PEOPLE OF THE DISTRICT OF COLUMBIA
UNITED STATES PARK POLICE
THINKFILM, INC. – WASHINGTON D.C.
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American Human Association monitored the animal action. No animal was harmed in the making of this film.

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