



THE WEINSTEIN COMPANY

BOBBY

MGM will release in NY and LA November 17th
Wide release November 23rd

Run time 111 Minutes

BOBBY

ABOUT THE PRODUCTION

"What I think is quite clear is that we can work together in the last analysis. And that what has been going on with the United States over the period of the last 3 years- the divisions, the violence, the disenchantment with our society . . . whether it's between blacks and whites, between the poor and the more affluent, or between age groups or over the war in Vietnam -- that we can start to work together again. We are a great country, an unselfish country and a compassionate country. And I intend to make that my basis for running . . ."

-- Robert F. Kennedy's final speech, June 5, 1968

"Bobby" re-imagines one of the most explosively tragic nights in American history. By following the stories of 22 fictional characters in the Ambassador Hotel on the fateful eve that Presidential hopeful Senator Robert F. Kennedy was shot, writer/director Emilio Estevez and an accomplished ensemble cast forge an intimate mosaic of an America careening towards a moment of shattering change – as different characters navigate prejudice, injustice, chaos and their own complicated personal lives, while seeking the last glimmering signs of hope in Kennedy's idealism. In exploring the diverse experiences of ordinary people, the film celebrates the spirit of an extraordinary man and serves as a snapshot of this emblematic time in history.

Deftly combining fact, fiction and fate, the interwoven human stories of **"Bobby"** unfold on June 4th, 1968. The film begins its imaginative and stirring re-creation of that catalytic day just a few hours before Kennedy's assassination, as party-goers, performers, hotel employees and campaigners all descend on the hotel in preparation for the big night. They include the Ambassador's retired doorman (ANTHONY HOPKINS) who can't seem to leave his old haunt behind and plays chess in the grand lobby with fellow retiree Nelson (HARRY BELAFONTE); the hotel's current manager, Paul Ebbers (WILLIAM H. MACY), a kindhearted but flawed businessman whose wife Miriam (SHARON STONE) is the hotel's hairdresser; the stifled hotel switchboard operator Angela (HEATHER GRAHAM) who hopes her affair with Ebbers will lead to a promotion, to the dismay of her co-worker Patricia (JOY BRYANT); the hotel's kitchen workers, including the bigoted boss Timmons (CHRISTIAN SLATER), learned *sous chef* Edward Robinson (LAURENCE FISHBURNE); Latino workers Jose (FREDDY RODRIGUEZ), who would rather be watching the night's pivotal Dodgers baseball game, and Miguel (JACOB VARGAS); and the coffee shop waitress Susan (MARY ELIZABETH WINSTEAD), newly arrived from Ohio and hoping to become a big star.

Meanwhile, the hotel's many guests include the alcoholic singer Virginia Fallon (DEMI MOORE), who is scheduled to introduce the Senator at his California Primary party, and her frustrated husband Tim (EMILIO ESTEVEZ); a young bride-to-be (LINDSAY LOHAN) who is about to marry

a young man (ELIJAH WOOD) to save him from going to Vietnam; and a depressed East Coast socialite (MARTIN SHEEN) and his younger wife (HELEN HUNT) who are in California on a strained second honeymoon. Also gathered in the Ambassador are Kennedy campaign followers including devoted young aides Wade and Dwayne (JOSHUA JACKSON and NICK CANNON); persistent Czech journalist Lenka (SVETLANA METKINA); and novice volunteers Jimmy and Cooper (BRIAN GERAGHTY and SHIA LEBEOUF) whose day of campaigning is radically changed when they run into a drug dealer (ASHTON KUTCHER) who initiates them into the infamous acid trip experience.

As the day progresses, each of these characters will encounter their own battles between the sexes, between races, between social classes, between personal despair and public hope as they all converge on the ballroom for Kennedy's speech, never to be the same again. The Weinstein Company and Bold Films presents **"Bobby,"** a Michel Litvak production of a film written and directed by Emilio Estevez ("The War At Home"). The executive producers are Gary Michael Walters, Dan Grodnik, and Anthony Hopkins. The film's producers are Edward Bass, Michel Litvak, and Holly Wiersma. The co-producers are Lisa Niedenthal, Athena Ashburn and David Lancaster. The film stars Harry Belafonte, Joy Bryant, Nick Cannon, Emilio Estevez, Laurence Fishburne, Brian Geraghty, Heather Graham, Anthony Hopkins, Helen Hunt, Joshua Jackson, David Krumholtz, Ashton Kutcher, Shia LaBeouf, Lindsay Lohan, William H. Macy, Svetlana Metkina, Demi Moore, Freddy Rodriguez, Martin Sheen, Christian Slater, Sharon Stone, Jacob Vargas, Mary Elizabeth Winstead, and Elijah Wood.

Creating the world of the 1960s-era Ambassador Hotel is a behind the scenes team that includes director of photography Michael Barrett ("Goal!," "Kiss Kiss, Bang Bang") production designer Patti Podesta ("Memento," "Annapolis"), Academy Award®-nominated costume designer Julie Weiss ("Frida," "American Beauty") and Academy Award®-winning editor Richard Chew ("Star Wars," "One Flew Over The Cuckoo's Nest").

The day Bobby Kennedy won the California Primary on his way to likely becoming the next President of the United States is one that still haunts America. It was a time not unlike our own – a time of war and fierce divisions – and in an America tearing at the seams, Kennedy was the sole candidate who seemed able to unite people of differing races, classes and beliefs. Having lost his own brother to unthinkable bloodshed, he had publicly transformed into an impassioned, yet pragmatic, advocate for creating a new American future – one that would look beyond rhetoric for credible ideas to end poverty, racism, injustice and, most of all, the growing epidemic of violence. A champion of the underdog, and a man compared to such magical cultural avatars as Dylan and the Beatles, Kennedy was a politician who crossed into territory never entered by a politician before or since.

But Bobby's vision for what might have been possible never got the chance to be explored. Instead, he was gunned down, along with five others, shortly after midnight in the kitchen of the Ambassador, moments after giving his moving victory speech, only to collapse in the arms of a Mexican busboy. Shot in the head at close range, Kennedy would die at age 42 a day later. The other five victims survived. Despite all the shocks that had come before – the assassinations of John F. Kennedy and Martin Luther King (who was killed just 2 months before Bobby), the agonizing violence of the Vietnam War and the protests at home – Bobby Kennedy's death felt to millions of Americans like the ultimate knockout blow to American idealism. It left many wondering, and still waiting, for a time when that kind of hope and belief in a better America might return.

“BOBBY” BEGINS

*“If a single man plant himself on his convictions and then abide,
the huge world will come round to him.”*

-- Ralph Waldo Emerson in a favorite quotation of Robert F. Kennedy

In many ways writer/director Emilio Estevez feels he was fated to make “Bobby” all of his life. Just six years old when Robert F. Kennedy died, Estevez vividly remembers that night through a child's eyes -- seeing the horrific announcement that the Senator had been shot on television, and rushing to awaken his father, actor Martin Sheen, a long-time Kennedy supporter, with the shocking news. Soon after that, Sheen took his son to visit the spot where Kennedy had delivered his final speech, a heartfelt, impromptu call for American unity and action in the face of escalating rifts and violence, in the Ambassador Hotel. “I remember my dad holding my hand as we wandered through those grand halls and I remembered my father talking about what we had lost,” recalls Estevez.

Years later that loss would continue to weigh heavily on Estevez. Like many, he began to see RFK's assassination as the shot that had stopped in its tracks the idealism and optimism of an earlier generation of Americans – and ushered in today's much harsher world of cynicism, apathy and disenfranchisement. Kennedy's legacy of refusing to be silent in the face of injustice, of advocacy for the downtrodden and of speaking plainly about what he believed was wrong in America seemed to have far too few successors. “From that moment of June 5, 1968 on, it seemed we became more and more cynical and resigned, and I think it's a big part of why we are where we are at culturally today,” says Estevez. “It's heartbreaking”.

Meanwhile, Estevez had developed into a promising writer/director who was in search of that one special project that would take him to creative places he'd never been. While conducting a photo shoot in the Ambassador Hotel, Estevez was suddenly reeling with memories from that trip with his father and inspiration struck – he decided he would start writing about the night that Kennedy had been

assassinated. “All I knew in the beginning is that I wanted to tell a story that would celebrate the spirit of Bobby”, explains Estevez.

Rather than attempt to hunt down all the people who were in the Ambassador that night to request their life rights, Estevez decided to take a novel approach – he would merge the basic facts of the evening with his own imagination. Turning the story completely inside out, he chose to focus not on Kennedy and his convicted assassin Sirhan Sirhan’s movements, which are widely covered in myriad books and documentaries, but instead on a widely varied group of ordinary people whose lives were profoundly changed in those few terrible moments. He began to weave a web of diverse characters, each of whom brings their own individual struggle into that catalytic night in June, as events build, conversation by conversation, to the piercing moment of change. He would use the hotel as a microcosm of what was happening in the country at that time.

Right from the start, the project felt like the most meaningful of Estevez’s life – but he had no idea that this would be the beginning of an intense, years-long journey and fight to get his film made. “So much of what happened in the making of this film was random, so much was coincidence and accidental, and yet nothing was random and nothing was coincidental,” he remarks.

After developing a case of what Estevez calls “paralyzing writer’s block,” he set the script aside. But then came another twist of fate. Estevez set out to re-tackle the screenplay in a remote hotel on the Central California Coast, near Pismo Beach. When he checked in, the woman at the desk recognized him and asked what he was doing there. “I’m writing a script about the night Bobby Kennedy was killed,” he told her. Tears instantly welled in her eyes. “I was there,” she replied.

Estevez interviewed the woman, who had been a Kennedy volunteer in 1968, eventually turning her personal story, which included marrying a young man to keep him out of Vietnam, into the Lindsay Lohan character in the film. “She really helped me crack the spine of the story and give it a beating heart,” he says. “After that, it just started to flow.”

One character strand seemed to lead to the next as Estevez carefully laid out the interwoven stories of the 22 fictional people. They were inspired at once by the spirit of the times and by Estevez’s personal experiences. “I wanted to create characters who would be emblematic of the era and who would really open up the story,” he says. “They are archetypes to a certain degree -- but I also know each and every one of these characters intimately. They are all based on people who have been in my life in some way or another.”

Some of the script’s most compelling stories turned out to be those of women – women on the cusp of revelation and change at the very beginnings of the women’s movement, including Demi Moore’s sinking alcoholic singer, Sharon Stone’s stoically betrayed wife, Heather Graham’s ambitious hotel worker and Helen Hunt’s Manhattan socialite. “I think in writing the women characters, my

mom was a big influence,” says the writer/director. “She’s a really strong person and I think her voice is in this piece as well.”

Estevez completed the screenplay one week before another American tragedy: the events of September 11, 2001. At the time, he chose to keep the screenplay under wraps for another six months, then slowly began to show it to friends and family, receiving lots of enthusiastic responses. But when he tried to get the project off the ground, Estevez was suddenly in the position himself of being a definite underdog. “I had this script that was very large in scope and would obviously be dependent on performances and execution and I hadn’t really proven myself to be that kind of director,” he says. “There wasn’t that kind of trust that I could pull this off.”

But ultimately, over time, the strength of the writing and of Estevez’s passion won out over reservations. Says Producer Michel Litvak, “When I read the script, I knew it was a film we had to make. I believe that the story of Bobby Kennedy belongs not only to the American people, but is an inspiration to all the people of the world. His message and his dream live on.”

Once on the set, Estevez revealed that he had the kind of guiding vision that could in fact hold together a star-studded, multi-layered story meshing fact and fiction. “It was madness on the set,” Estevez laughs. “But we made the movie in a real, shoot-from-the-hip, fast-paced, guerilla style that I think suits the subject matter.”

The cast of the film had their own perspective on how Estevez was able to maneuver through so many characters and themes. “He’s just so passionate about what he does,” observes Anthony Hopkins. “He actually lets you do what you want to do and then he comes in with a few suggestions. I think he held complete control of the movie by not trying to over control it.”

For Estevez, a large part of what kept him motivated through the years of fighting to get the film made and then the ultra-fast, high-pressure shoot was simply that he never ran out of inspiration. “Everyone got involved in this film, because we all really care about the things Bobby Kennedy was talking about, and what’s really clear is that the issues he was addressing back then are the same issues we’re facing today. I hope this movie raises the question of why haven’t we moved forward from those times and reveals how relevant Bobby’s ideas still are to us right now.”

22 CHARACTERS IN SEARCH OF RFK:
THE CAST OF “BOBBY”

"Some look for scapegoats, others look for conspiracies, but this much is clear: violence breeds violence, repression brings retaliation, and only a cleansing of our whole society can remove this sickness from our soul."

-- Robert F. Kennedy, Speech in Ohio, April, 1968

When Emilio Estevez's screenplay started making the rounds in Hollywood, its themes and his obvious fervor for the project rallied a remarkable ensemble cast to take on the roles of the film's 22 main characters – each of whom becomes indelibly intense in a very short frame of time. Says co-producer Lisa Niedenthal: "It's rare that you find a script that has so many incredibly meaty roles in it. Actors were attracted not only by the opportunity to tackle great characters, but to work with their peers on a project that felt so meaningful to all of us." In a show of loyalty, all of the film's actors agreed to work for scale.

The very first actor to be cast set the ball in motion: Academy Award® winner Anthony Hopkins. Hopkins still has a profoundly strong memory of RFK's death decades later. "I remember exactly where I was," he recalls. "I was sitting in a makeup chair in a London studio when the news came through. I said: 'They've gone insane. The world's gone mad.' We had JFK, Malcolm X, Dr. King and now Robert Kennedy. I thought it's coming apart at the seams. And it was."

In taking on the role of retired Ambassador doorman John Casey, Hopkins especially relished the opportunity to work in concert with the legendary screen star Harry Belafonte. "It was so wonderful to work with such a distinguished figure from Hollywood history," says Hopkins about his scenes with Belafonte. "Harry is a dynamic force of nature, a revolutionary force. And the fact that he was so personally close to Bobby Kennedy brought so much more meaning to me."

Indeed, Belafonte had been preparing to meet with Bobby Kennedy shortly after his life was so cruelly cut short. "I had worked for him, and I had known him for a good spell," says Belafonte. "Our lives had come together in very unusual and impactful ways." It was this personal perspective on who Bobby Kennedy was and what he might have meant to the country that compelled Belafonte to take on the role of Nelson. "The moment seen in this film is one which forever changed the course of not only this nation, but one I think changed the course of all human history," he states.

As for working with Hopkins, Belafonte felt a mutual sense of excitement. "There was not a moment in his presence where I wasn't being challenged and awakened to great opportunities with just his slightest nuances," he says.

Having Hopkins as the first member cast in the film became an immediate drawing point for other actors. "He was one of the reasons I took this role," says William H. Macy, the Academy Award® and Golden Globe nominee who plays the hotel's manager, Paul Ebberts, a man besieged by a

raft of personal and professional crises in the course of this one historic day. “I’d act the Yellow Pages with Anthony Hopkins.”

The actors were also pulled into the project by the complexities of their characters. Academy Award® and Golden Globe nominee Sharon Stone, who portray Ebbers’ cheated-upon wife, loved the idea of playing a 1960s hairdresser. “I liked the part because I think the beauty salon was really the psychiatrist’s office in the ‘60s. Everyone comes in to tell her their personal story,” she observes. “I also like the way the script deals with how Miriam is betrayed by her unfaithful husband in a way that feels so true to the times.”

For Stone, there was a feeling on the set of **“Bobby”** unlike any other film she’s made in her extensive and diverse career. “It was a poetic feeling,” she comments. “To be in the Ambassador and touch those powerful moments and be educated by that time again -- it was something very special.”

Many of the cast members also noted the film’s relevance to today’s world – as America faces some of its deepest divisions in decades. “There is still a real need to bring people together,” says Demi Moore. “After Bobby Kennedy was shot there seemed to be a great loss of innocence, and with it came an unfortunate loss of passion and a feeling of helplessness that has endured.”

Moore plays one of the film’s saddest characters, the chanteuse Virginia Fallon, a once glamorous, now drunken lounge singer who has reached rock bottom upon her final performance at the Ambassador. “This was the first time that I’ve had the opportunity to play a woman that drinks way too much,” Moore notes. “It’s exhausting and exhilarating at the same time because you can let go about caring how you look because it’s irrelevant. There’s something very raw about going to a core place and giving your body permission to do anything. There’s no censorship necessary; you can be and say whatever you want.”

Moore especially enjoyed collaborating with her long-time friend Estevez, with whom she worked in his directorial debut, “Wisdom.” “Even though he’s also the writer, he didn’t hold anything as precious,” she comments. “He’s giving but not controlling. He’s especially open to improvisation on the part of actors because he really trusts them. He allowed us to create and share, and at the same time he guided us too.”

Laurence Fishburne, who plays the *sous chef* with his own ideas about how to deal with a racist society, also has a long past with Estevez. The two have been friends since they were fourteen years old. Yet for Fishburne the power of the screenplay transcended even that. “I just knew that people of all generations would relate to this film,” he says.

For Martin Sheen, Emilio Estevez’s father, the project was a labor of love on many levels. In addition to proudly watching his son come into his own as a director, **“Bobby”** also continued Sheen’s long-lived relationship with the Kennedy family. The Emmy Award-winning actor previously played

Robert Kennedy in “The Missiles of October,” in 1974. In **“Bobby”** he plays a very different role, that of a wealthy East Coast man who has entered into therapy and is examining the very roots of his modern malaise, much to the discomfort of his younger wife, Samantha, portrayed by Academy Award® and Golden Globe winner Helen Hunt.

“Robert Kennedy was a very great personal hero of mine,” Sheen says. “He continues to be a great source of inspiration to me personally. I’m privileged to work for the Robert F. Kennedy Memorial Foundation. Each of the last few years I’ve narrated a film that explores the foundation’s involvement in social justice and furthers the work of Robert Kennedy.”

Sheen continues: “I think it’s important for us to celebrate heroes and to try and inspire people to higher and more humane service to their fellow men – and I think this film will do that by honoring the spirit of Robert Francis Kennedy. And that my son has been responsible for this just makes me so hopelessly proud.”

For some of the younger stars, the film was an *introduction* to the idealism that marked the era preceding the 1968 election. Says star Joshua Jackson, who plays a young Kennedy aide in the film: “The main thing that attracted me to my character was that it seemed so cool to be a true believer without veering off into extremism. Kids who worked for Kennedy were giving everything they had because it was a time before they were disaffected by the political process.”

Hearing Kennedy’s speeches had a profound effect on Elijah Wood, the screen star who came to fore as a heroic Hobbit in “The Lord of The Rings” trilogy and here plays William Avary, a young man about to get married in order to change his draft classification.

“Kennedy’s words are incredibly powerful and really resonated with me,” Wood says, “especially seeing what we are lacking in our world today. Since his death we really haven’t had a political leader that has spoken to so many people, and has provided people with a sense that our country really could turn things around. It’s incredibly sad, actually, when you realize that in a way, when Bobby was shot, the hope of the country was shot, too.”

Others in the cast saw the film as calling out for a new generation to take things in their own fresh direction. “I think that a lot of the things that were going on in ’68 -- the Vietnam War, poverty, civil rights -- we can draw a direct parallel to what’s going on right now,” says Joy Bryant, the former Yale student and model, who plays hotel switchboard operator Patricia. “I think that we can still take some of those ideals from the ‘60s, make them more modern. We can’t recapture what happened then. We can’t fully recover from it. But we can move forward.”

Russian actress Svetlana Metkina who stars as the tenacious Czech journalist had another unique point of view, coming from behind what was once the Iron Curtain. She says: “To me, this movie is about more than just a single person. It’s about all of us back then and today. Bobby

Kennedy knew how important freedom is for everybody in the world, which meant a lot to someone who grew up in a Communist country.”

Of course not all of the film’s characters have such an inspirational point of view. Christian Slater was challenged by the role of Timmons, the hotel’s kitchen manager who expresses barely contained rage and bigotry towards his largely Hispanic staff. Explains Slater: “Timmons represents the guy who just isn’t thrilled about the idea of change and the direction that Bobby Kennedy wants to move the country in. I think he just comes from a really old school way of thinking, and quite honestly, he’s a bit of a racist.”

Timmons’ wrath comes down especially hard on the kitchen worker Jose Rosas, who can’t believe he has to work a double shift on the night Dodgers pitcher Don Drysdale might extend his amazing, record-setting shutout streak. Jose is played by Freddy Rodriguez, best known for his Emmy-nominated role as an artistically-inclined mortician in HBO’s lauded drama “Six Feet Under.”

BACK TO THE AMBASSADOR: RECREATING THE LOOK AND FEEL OF 1968 IN A HOTEL FACING DEMOLITION

There is yet another character in “**Bobby**” that plays a major role: the Ambassador Hotel, whose hallways, ballrooms, hair salon, back offices and kitchen connect the characters of the film to one another. It was always clear to Emilio Estevez that the hotel would be a vital location for the film – but unfortunately, just as production was kicking into gear, the hotel where his entire story took place was slated to be demolished.

Once one of Los Angeles’ swankiest spots, the 500-room Ambassador Hotel was built on Wilshire Boulevard in 1921, designed by renowned architect Myron Hunt. It quickly became an integral part of Hollywood’s glamour, hosting such stars of the day as Jean Harlow, John Barrymore and Gloria Swanson. Even more so, the hotel’s famed Coconut Grove Nightclub became a focal point of L.A. nightlife – and in the 30s and 40s, the Ambassador attained fame as the setting of the Academy Awards. It was also renown for regularly hosting US Presidents on their trips to the West Coast.

The Ambassador was still one of Los Angeles’ finest, if fading, hotels in 1968 – when it was irrevocably linked with Robert Kennedy’s death -- but by 1989, the deteriorating building was so in need of massive refurbishments that it finally closed its doors. The hotel’s fate was now left to a decade-long series of legal battles. Finally, in 2005, the historic structure was, at last, about to be gutted and transformed into a much-needed Los Angeles school building.

Ironically, at the same time that Estevez was hoping to keep the Ambassador open, his father Martin Sheen was helping the Kennedy family to arrange for its imminent demise. Explains Sheen:

“Ethel Kennedy had asked if I would support the family’s effort to have the building torn down -- and if a school was built, then hopefully the school would be named after her late husband. So I called several people at the City Council and told them what Mrs. Kennedy wanted. And, coincidentally, Emilio was trying to get them to delay tearing it down so he could film his movie there!”

Fortunately, Estevez was able to wrangle a special dispensation from the Los Angeles Unified School District to film for just one week in the Ambassador before it would disappear forever. During this time, Estevez was able to capture the building’s exteriors as well as its hallway corridors and coffee shop before proceeding with the demolition. “They were literally tearing down the walls around us as we shot!” recalls Estevez. “It’s quite challenging to keep your composure through that.”

The lightning-fast shoot would give the film some of the authenticity Estevez was seeking, but now the creative team was also forced to rethink the film’s design. “The idea had always been to have the camera flow from one room in the Ambassador to the next and have the architecture of the hotel serve as a way of linking all the stories,” Estevez explains. “We never imagined we would have to move from location to location.”

“Our Ambassador Hotel is actually made up of bits and pieces of buildings all over Los Angeles, all put together to give us the flow we wanted,” continues Patti Podesta, the film’s production designer who first came to the fore with her evocative designs of urban paranoia for Christopher Nolan’s innovative thriller “Memento.”

Podesta knew she faced another major challenge in taking on “**Bobby.**” “It was heavy in that not only was my job to try to capture the essence of the times and that moment in June 1968 but also to capture the Ambassador for probably the last time,” she says. “But researching this kind of stuff and getting to play with it is a designer’s dream.” Podesta focused on using the film’s design to mirror the emotional trajectory of the film. “Everything starts out very bright and frivolous and becomes very sad and tragic – and I tried to use that as a map in terms of making spaces full of texture and with the right sense of light and emotion,” she says.

During the one week the crew had at the Ambassador, Podesta made what she called “emotional sketches” of the building – not so much focused on complete accuracy as on mood and atmosphere. She also pried away as many discarded doors and accessories as she could to add more authenticity to the sets that would later be created elsewhere. (Other furniture items, such as the Ambassador’s authentic lobby chairs, were purchased by the production at an auction held by the School Board.) Since the building had already been remodeled since 1968, Podesta was further aided in recreating the Ambassador by 20 minutes of raw CBS footage from June 4th that Estevez had come across in his research. In another stroke of serendipity, Podesta also discovered that costume designer Julie Weiss’ sister had been married in the Ambassador in the 60s and had a scrapbook filled with

detailed pictures. Additional inspiration came from 60s feature films shot in the Ambassador, including the classic, “The Graduate.”

After scouring the city, a series of Ambassador-like locations were found including the historic Santa Anita Racetrack, which sports a period kitchen and pantry that resemble the Ambassador’s; the 1920’s-era Park Plaza Hotel on Wilshire Boulevard, the elegant, circa-1920s lobby of which was used for the scenes with Anthony Hopkins and Harry Belafonte; the Castle Green Apartments in Pasadena which provided the Ambassador’s lush gardens; and a country club in Agoura, where a few 60s-era cabanas were added to a pool strongly reminiscent of the Ambassador’s. Consistent details wove these disparate spots together into one. “We started to realize that a lot of creating the right look in a hotel has to do with plants and draperies,” laughs Podesta.

The rest of the interiors were built at Santa Clarita Sound Stages, located North of Los Angeles. Here, one of the key sets created was the hair salon where Sharon Stones’ Miriam encounters many of the film’s characters in their most confessional moments. “It’s a little posh and a little Deco – a multi-faceted space where everything plays out in the reflection of mirrors,” says Podesta.

Throughout, Podesta collaborated closely with Academy Award®-winning costume designer Julie Weiss and cinematographer Michael Barrett on palette – utilizing soft, muted colors to give off the effect of a time before film became so vivid and crisp. Her relationship with Estevez, meanwhile, was one built, by necessity, on sheer trust. “The shoot was so fast and we were on such a tight schedule that sometimes Emilio wouldn’t even have seen a set until literally five minutes before he was shooting,” notes Podesta. “But we were so likeminded and he is so articulate in what he wanted that there was a definite trust. We both saw the film the same way: as a kind of intimate series of conversations leading up to one transformational moment.”

All of the artistic crew’s special touches – from the hotel furniture to the Jackie O dresses and bouffant hair-dos --helped the cast and crew to feel even more a part of 1968. That also extended to the film’s photographic style. In working with cinematographer Michael Barrett, Estevez hoped to create a fresh look and feel for the film that would capture the essence of 1968 as the dividing line between an innocent, hopeful society and the troubled, chaotic one we are so familiar with today. “People sometimes make the mistake of seeing 1968 as kind of a walk down Haight-Ashbury, all colorful and psychedelic, but it was really just before all that happened. In 1968, there was still a kind of formality to American life. People still dressed for dinner, they said ‘please’ and ‘thank you.’ Young Kennedy supporters, along with those of Eugene McCarthy, even cut their hair before going out to campaign,” Estevez explains. “I wanted to capture that formality.”

But Estevez also wanted to contrast that traditionalism, just as Kennedy had, with an infusion of fierce energy and creativity. “While there is a formality and to the film, the camera never stops

moving,” he continues. “Ninety percent of the film was shot on Steadicam to give the film a real free-floating kind of feeling.”

The intensity of the shoot increased as the production approached the scene they all knew would be the hardest, both technically and emotionally: the frenzied shooting in the Ambassador Hotel kitchen. Kennedy had come down from his hotel suite to make his victory speech around 11:30 p.m. When the speech ended at 12:15 a.m., and as the roused audience began chanting “Bobby! Bobby!,” the Senator made his way into the kitchen pantry, a short-cut that led to where the press were waiting outside. In the kitchen, the mood was ecstatic and chaotic as hotel staff and party-goers crowded into the small space hoping to get a closer glimpse of Kennedy. It was then that shots rang out.

Though Estevez was not filming the incident as it had happened –he wanted to authentically capture the sense of sudden madness and helplessness that gripped the room that night. For the cast and crew, it was a powerful experience. “When they were shooting the actual assassination there was an eerie feeling on the set,” explains Jacob Vargas, who plays the kitchen worker Miguel.” “I remember watching some of the playback. It just felt so real. And that made it scary. There was pandemonium, and there were bodies and blood. I wasn’t even born at that time, but it gave me goosebumps.”

For Estevez the scene was vital not only as the film’s dramatic climax but because he hoped it would cut right to the core of Kennedy’s stand against violence. To remind audiences of Kennedy’s alternate vision, Estevez overlaid the scene with one of Robert F. Kennedy’s most beautiful and eerily prescient speeches, given in April 1968, on ways to end violence.

**BOBBY’S LEGACY:
THE CONTINUING IMPACT OF ROBERT F. KENNEDY**

“Let us dedicate ourselves to what the Greeks wrote so many years ago – to tame the savageness of man and make gentle the life of this world.”

-- Robert F. Kennedy, speaking just after Martin Luther King Jr.’s assassination

In 1966, three years after his brother, President John F. Kennedy, was killed and two years before his own bid for the Presidency would end in bloodshed and tragedy, Robert F. Kennedy made a speech in South Africa, the words of which have continued to sum up his viewpoint on the world. In the speech, Kennedy concluded: *“ Each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring those ripples build a current which can sweep down the mightiest walls of oppression and resistance.”* Kennedy’s own life was to become such a ripple of hope, at least for a brief, shining moment.

The third son of Joseph P. Kennedy and the seventh of nine children, Robert F. Kennedy would spend the first part of his life living in his older brother's shadow. After the death of the eldest Kennedy son, Joe Jr., in 1944, John F. Kennedy became the family's great hope and it fell to Bobby to support his brother's political rise. In 1952, Bobby managed his brother's campaign for the Senate and would go on in 1960 to help JFK garner the Democratic nomination and eventually win the Presidency of the United States. JFK would then name his brother Attorney General, sparking one of the closest and most intimate relationships between a President and his counsel in American history. Bobby Kennedy was highly visible in the short-lived but dynamic Kennedy administration, playing key roles in the Cuban Missile Crisis and Civil Rights issues. Yet just as the Kennedy administration was beginning to find its rhythm, John F. Kennedy was assassinated, leaving the nation traumatized, and Bobby alone, questioning and nearly inconsolable.

Following his brother's death, Kennedy underwent a visible change that deeply impacted his own original political vision. The once ruthless crusader seemed to have been made newly raw and vulnerable by suffering and grief – and he began talking about creating a society based on morally sustained action and compassion. He spoke out on in very plain, emotional, human language on a wide range of topics including civil rights, freedom, democracy, poverty, human rights, education, healthcare, war and peace. But he wasn't simply about words – he also remained very much a man of action, personally going into migrant worker camps, urban ghettos and the Mississippi Delta to see how the poor really lived, meeting with angry African American activists to better understand their concerns, and going out of his way at every turn to speak with the marginalized and disenfranchised. He became a voice for all the Americans who had no voice.

Then, in 1968, with the war in Vietnam escalating along with unrest at home, and Lyndon Johnson's administration foundering, Kennedy faced a quandary. Though he did not want to run for President in the wake of his brother's death, he was eventually pulled into the race by the sheer force of millions of ordinary Americans who wanted him to take up their mantle. Kennedy came into the race with a very different platform from any other politician. He not only wanted to end the war in Vietnam, he wanted to uplift the very fabric of the country and reawaken a passion for making not only the U.S., but the world, a better place. His personal style was also entirely unique – mixing the most radical, creative ideas with core conservative values of self-sacrifice, morality and hard work.

While Democratic rival Eugene McCarthy appealed mainly to a youthful intellectual crowd, Kennedy's appeal was widespread among both young and old, the wealthy and the blue collar, and across all races. Journalists compared his effect on audiences to that of a rock star. People screamed when they saw him coming and clamored to touch him, as if something about his very presence was

magic. Some have theorized that Kennedy spoke in a way that tapped directly into people's greatest hopes and dreams.

The night that Bobby Kennedy was shot, Kennedy's vision of a brighter future seemed to have been snuffed out by the rising tide of violence in America. But the story wasn't over. Kennedy's legacy has continued to inspire millions who continue to believe in the promise of human creativity and compassion. His work lives on through all those who continue to strive for change, as well as through the Robert Kennedy Memorial, which promotes a peaceful and just world with programs that help the disadvantaged and oppressed, that seek to tackle the toughest problems facing current society.

1968 TIMELINE

- January 21** The bloody, 77-day Siege of Khe Sahn starts in Vietnam, bringing some of the fiercest fighting American forces have yet seen
- January 31** The Tet Offensive begins as Viet Cong soldiers seize key strategic and civilian locations and briefly take over the U.S. Embassy in Saigon. Both American and civilian casualties continue to rise alarmingly
- February 8** Senator Robert F. Kennedy makes a historic speech saying that the U.S. cannot win the Vietnam War and needs to rethink its policy
- February 8** National Guardsmen kill 3 black students and injure nearly 50 in South Carolina during a civil rights protest against a whites-only bowling alley
- February 8** Pro-segregation candidate George Wallace enters the race for President
- February 18** Beatles George Harrison and John Lennon fly to India to try Transcendental Meditation
- February 29** Secretary of Defense Robert MacNamara resigns in the wake of the Tet disaster
- March 12** Peace advocate and Democratic candidate for President Eugene McCarthy wins an unexpected 40% of the vote in the New Hampshire Primary, signaling trouble for the incumbent President Lyndon Johnson
- March 13** New liberal Czech leader Alexander Dubcek relaxes censorship and begins making democratic reforms for the first time behind the Iron Curtain
- March 17** Though the race is already in full swing, Robert F. Kennedy announces his late candidacy for President on an anti-violence platform
- March 16** Hundreds of Vietnamese civilians are massacred at My Lai by U.S. troops
- March 31** In the wake of the Tet Offensive and given the rising popularity of his rivals, Lyndon Johnson withdraws from the Presidential race with the famous words "I shall not seek and I will not accept the nomination of my party . . ."
- April 4** Civil Rights leader Martin Luther King Jr. is assassinated on the balcony of a Memphis hotel, sparking national grief and racial violence in cities nationwide.
- April 11** Days after Martin Luther King's death, President Johnson signs into law the historic Civil Rights Act of 1968
- April 23** An 8-day student sit-in takes place at Columbia University. Students protesting links to the Defense Department take over 5 buildings and more than 600 are arrested
- April 29** The musical "Hair" opens at the Biltmore Theatre in New York
- May 3** The city of Paris, France is shut down for days by massive student riots and worker strikes involving more than 10 million people

- May 30** Robert Kennedy loses the Oregon primary to Eugene McCarthy, marking the first time a Kennedy had ever lost an election
- June 1** Simon and Garfunkel's "Mrs. Robinson" hits number one on the charts
- June 3** Poor People's March on Washington takes place
- June 3** Artist Andy Warhol is shot in his New York studio, The Factory, by Valerie Solanas. Though seriously wounded, he survives.
- June 4** Dodger Don Drysdale pitches his sixth straight shut-out game
- June 4** Robert Kennedy wins the California Primary, putting him in prime position to take the Democratic nomination in Chicago
- June 5** Shortly after midnight, after making a rousing victory speech in the ballroom of the Ambassador Hotel, Kennedy is shot and mortally wounded. Five others are also shot during the melee, but they all survive. Kennedy remains conscious until the ambulance arrives, asking if everyone else is all right.
- June 6** Robert F. Kennedy dies in Good Samaritan Hospital, at the age of 42
- August 8** Richard Nixon is nominated for President by the Republican Party
- August 20** The Soviets invade Czechoslovakia, crushing its fledgling democratic movement
- August 24** France becomes the world's fifth nuclear power
- August 26** The Democratic National Convention in Chicago descends into chaos and violence as thousands take to the street in protests and demonstrations, clashing with police
- August 29** The Democratic party nominates Vice President Hubert H. Humphrey for President; Humphrey is nominated without winning a single primary.
- November 5** Richard M. Nixon is elected President of the United States

EMILIO ESTEVEZ (Director, screenwriter, actor) is one of the most versatile talents in Hollywood. He has established himself not only as an accomplished actor, but also as a talented writer, director and producer. Previously, Estevez directed several episodes of the CBS hit shows “Cold Case” and “CSI NY.” In 2004, Estevez also directed an episode of the CBS show “The Guardian.” In 2002, Estevez directed and co-starred alongside his brother, Charlie Sheen, in Showtime’s “Rated X.” The two portrayed the Mitchell brothers who became kings of the porn business only to destroy themselves in the process. The film marked the first time Estevez and Sheen portrayed brothers on screen. “Rated X” was screened at The Sundance Film Festival in January of 2000 and premiered on Showtime. Wearing three hats as producer, director and actor, Estevez starred with his father Martin Sheen, Kathy Bates and Kimberly Williams in Disney’s “The War at Home.” The film was released in late 1996.

Estevez made his film debut in Tim Hunter’s “Tex” and appeared in Francis Ford Coppola’s ensemble drama “The Outsiders.” His first starring role was in Alex Cox’s cult picture “Repo Man,” opposite Harry Dean Stanton. Estevez’ performance as a quintessential high-school jock in John Hughes’ “The Breakfast Club” won him widespread attention and acclaim. He went on to appear in “St. Elmo’s Fire” before starring in his third adaptation of an S.E. Hinton book, “That Was Then, This Is Now,” for which he also wrote the screenplay.

Estevez made his debut as a director with “Wisdom,” which he also wrote and starred in. Other film credits include the 1987 hit “Stakeout,” co-starring Richard Dreyfuss, and the box-office success “Young Guns” and its sequel “Young Guns II.” Estevez then wrote, directed and starred in the comedy “Men At Work.” He also starred with Mick Jagger and Rene Russo in the futuristic action-adventure “Freejack.” In 1992, Estevez starred in the blockbuster family film, “The Mighty Ducks” for Buena Vista and followed with a sequel in 1994. He then made a brief appearance as “Coach Bombay” in the third installment of this series in 1996.

Estevez resides in Los Angeles and when he is not writing and directing, enjoys being a vintner, growing his own grapes and producing his own wine “Casa Dumetz”.

ABOUT THE CAST

HARRY BELAFONTE (Nelson) has been called “the consummate entertainer”: a concert singer, a recording artist, a movie star, a Broadway and television star and a producer. Belafonte’s activity in the human rights struggle is equally respected. His awards and recognitions encompass both worlds, as artist and humanitarian.

Belafonte was born in Harlem in New York City. It wasn’t until he was called upon to star in the American Negro Theatre production of Sean O’Casey’s “Juno and the Paycock,” that Belafonte knew that acting would be his career. He then joined the Dramatic Workshop of the New School of Social Research under the tutelage of the great German director, Erwin Piscator, and with classmates such as Marlon Brando, Walter Matthau, Bea Arthur, Rod Steiger and Tony Curtis.

A succession of nightclub performances led to Broadway and his first musical, “John Murray Anderson’s Almanac.” His reviews were astounding and the young singer won the coveted Tony Award for his performance. A few months later, Belafonte entered into a long and productive recording contract with RCA Victor. In 1955, Belafonte recorded his third album, “Calypso,” which became the first album in history to ever sell over one million copies. Night clubs, recordings, Broadway and concert halls soon gave way to an overture from Hollywood and Belafonte’s first film, “Bright Road.” He went to star in Otto Preminger’s “Carmen Jones” and then such notable films as “The World, the Flesh and the Devil,” “Odds Against Tomorrow,” “The Angel Levine,” “Uptown Saturday Night” and “Island in the Sun” (for which he co-authored the title song), “Kansas City” and “White Man’s Burden” starring with John Travolta. In Robert Altman’s “Kansas City,” Belafonte portrayed one of his favorite roles, Seldom Seen, for which he was voted Best Supporting actor by the New York Film Critics’ Circle. He also acted as

executive producer of the recent HBO's "The Affair"; and as executive producer with Jon Avnet and Taylor Branch for the miniseries based on Branch's Pulitzer Prize winning novel, "Parting the Waters."

For television, Belafonte teamed up with Norman Jewison, to produce the musical epic "Tonight with Belafonte," garnering Belafonte an Emmy Award for his performance. The first African-American producer in television, Belafonte's company went on to produce one Emmy-nominated success after another including "The Strollin' Twenties," written by Langston Hughes and starring Sidney Poitier, Diahann Carroll, Sammy Davis, Jr. and Duke Ellington; and "A Time for Laughter," starring such then little-known humorists as Richard Pryor, Redd Foxx, Moms Mabley and Pigmeat Markham.

Belafonte has also dedicated his life to uniting people and doing battle for causes. In 1960, he was named by President John F. Kennedy as cultural advisor to the Peace Corps, serving in that capacity for five years. He then became a driving force in the Civil Rights movement, developing a deep and abiding friendship with Martin Luther King. Belafonte was named to the Board of Directors of the Southern Christian Leadership Conference (SCLC) and at Dr. King's death, he became one of three executors of the great leader's estate. Later, Belafonte was appointed by Mario Cuomo as chairperson for the New York State Martin Luther King, Jr. Commission. He served for seven years, during which time he and his staff created the Martin Luther King, Jr. Institute for Nonviolence.

Belafonte has been honored many times and his awards include The Albert Einstein Award from Yeshiva University, in 1981; the Martin Luther King, Jr. Peace Prize; the prestigious Kennedy Center Honors for excellence in the performing arts; and the Acorn Award from the Bronx Community College for his work with children. He was the first recipient of the Nelson Mandela Courage Award and was honored with the 1994 National Medal of Arts from President Clinton.

In 1987, Belafonte accepted the appointment as UNICEF Goodwill Ambassador. For the past several years, Belafonte has continued to devote himself globally to civil and human rights issues, focusing in particular on the United States and South Africa.

JOY BRYANT (Patricia) has made an impressive transition from the runway to the big-screen. In 2002, she achieved her breakthrough performance in Denzel Washington's critically acclaimed "Antwone Fisher." She was most recently seen in the thriller, "The Skeleton Key" starring with Kate Hudson, Stellan Skarsgard and John Hurt. Bryant was recently seen in Jim Sheridan's film "Get Rich or Die Tryin" loosely based on the life of rapper 50 Cent, who also appears in the film. She has also wrapped the independent film "London," directed by Hunter Richards. The ensemble cast includes Jessica Biel, Jason Statham, and Chris Evans.

In 2004, Bryant appeared in the adventure/drama "Haven" with Bill Paxton and Orlando Bloom and in the pulp thriller "Three Way Split" and in director Mario Van Peebles' "Badasssss!" In 2003, Bryant co-starred with Jessica Alba and Mekhi Phifer in Bille Woodruff's music-driven coming-of-age drama, "Honey." Bryant made her onscreen debut in the MTV original production of "Carmen-The Hip Opera" opposite Beyonce Knowles and Mekhi Phifer followed by a small role in the Warner Brothers' comedy, "Showtime," which starred Eddie Murphy and Robert DeNiro.

While enrolled as a full-time student at Yale University, Bryant was discovered by a modeling scout from Next Models Management. For several years, Bryant pursued a career as a fashion model in Paris and subsequently signed an exclusive contract with Tommy Hilfiger. She continues to model between films as a cover subject for Victoria Secret, and in print campaigns such as the Fall 2003 GAP ads. Born and raised in the South Bronx, Bryant attended Westminster High School in Connecticut on a full scholarship. She is an avid supporter of the Fieldston Enrichment Program, an organization that reaches out to minority talent to enrich their academic opportunities.

NICK CANNON (Dwayne) is quickly becoming a hot commodity in the world of entertainment as one of the youngest multi-faceted talents around. With writing and producing credits in film and television, a chart-topping musical career, and a quick rise to leading-man status in films, he has solidified himself among Hollywood's elite. Cannon's breakout role came when he starred in the sleeper hit

“Drumline” and he has recently starred in the family adventure “Monster House,” the comedy “The Underclassmen” for which Cannon wrote the screenplay and executive produced, “Roll Bounce,” “Shall We Dance” with Richard Gere, “Love Don’t Cost a Thing,” and he voiced the role of “Louis,” a city mouse, in “Garfield” opposite Bill Murray and Alan Cumming. Cannon will next be seen with a starring role in Mark Rydell’s “Jump Shot” with acting heavyweights Kim Basinger, Danny DeVito, Kelsey Grammer, Ray Liotta and Forrest Whitaker.

One of Cannon’s newest creations is the MTV show titled “Wild ‘N Out.” Cannon not only created, but also writes for and stars in this hip, edgy, no holds barred comedy. On the small screen Cannon is best known for being the co-creator, executive producer and star of his own sketch-comedy, variety show “The Nick Cannon Show” on Nickelodeon. He won the 2002 Nickelodeon Kid’s Choice Award for “Favorite Male TV Actor.”

On the music front, Cannon’s first rap album was released on Jive Records in the winter of 2003. The album had two chart-topping hit songs: “Feelin Freaky,” a collaboration with B2K, and “Gigolo” with R.Kelly. Cannon’s second album features the critically acclaimed song “Can I Live.” The video debuted #1 on BET. Cannon’s highly anticipated second album will drop this fall.

LAURENCE FISHBURNE (Edward Robinson) is part of an elite class of actors who have received acclaim for work in film, theater and television. Fishburne has been acting in films and on stage since the age of 10. He began on television in the soap opera “One Life to Live” before making his feature film debut in “Cornbread, Earl and Me” at age 12. By 15, Fishburne was well on his way to an outstanding career as he headed off to the Philippines to work on the epic motion picture “Apocalypse Now” with Martin Sheen. Sheen later directed Fishburne in “Cadence,” as a street-wise military prisoner named Stokes, a role that he created for him.

Fishburne most recently starred in “Akeelah and The Bee,” also serving as producer on the project. In 2005 he produced and starred in “Five Fingers” with Ryan Phillippe. In 2003, Fishburne revived one of his most memorable characters, Morpheus, in the box-office sensations “The Matrix: Reloaded” and “The Matrix: Revolutions,” the follow up films to the 1999 box-office hit “The Matrix.” Late in 2003, Fishburne showed his diversity in Clint Eastwood’s critically acclaimed “Mystic River,” starring with Oscar® winners Sean Penn and Tim Robbins. Fishburne also appeared in “Biker Boyz” in early 2003. His signature roles include Furious Styles in John Singleton’s “Boyz in the Hood” and the street-wise speed chess player in “Searching for Bobby Fisher.”

In 1992, Fishburne was awarded a Tony for Best Featured Actor In a Play, a Drama Desk Award, an Outer Critic’s Circle Award and a Theater World Award for his Broadway performance in August Wilson’s “Two Trains Running.” A rare television appearance in the 1993 premiere episode of “Tribeca” earned Fishburne an Emmy. To complete a triple crown, he was nominated for a Best Actor Oscar® in 1993 for his portrayal of Ike Turner in “What’s Love Got to Do With It.” In 1997, Fishburne starred in and executive produced HBO’s “Miss Evers’ Boys,” based on the Pulitzer Prize-nominated play about the Tuskegee Experiment, receiving an Emmy nomination and an NAACP Image Award.

Fishburne has dominated the big screen with confident and powerful characters like those seen in “Hoodlum” (1997), “Event Horizon” (1997) and “Fled” (1996). He has shown his depth and diversity with critically acclaimed roles in “Othello” (1995) and “Higher Learning” (1995). Fishburne’s other notable TV appearances include HBO’s “Always Outnumbered” which he executive produced; HBO’s “Tuskegee Airmen” for which he received an NAACP Award, Golden Globe, and Emmy and Cable Ace nominations for his leading role; “Decoration Day” for Hallmark Hall of Fame; “For Us the Living” for PBS; “Rumor of War” for CBS; and numerous guest starring roles.

In addition to his role as starring actor and producer, the film “Once in the Life” marked Fishburne’s directorial debut. The screen play, which he wrote, is based on the one-act play “Riff Raff,” in which Fishburne starred, wrote, and directed in 1994. Fishburne also appeared on Broadway in 1999 with the lead role of Henry II in “The Lion in Winter.”

BRIAN GERAGHTY (Cooper) was recently seen starring opposite Jake Gyllenhaal, Jamie Foxx and Peter Sarsgaard in Sam Mendes' film adaptation of "Jarhead"; and in Terry Zwigoff's "Art School Confidential." He will next be seen in the action-drama "The Guardian," directed by Andrew Davis and starring Kevin Costner and Ashton Kutcher; "The Elder Son" with Leelee Sobieski and McG's "We Are Marshall."

Geraghty also recently starred opposite Camilla Belle in "Stranger Calls," the Screen Gems remake of the classic 1979 horror film, "When a Stranger Calls," and in "Conversations With Other Women," with Aaron Eckhart and Helena Bonham Carter. Previous film credits include "Stateside" with Val Kilmer and Jonathan Tucker, and "Cruel World" with Edward Furlong. Prior to launching into a film career, Geraghty had guest starring roles on several top television series, including "The Sopranos," "Law and Order" and "Ed." An ardent surfer, he has been a surf instructor and is an ongoing, active supporter of the Surfrider Foundation, a non-profit environmental organization working to preserve our oceans.

HEATHER GRAHAM's (Angela) striking beauty and endearing quality have made her roles, such as Roller Girl in "Boogie Nights" and Felicity Shagwell in "Austin Powers: The Spy Who Shagged Me," cinematic icons. She recently made her television series debut in ABC's "Emily's Reasons Why Not." Graham also executive produced and starred opposite Sandra Oh and Taye Diggs in the romantic comedy "Cake" and will next star opposite Bridget Moynahan, Tom Cavanagh and Sissy Spacek in the comedy "Gray Matters," as well as the drama "Broken" opposite Jeremy Sisto.

First garnering attention in Gus Van Sant's "Drugstore Cowboy" opposite Matt Dillon, she next came out with her doe-eyed performance in "Swingers," which starred Jon Favreau and Vince Vaughn. She then starred as an ambitious young actress from Ohio in Frank Oz's "Bowfinger" opposite Steve Martin and Eddie Murphy, followed by her portrayal of the tragic Mary Kelly in Albert and Allen Hughes' "From Hell" opposite Johnny Depp. Soon after, she starred in Daisy von Scherler Mayer's Bollywood-inspired romantic comedy, "The Guru" alongside Marisa Tomei and Jimi Mistry.

Her other film credits include "Hope Spring," "Committed," Ed Burns' "Sidewalks of New York; James Toback's "Two Girls and a Guy" with Robert Downey Jr.; "Lost in Space" and "Six Degrees of Separation." On the small screen, she starred in David Lynch's cult series "Twin Peaks" and opposite Jessica Lange in the Hallmark movie "O'Pioneers." Graham made her stage debut off-Broadway in Playwrights Horizons' "Recent Tragic Events."

ANTHONY HOPKINS (John Casey) received an Academy Award® for his performance in "The Silence of the Lambs" and was subsequently nominated in the same category for his performances in "The Remains of the Day" and "Nixon." He was also given the Best Actor Award by the British Academy for "The Remains of the Day." In 1993, he starred in Richard Attenborough's "Shadowlands" winning numerous critics awards. In 1998, he was nominated as Best Supporting Actor for Stephen Spielberg's "Amistad."

Hopkins repeated his Oscar® winning role of Hannibal Lecter in Ridley Scott's blockbuster "Hannibal" as well as Brett Ratner's successful prequel "Red Dragon." He also recorded the narration for the 2000 holiday season's hit film "Dr. Seuss' How the Grinch Stole Christmas."

In 1998, he starred in "Meet Joe Black," "Instinct," "Titus" and "The Mask of Zorro." In 1992 he appeared in "Howard's End" and "Bram Stoker's Dracula" before starring in "Legends of the Fall" and "The Road to Wellville." He made his directorial debut in 1995 with "August," an adaptation of Chekhov's "Uncle Vanya" for which he composed the musical score and also played Vanya. He starred in the title role of "Surviving Picasso" and with Alec Baldwin in "The Edge," written by David Mamet and directed by Lee Tamahori. Among his recent films are also Stephen King's "Hearts in Atlantis," "Bad Company," "The Human Stain," "Proof" and "The World's Fastest Indian."

Earlier films include "84 Charing Cross Road," "The Elephant Man," "Magic" and "A Bridge Too Far." "The Bounty" and "Desperate Hours" were his first two collaborations with Dino De Laurentis Company. On American television, he received two Emmy Awards for "The Lindbergh Kidnapping Case" (1976) in which he portrayed Bruno Hauptmann, and "The Bunker" in which he portrayed Adolph

Hitler. American television viewers earlier discovered Hopkins in the 1973 ABC production of Leon Uris' "QB VII," the first American mini-series.

Hopkins made his film debut in 1967, playing Richard the Lionheart in "The Lion in Winter," starring Peter O'Toole and Katherine Hepburn, garnering a British Academy Award nomination.

HELEN HUNT (Samantha) has garnered high praised throughout her career. From her earliest work in community theater, to the New York Broadway stage, to her film and television performances, critics continuously recognize her for her outstanding performances. She was last seen on Broadway, starring opposite John Turturro, in the Yasmine Reza play, "Life (x) 3." Hunt also recently starred in HBO's acclaimed "Empire Falls" co-starring Ed Harris and Paul Newman; and the romantic comedy "A Good Woman," with Scarlet Johansson and Tom Wilkinson. Hunt's other recent film appearances include the Woody Allen film, "The Curse of the Jade Scorpion," opposite Charlize Theron, Dan Aykroyd and Allen; Robert Altman's "Dr. T. and the Women," opposite Richard Gere; "Pay It Forward," alongside Kevin Spacey and Haley Joel Osment; "Castaway" with Tom Hanks; and "What Women Want" with Mel Gibson.

Hunt's portrayal of a single mother / waitress in Jim Brooks' "As Good As It Gets" opposite Jack Nicholson garnered her a Golden Globe Award, a Screen Actors Guild Award and an Oscar® for Best Actress. She previously starred in "Twister" directed by Jan De Bont, and won a Blockbuster Award for Best Actress in an action/adventure film for her role in the mega-hit.

Seven times nominated for an Emmy in as many seasons, she won the award four times for Best Actress in a Comedy Series for her role as Jamie Buchman on "Mad About You." Her work on the hit series also earned her five Golden Globe Awards, a coveted Screen Actors Guild Award, and three American Comedy Awards. Additionally, she was twice named "Best Actress" by the Viewers for Quality Television.

Hunt enjoyed rave reviews for her performance in the sleeper hit "The Waterdance," written and directed by Neal Jimenez. Her additional film credits include "Kiss of Death," "Mr. Saturday Night," "Peggy Sue Got Married," "Next of Kin," "Miles From Home," "Girls Just Wanna Have Fun" and "Project X."

Hunt made her acting debut on television in 1973's "Pioneer Woman" and has starred in over 15 telefilms including "Bill: On His Own," "Choices of the Heart," "Murder in New Hampshire: The Pamela Smart Story," "Into the Badlands," "The Miracle of Kathy Miller" and "In the Company of Darkness." Hunt also had a two-year stint on "St. Elsewhere" and made guest appearances on the critically acclaimed "China Beach." Her performance in HBO's "The Hitchhiker," earned her an ACE Award nomination. Hunt also starred in the PBS American Playhouse series, "Land of Little Rain" and in the short-lived but critically acclaimed ABC series, "My Life and Times."

In 1989 realizing a dream, Hunt performed on Broadway in Thornton Wilder's classic "Our Town" at the Lyceum Theater co-starring with Eric Stoltz and Spalding Grey. In the summer of 1990, Hunt assumed the coveted role of 'Bianca' in the Shakespeare in the Park production of "Taming of the Shrew" with Tracey Ullman and Morgan Freeman at the Delacourte Theater. Hunt again starred on Broadway in the Lincoln Center production of "Twelfth Night," directed by Nicholas Hytner and co-starring Paul Rudd, Philip Bosco and Kyra Sedgwick. More recently, she starred opposite Tim Robbins in a Los Angeles production of "The Guys" for The Actors' Gang.

JOSHUA JACKSON's (Wade Buckley) credits include his popular roles as fast-talking Pacey Witter on "Dawson's Creek," as well as such feature films as "The Mighty Ducks" series, "Cruel Intentions," "Skulls," "Urban Legend," "The Laramie Project," "The Safety of Objects" and more. He was most recently seen in the ABC family telefilm "Shadows In The Sun." Jackson also starred on London's West End in David Mamet's "A Life In The Theatre" alongside Patrick Stewart.

DAVID KRUMHOLTZ (Phill) can currently be seen starring as Charlie Eppes in the hit CBS crime show "Numb3rs." He stars alongside Rob Morrow in the story of an FBI agent who enlists his mathematician brother for an unconventional approach at crime-solving.

Out this November, he will appear in "Tenacious D: The Pick of Destiny," He is currently in Los Angeles shooting the television network mockumentary "Live!" about an executive putting together a reality show with contestants playing russian roulette, out next year.

Krumholtz was last seen in the Universal's Oscar-winning movie "Ray," for director Taylor Hackford. He also starred in the cult-comedy favorite "Harold and Kumar Go to White Castle." In addition, he received critical acclaim for his starring role in the FX tele-picture "Big Shot: Confessions of a Campus Bookie."

More credits for the big screen include "Serenity," the feature-length adaptation of the sci-fi drama "Firefly," "Santa Clause 2," "Slums of Beverly Hills," "The Mexican," "Sidewalks of New York," "Scorched," "Ten Things I Hate About You," " " and Barry Levinson's critically-acclaimed "Liberty Heights."

Krumholtz currently resides in Los Angeles.

SHIA LABEOUF (Jimmy) burst upon the scene and has quickly become one of Hollywood's most sought-after actors. His natural talent and raw energy are quickly earning him a reputation as one of the most promising young thespians. LaBeouf was most recently seen as the lead role in "The Greatest Game Ever Played" about legendary U.S. open golfer Frances Ouimet. LeBeouf also recently starred in "A Guide to Recognizing Your Saints," co-starring Robert Downey Jr. and Rosario Dawson.

Shia's additional feature film credits include "Constantine" opposite Keanu Reeves, "I, Robot," with Will Smith , HBO's "Project Greenlight," "The Battle of Shaker Heights" and the hit action- film "Charlie's Angels II: Full Throttle." In 2003, LaBeouf made his big screen debut starring opposite Sigourney Weaver and Jon Voight in "Holes."

On television, LeBeouf garnered much praise from critics everywhere for his portrayal of "Louis Stevens," on the Disney Channel's original series "Even Stevens." In 2003, he earned a Daytime Emmy award for "Outstanding Performer in a Children's Series" for his work on the highly rated family show.

LINDSAY LOHAN (Diane) began her career at age three as a Ford Model. In a sea of blue-eyed blondes, Lindsay, with her low voice, green eyes and deep auburn hair was a standout, and had the distinction of being the first red-headed child to be signed by the prestigious modeling agency. Her freckled face is familiar from more than sixty television commercials including spots for The Gap, Jell-O, Pizza Hut, and Wendy's. More television work quickly followed, including the series "Healthy Kids." She played the long-running role of Ali Fowler in the daytime drama "Another World," and also appeared on "Guiding Light" and "The Bette Show," in which she co-starred as Bette Midler's daughter. Lindsay also starred in "Life Size," an ABC movie of the week along side Tyra Banks, as well as the Disney Channel movie, "Get A Clue."

Lindsay earned a reputation as a charismatic and talented young actress when she played dynamic identical twins in Disney's remake of "The Parent Trap." In 2003, Lindsay starred in Disney's remake of "Freaky Friday," a role that was originated by Jodie Foster. Lindsay starred opposite Jamie Lee Curtis, who received a 2004 Golden Globe Nomination for her role in the film. Lindsay also appeared on the movie's soundtrack singing the main theme song, 'Ultimate.'

Lindsay starred in Disney's "Confessions of a Teenage Drama Queen" in 2004, in which she also can be heard singing two of the songs for the movie's soundtrack. In addition, she also starred in the hit "Mean Girls" directed by Mark Waters and written by Tina Fey. She hosted the "2004 MTV Movie Awards" and won the award for "Female Breakout Out Star." In 2005, Lindsay starred in Disney's "Herbie: Fully Loaded" directed by Angela Robinson. Her most recent films include the comedy "Just My Luck," as well as Robert Altman's "Prairie Home Companion" co-starring Meryl Streep. She will next be seen in "Chapter 27" with Jared Leto.

A triple threat, Lindsay has also followed her music aspirations and signed with Tommy Mottola's Casablanca Records which produce her debut album titled, "Speak," as well as her current album, released on December 6, 2005, "A Little More Personal (Raw)."

WILLIAM H. MACY (Paul Ebbes), an Oscar® and Golden Globe nominee and Emmy and SAG Award winner, is one of the most distinguished talents of his generation. Macy will next be seen in the title role of "Edmond," the film adaptation of the David Mamet play with Dylan Walsh, Julia Stiles, Joe Mantegna and Mena Suvari. He recently starred as a crusading Senator in "Thank You for Smoking," based on the novel by Christopher Buckley, and starring Aaron Eckhart, Robert Duvall and Katie Holmes. Upcoming for Macy is the animated "Bee Movie" for Dreamworks Animation. Macy was also seen recently in "Sahara" with Matthew McConaughey and Penelope Cruz.

On television, Macy starred in and co-wrote TNT's "The Wool Cap," a new take on the 1962 Jackie Gleason comedy "Gigot." Macy was nominated for an Emmy, a Golden Globe, and a SAG Award for his performance, along with receiving a Writers Guild Award nomination. In 2002, Macy received outstanding acclaim for his role as Bill Porter in TNT's "Door to Door," opposite Kyra Sedgwick, Helen Mirren, Kathy Baker and Felicity Huffman. At the Emmys, he won the Outstanding Lead Actor in a Television Movie Award as well as Outstanding Writing for a Television Movie with Steven Schachter. In 2003, Macy received another Emmy nomination for Showtime's "Stealing Sinatra."

Additional recent films include "Cellular" opposite Kim Basinger and the romantic drama "The Cooler" opposite Alec Baldwin and Maria Bello. Macy also played the memorable role of Tick Tock McLaughlin in the critically-acclaimed "Seabiscuit," garnering a Golden Globe nomination.

Macy is perhaps best known for his portrayal of Jerry Lundergaard in "Fargo," for which he received an Oscar® Nomination and won an Independent Spirit Award as Best Supporting Actor, among other awards. Macy's distinguished film credits further 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." In 1998, Macy was honored by Showest when he was named Best Supporting Actor of the Year for his body of work.

In the realm of television, he received an Emmy Nomination as for his recurring role as 'Dr. David Morgenstern' on "ER" and had an Emmy-nominated role on Aaron Sorkin's "Sports Night." 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 co-wrote and starred opposite Felicity Huffman in "A Slight Case of Murder" and received another Emmy nomination. With his partner Steven Schachter, Macy has written several television scripts, including an episode of "Thirtysomething," the HBO movie "Above Suspicion" and the USA Networks movie "The Con" starring Macy and Rebecca DeMornay. Recently, Macy was seen in Showtime's "Out of Order."

Macy began his career on the Chicago stage, originating roles in many of David Mamet's productions. In New York, he continued to build his reputation as an originator of new roles. His prolific stage credits also include the Broadway production of "Our Town," Tony Award winner for Best Ensemble. In 2000, Macy was also seen on the London stage in the revival of David Mamet's "American Buffalo" at the Donmar Warehouse and in its record breaking run in New York.

Macy serves as director in 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," as well as "Lip Service," an HBO film which won an ACE Award. Most recently, Macy directed "The Joy of Going Somewhere Definite" at the Atlantic Theater Company.

SVETLANA METKINA (Lenka) Russian-born actress, Svetlana Metkina is emerging as a new international star. She was classically trained and studied Theatre, History, Literature,

Music, Art and Philosophy. She also attended Shuka University, the finest theater and acting academy in Russia. She started her film career with several Russian and European films. She starred in the thriller, "300 Years Ago"; delivered a touching portrayal as "Ailia" in the film "Family"; and starred in "Second Front" a thriller set during WWII, also starring Ron Perlman, Craig Sheffer and Todd Field.

Her American credits to date include "Slingshot" in which she played jewel fence "Fast Bobby"; "Mini's First Time" in which she played Russian trophy wife "Jelena"; and "Bobby" in which she plays idealistic Czech journalist Lenka Janacek. Most recently, Svetlana was the female lead of Sony-financed movie "Track Man", a horror film set in the Moscow subway.

Embracing travel and culture, Svetlana speaks several languages and splits her time between Europe, Russia and America, The single greatest inspiration in her life has always been her family.

DEMI MOORE (Virginia Fallon) continues to be one of the most sought after actresses in Hollywood. She was last seen starring opposite Cameron Diaz, Drew Barrymore and Lucy Liu in "Charlie's Angels2: Full Throttle." Moore recently completed production on the thriller "Half Light."

Moore's film credits include "Striptease" opposite Burt Reynolds, "Passion of the Mind," "The Juror" with Alec Baldwin, Roland Joffe's, "The Scarlet Letter," "Disclosure" with Michael Douglas, "Indecent Proposal" opposite Robert Redford and Woody Harrelson, "A Few Good Men" with Tom Cruise and Jack Nicholson, "The Butcher's Wife" and "Nothing But Trouble." She also starred opposite Patrick Swayze and Whoopi Goldberg in "Ghost," a performance that earned Moore a Golden Globe Award nomination.

In addition to achieving great success as an actress, Moore has had a very successful career as a film producer with her production company, Moving Pictures. Her credits as actor/producer include "GI Jane," in which she starred opposite Viggo Mortensen; the Emmy-nominated film for HBO, "If These Walls Could Talk" with Sissy Spacek and Cher; "Now and Then" with Melanie Griffith, Rosie O'Donnell and Rita Wilson; and "Mortal Thoughts" with Bruce Willis. She is also a part of the team behind the successful "Austin Powers" franchise, having produced all three films with Jennifer and Suzanne Todd.

Moore made her film debut in 1984 as Michael Caine's daughter in "Blame It On Rio." Other early film work includes roles in "No Small Affair" opposite Jon Cryer; Joel Schumacher's ensemble film, "St. Elmo's Fire;" "One Crazy Summer" with John Cusack; "About Last Night..." opposite Rob Lowe; "Wisdom" written, directed and co-starring Emilio Estevez; "The Seventh Sign" opposite Michael Biehn; and "We're No Angels" opposite Sean Penn and Robert De Niro.

FREDDY RODRIGUEZ (Jose Rojas) is quickly emerging as one of Hollywood's most versatile young actors. He recently ended a successful six year run as a series regular on HBO's award-winning drama "Six Feet Under." For his exceptional work as the artful mortician Federica, he earned an Emmy nomination, two Alma Awards, a Nosotros Award and two SAG Awards (for Best Ensemble in a Drama).

This year, the talented actor has a slew of feature films to add to his burgeoning resume. He co-stars in the independent film "Harsh Times" opposite Christian Bale and Eva Longoria and was recently seen in "Poseidon" opposite Kurt Russell and Richard Dreyfuss, and M. Night Shyamalan's "Lady in the Water." Freddy also recently co-starred in "Havoc," a modern day Westside Story opposite Ann Hathaway and Bijou Phillips. Freddy's credits also include the independent film "Dallas 362" and "Dreamer" opposite Dakota Fanning and Kurt Russell.

Born and raised in Chicago, by age 14 Rodriguez had starred in the pilot production of the Whirlwind Performance Company, a theater company composed of youth at risk. Because of his exceptional work with the company he received a two-year scholarship to the summer arts program at Chicago Center for the Gifted and went on to star in more than 20 theater productions. Rodriguez majored in drama at Chicago's Lincoln Park High School, which specializes in the performing arts, and

became heavily involved in Chicago's early hip hop scene as a back-up dancer and choreographer. His other film credits include Alfonso Arau's "A Walk in the Clouds" starring Keanu Reeves, "Dead Presidents," "The Pest," "Chasing Papi," "Payback" and a starring role in the HBO film "For Love or Country: The Arturo Sandoval Story" with Andy Garcia. He also had the chance to display his comedic abilities in a special arc on NBC's "Scrubs" as Judy Reyes' brother.

MARTIN SHEEN (Jack Stevens) is one of the busiest, most conscientious actors in Hollywood, putting together a Herculean body of work. He became established playing youths run amok, and though the resume boasts its share of villains, he has grown over the years into a patriarchal figure, whose rectitude and social responsibility are in keeping with his liberal Catholic activism.

Born Ramon Estevez to immigrant parents, Sheen left his Dayton, Ohio home for the bright lights of NYC, apprenticing at Judith Malina and Julian Beck's Living Theater. In 1964 he grabbed attention in Frank Gilroy's "The Subject was Roses" with a Tony-nominated turn, later reprising his role in the film version. Sheen's feature debut came as a delinquent terrorizing a subway car in "The Incident," but his real breakthrough came as the amoral yet charismatic killer on the run with Sissy Spacek in Terrence Malick's "Badlands."

In the 70s Sheen embarked on a series of critically-acclaimed projects for the small screen, earning an Emmy nomination for his sensitive portrayal of a deserter in "The Execution of Private Slovik," and he showing the gangster's human side in "The Story of Pretty Boy Floyd." Also during that time, "The Missiles of October" saw him slip into the skin of Attorney General Robert Kennedy, his first of many fictional forays into political life. Sheen's turn as the military assassin sent to terminate Marlon Brando in Francis Ford Coppola's "Apocalypse Now" remains one of his signature roles.

Despite the time devoted to social justice, his amazing output of film and TV roles has never slowed. He donated his salary for his work on "Gandhi" to various charities and he portrayed a union official father at odds with the insider trading world of his financier son (Charlie) in Oliver Stone's "Wall Street." He executive produced and starred in two features, playing Barnard Hughes' son in "DA" and a trial judge in Leo Penn's "Judgment in Berlin," and he also executive produced and starred in the TNT movie "Nightbreaker" in which son Emilio essayed his character at an earlier stage.

One of his most prominent recent feature roles came as an advisor of "The American President" which introduced him to screenwriter Aaron Sorkin. So it perhaps came as no surprise when he surfaced as US President Josiah Bartlet on the critically-acclaimed "The West Wing." Finishing up seven years on "The West Wing," Sheen will have three new movies in 2006. In addition to "Bobby," he will be seen in "The Departed," directed by Martin Scorsese, with Leonardo DiCaprio, Jack Nicholson and Matt Damon, and "Bordertown," directed by Gregory Nava, with Jennifer Lopez and Antonio Banderas.

CHRISTIAN SLATER's (Timmons) impressive career spans the worlds of film, television and stage. One of the most respected actors of his generation, he continues to demonstrate his range by adding the roles of director and producer to his long list of credits.

Most recently, Slater continued his theater success by starring in "The Glass Menagerie" on Broadway opposite Jessica Lange, receiving Favorite Featured Actor in a Broadway Play at the Broadway.com Audience Awards. Slater also received critical praise for his starring role in London's West End as 'Randle McMurphy' in "One Flew Over the Cuckoo's Nest." He won a "Whatsonstage" Best Actor Award for his incredible performance. His recent films include "Churchill: The Hollywood Years," opposite Neve Campbell, and the independent film "The Deal" opposite Selma Blair. He will next be seen starring in "He Was a Quiet Man."

In 2002 and 2003, Slater made his mark on primetime television with two captivating guest star character arcs: On "The West Wing," Slater portrayed Lt. Comdr. Jack Reese and on "Alias" he was the vulnerable scientist Neil Caplan.

Making his film debut in 1985 in "The Legend of Billie Jean," Slater's extensive film credits span many genres. As an action hero, he was seen in John Woo's "Windtalkers," opposite Nicolas Cage and "Broken Arrow" with John Travolta. Slater has also proven his ability to portray characters whose roles

create a cult-following, such as his unforgettable performances in “True Romance,” “Very Bad Things” and Michael Lehmann’s “Heathers.” Other film credits include “The Contender,” “Bed of Rose,” “Murder in the First,” “Interview with a Vampire,” “Untamed Heart,” “Pump Up the Volume,” “The Name of the Rose,” “Tucker: The Man and His Dream” and “Gleaming the Cube.”

Slater’s producing credits include “Basil” and “Hard Rain,” both of which he also starred in. He also served as an executive producer on Peter Berg’s “Very Bad Things.” Together with Mary Jo Slater, he recently formed the production company Clean Slate Productions, developing both film and television projects. In 1996, Slater made his directorial debut with “Museum of Love,” a short film for Showtime.

Slater debuted on Broadway at the age of nine in “The Music Man,” along side Dick Van Dyke and went on to play the title lead in “Oliver.” More recently, Slater has garnered critical acclaim for his starring role in the Broadway production of “Sideman.” “Macbeth,” “David Copperfield” and “Merlin” also number among his Broadway credits. Off-Broadway, Slater has been seen in such productions as “Landscape of the Body,” “Between Daylight,” “Boonville,” “Dry Land” and “Somewhere’s Better.”

SHARON STONE (Miriam Ebberts) has become one of the Hollywood most sought-after leading ladies, ever since her starring role in “Basic Instinct,” the top-grossing film of 1992. Stone recently reprised her role as Catherine Trammel in Michael Caton-Jones, “Basic Instinct 2: Risk Addiction.” She’ll next be seen in Nick Cassavetes’ “Alpha Dog” with Justin Timberlake and Bruce Willis and was recently seen on the small screen in episodes of Showtime’s hit “Huff.”

Stone starred in Jim Jarmusch’s comedy “Broken Flowers” which won the Palme d’Or at the Cannes Film Festival and stars Bill Murray and Jessica Lange. She also starred in the action adventure “Catwoman” opposite Halle Berry and the thriller “Cold Creek Manor” opposite Dennis Quaid.

Stone received her first Emmy Award for Best Outstanding Guest Actress In a Drama Series for her three-episode role on “The Practice,” where she played Sheila Carlyle, a successful attorney who claims God speaks to her. Stone has also received an Academy Award® nomination and won the Golden Globe Award for Best Actress in a Motion Picture Drama for her role in Martin Scorsese’s “Casino” in which she starred opposite Robert DeNiro and Joe Pesci. Later, she starred opposite writer/director Albert Brooks in USA Films “The Muse,” earning a Golden Globe nomination. Stone also co-starred in “Simpatico” based on Sam Shepard’s play of the same name with Nick Nolte and Jeff Bridges.

Stone’s other film credits include “Intersection” with Richard Gere and the psychosexual thriller, “Sliver,” directed by Phillip Noyce and co-starring William Baldwin and Tom Berenger. Previously, Stone starred in and served as co-producer for “The Quick and the Dead” opposite Gene Hackman, directed by Sam Raimi. She also co-starred with Sylvester Stallone in the blockbuster action thriller, “The Specialist.”

After winning several local beauty pageants and a writing scholarship to Edinboro College where she majored in creative writing and fine arts (with a minor in art history), Stone began a modeling career. She was immediately signed by Eileen Ford in New York and was soon modeling throughout the world. Before her success in “Basic Instinct,” Stone garnered attention as the secret agent masquerading as Arnold Schwarzenegger’s loving wife in “Total Recall.” Her first (albeit fleeting) film appearance was as the blond goddess glimpsed by Woody Allen on a passing train in “Stardust Memories.” Stone’s first major film role was in “Irreconcilable Differences,” playing the actress-girlfriend of Ryan O’Neal.

Previously, Stone starred in the gripping prison drama “Last Dance” for Disney/Touchstone directed by Bruce Beresford, co-starring Rob Morrow and in “Sphere” with Dustin Hoffman and Samuel L. Jackson, directed by Barry Levinson, based on the novel by Michael Crichton.

Additionally, Stone starred in and executive produced the critically acclaimed “The Mighty” for Miramax Films. Stone received a Golden Globe nomination for her portrayal of a mother of a disabled child, played by Kieran Culkin. She also starred in the remake of John Cassavettes’ “Gloria” directed by Sidney Lumet. On HBO, Stone won critical acclaim for the “If Walls could Talk 2” series, starring opposite Ellen DeGeneres, directed by Anne Heche.

JACOB VARGAS (Miguel) began his impressive acting career when he was discovered break dancing in a schoolyard at the age of 12. This was followed by a role as a break-dancer on the hit TV show "Different Strokes." In 1995 he won the very first ALMA Award (for Emerging Artist of the Year) for his work in both Alison Anders' "Mi Vida Loca" and Gregory Nava's "My Family." He later starred in such films as "Selena," "Get Shorty," "American Me," "Romy and Michelle's High School Reunion" and the cult favorite "Next Friday" as Ice Cube's nemesis, Joker. He drew acclaim as Benicio del Toro's partner in Stephen Soderberg's Academy Award®-winning film "Traffic" which earned him a Screen Actors Guild Award and another ALMA Award. More recently, he starred as Sammy the chef in John Moore's "Flight of the Phoenix" and as Marine Sniper Cortez in Sam Medes' war drama "Jarhead." He will next be seen as a DEA Agent opposite Laurence Fishburne and Paul Walker in "The Death and Life of Bobby Z" and will star in Alex Rivera's Sci-Fi "Sleep Dealer." Jacob has also been focusing his talents on writing and producing through his production company Third Son Productions. In 2001 he executive produced and starred in the independent film "Road Dogz". He also co-produced and starred in the stage play "Latinologues" which performed on Broadway in 2005. Through Third Son Productions, he is currently developing several Feature film and television projects.

MARY ELIZABETH WINSTEAD (Susan) had quite a year in 2005 and 2006 is looking even better. 2005 saw Mary Elizabeth with her first lead role, starring in the hit Disney film "Sky High" as a high school student with superpowers. She also appeared as a young Sissy Spacek in the hit film "The Ring Two" and in "Checking Out" opposite Peter Falk and Laura San Giacomo.

She started off 2006 with the female lead in "Final Destination 3," and will also be seen in Dimension's "Black Christmas," a remake of the 1974 horror film about a stranger who terrorizes a sorority over Christmas break. Next up will be "Grind House" from directors Robert Rodriguez and Quentin Tarantino. Winstead made her television debut with a guest role on the popular CBS series "Touched by an Angel." She followed up that with a recurring role on the drama, "Promised Land," and then landed her first starring role on the daytime drama "Passions." That role netted her nominations for a Hollywood Reporter Young Star Award and also a Young Artist Award. Her other credits include a starring role on the series "Wolf Lake," and starring in the MTV original film "Monster Island."

ELIJAH WOOD (William Avary) is widely regarded as one of the most gifted actors of his generation. Wood continues to challenge himself with roles in films spanning the spectrum of style and genre. Wood will soon lend his voice to George Miller's animated film "Happy Feet," joining an ensemble cast that also includes Nicole Kidman, Robin Williams, Hugh Jackman and Brittany Murphy.

Wood was last seen in "Everything is Illuminated," Liev Schreiber's adaptation of Jonathan Safran Foer's best selling novel. He previously made an impression on critics in the critically acclaimed "Eternal Sunshine of The Spotless Mind" with Jim Carrey and Kate Winslet; and made an indelible mark in Peter Jackson's illustrious trilogy of films based on J.R.R. Tolkien's "The Lord of the Rings" in the lead role of the hobbit, 'Frodo Baggins.'

Other recent film credits include Lexi Alexander's "Hooligans," Robert Rodriguez and Frank Miller's "Sin City," Ang Lee's "The Ice Storm," Martin Duffy's independent film "The Bumblebee Flies Away," Jeffrey Porter's "Try Seventeen," "Ash Wednesday" opposite Ed Burns, James Toback's "Black and White," "The Faculty" and Mimi Leder's "Deep Impact." In addition, Wood lent his voice to one of Miramax's first animated films, "The Adventures of Tom Thumb and Thumbelina."

Additional film credits include "Flipper," "Chain of Fools" opposite Salma Hayek, "The War" opposite Kevin Costner, Rob Reiner's "North" with Jason Alexander and Julia Louis-Dreyfuss, Joe Ruben's "The Good Son" opposite Macauley Culkin, Stephen Sommers' "Huck Finn," Steve Miner's "Forever Young" with Mel Gibson, Mary Agnes Donohue's "Paradise," Richard Donner's "Radio Flyer," Barry Levinson's "Avalon" and Mike Figgis' "Internal Affairs" with Richard Gere. Wood was named 1994's Young Star of the Year by NATO/ShowEast following his performance in "The War."

ABOUT THE PRODUCTION TEAM

GARY MICHAEL WALTERS (Executive Producer) is Co-President of Bold Films. Walters was born in New York, the son of legendary music agent, Norby Walters. He was educated at both Princeton University – where he majored in Statistics – and Fordham Law School – where he graduated *cum laude*. After working on Wall Street as a financial consultant for Johnson & Higgins and serving as a corporate lawyer at Cravath, Swaine & Moore, Walters moved to Los Angeles and entered show-business via the entertainment law division of Loeb & Loeb. Following several years of solo law practice, Walters commenced his film producing career in 2003, specializing in the financing of independent features. During this period, Walters produced “Legend of the Pit Fighter”; “Unbeatable Harold”; “Standing Still” starring James Van Der Beek, Mena Suvari and Colin Hanks; and “I Love Your Work” starring Vince Vaughn, Christina Ricci, Giovanni Ribisi, Jason Lee and Franke Potente. In early 2004, European industrial mogul Michel Litvak founded Bold Films and hired Walters as President. He has executive produced all of Bold Films pictures, including “Slingshot” starring David Arquette, Thora Birch and Julianna Margulies (which premiered at the 2004 Tribeca Film Festival), “Mini’s First Time” starring Nikki Reed, Alec Baldwin, Luke Wilson, Carrie Anne Moss and Jeff Goldblum (which premiered at the 2005 Tribeca Film Festival) and “Come Early Morning” starring Ashley Judd (which was in competition at the 2006 Sundance Film Festival). Gary also has the distinction of having been a winner on “Jeopardy.”

DAN GRODNIK (Executive Producer) Born in Minneapolis, Grodnik attended The University of Southern California’s Film School and produced his first feature length film at age of twenty-four. During the nineties, Mr. Grodnik was president of Itasca Pictures, a broad based entertainment company engaged in the development, financing, production, and distribution of motion pictures and television. At Itasca, Mr. Grodnik produced eight movies. Most notable among them including the cult hit “Powder” for Disney, and “Uncorked,” starring Minnie Driver and Nigel Hawthorne that debuted at the prestige’s Toronto Film Festival.

In 2003-2004 Mr. Grodnik partnered with Andrew Stevens to produce several action and sci-fi titles that included; “Pursued” for Lion’s Gate starring Christian Slater, and “Blood Angels” starring Lorenzo Lamas for Screen Media and Universal Pictures. Mr. Grodnik was also the co-founder with Ashok Amritraj in Heartland Entertainment, a television movie company engaged in the financing, production, and distribution of family entertainment for the PAX Network, where he produced four family movies in 2002-2003.

In 2005, Mr. Grodnik executive produced “Come Early Morning” which had its’ North American premiere at the Sundance Film Festival this past January. Earlier in the year, Mr. Grodnik executive produced a thriller shot in L.A. entitled, “Mini’s First Time” starring Alec Baldwin, Jeff Goldblum, Carrie Ann Moss (The Matrix) and Luke Wilson.

Currently, Mr. Grodnik is in post-production on a romantic comedy entitled “Camille” starring Sienna Miller and James Franco. The film was shot in Toronto with Mr. Grodnik producing with Albert S. Ruddy who has won two academy awards for best picture for “The Godfather” and, more recently, “Million Dollar Baby” starring Clint Eastwood. Mr. Grodnik is happily married to his second wife, Nancy, who ironically is also his first wife.

EDWARD BASS (Producer) began his film career in the management of actors, sports figures and fashion artists more than 20 years ago. He has founded, initiated and operated a variety of diversified business enterprises worldwide, and has been involved with his family in philanthropic events and organizations since the age of 13.

He recently founded Edward Bass Productions and plans to produce 3 films a year for his company. Currently, he is writing a screenplay which he will produce and direct. Bass was involved in the founding of Bold Films through his relationship with longtime family friend Michel Litvak, and will produce two future projects with Bold. On the first, “Rosa,” he attached director Marleen Gorris, and on

the second, he brought long-time friend Domenica Scorsese to direct her very first feature under the Bold banner. An avid film buff who often watches two features a day as a hobby, he is known for insisting on the highest production values on all his projects, as well as attracting the greatest possible talent. He also enjoys skiing, yachting, as well as training his Papillon dog, Mini.

HOLLY WIERSMA (Producer) moved to Los Angeles in 1996 where she began her career as a casting associate on such films as “Blade,” “The Rainmaker” and “Amistad.” Soon after, she developed a strong passion for independent filmmaking and switched her focus from casting to producing. In 1999, Wiersma was co-producer on the Sundance Film Festival-hit “Shadow Hours” directed by Isaac Eaton, starring Balthazar Getty and Peter Weller. She then produced two films back-to-back, the black comedy “Rent Control” and “Comic Book Villains.” In 2003, Wiersma produced “Wonderland,” the true story of the 1981 Wonderland Avenue murders, directed by James Cox and featuring a fantastic ensemble cast including Val Kilmer, Kate Bosworth, Lisa Kudrow, Dylan McDermott, Josh Lucas and Tim Blake Nelson.

2004 was a very busy year for Wiersma, having completed production on four films: “Happy Endings,” written and directed by Don Roos; “Down in the Valley,” written and directed by David Jacobson and starring Edward Norton, Evan Rachel Wood, David Morse, and Rory Culkin; “The Quiet” directed by Jamie Babbit; and “The Tenants,” the feature debut by commercial/music-video director Danny Green, starring Dylan McDermott, Snoop Dogg, Rose Byrne and Seymour Cassel.

In 2005, Wiersma completed production on yet another four movies: “Lonely Hearts,” based on the true story of the ‘Lonely Hearts Killers’ Raymond Fernandez and Martha Beck, written and directed by Todd Robinson and starring John Travolta, James Gandolfini, Salma Hayek, Jared Leto, Laura Dern and Scott Caan; “Come Early Morning,” written and directed by Joey Lauren Adams, shot in Arkansas, with Ashley Judd starring, which premiered at Sundance 2006; “Bug,” based on the off-Broadway play of the same name, directed by William Friedkin; and “Bobby.”

Wiersma’s forthcoming films include “Factory Girl,” directed by George Hickenlooper and penned by Captain Mauzner, which tells the story of Andy Warhol’s muse, Edie Sedgwick, and stars Sienna Miller and Guy Pearce. She also has several films in development including: “Nude and Naked,” written by Pam Kay and to be directed by veteran editor David Codron; and “Shame On You,” written by Dennis Quaid, based on the true-life story of American icon and “King of Western Swing” Spade Cooley, with Quaid set to direct and star in the film opposite Katie Holmes.

Wiersma was honored as one of Variety’s Ten Producers to Watch at the 2003 Cannes Film Festival and featured in the ‘100 People You Need To Know’ section of the Summer 2004 issue of Fade In magazine.

DAVID LANCASTER (Co-producer) Co-President of Bold Films, began his career producing theater on Broadway in the 1980s. Since then, he has been involved in the development, finance, production, and distribution of more than 26 motion pictures and the production of several major stage plays. His current films include Wes Craven’s “The Breed,” an action/adventure/horror film starring Michelle Rodriguez, Oliver Hudson and Taryn Manning and “Hollow Man 2,” a sci-fi thriller with Christian Slater.

Lancaster has previously produced “A Love Song for Bobby Long” starring John Travolta and Scarlett Johansson, the sci-fi time travel film “Slipstream” starring Sean Astin, Vinnie Jones and Ivana Milicevic and the Stephen King thriller “Riding the Bullet,” starring David Arquette, Jonathan Jackson, Erica Christensen, Cliff Robertson, and Barbara Hershey. Other features include the high intensity action-comedy “Blast!,” directed by Tony Hickox, starring Eddie Griffin, Breckin Meyer, Vinnie Jones and Viveca A. Fox. In 2002, Lancaster produced three pictures for HBO: the critically-acclaimed action thriller “Consequence” starring Armand Assante and Rick Schroder; “Pavement,” with Robert Patrick and Lauren Holly; and “Borderline,” starring Gina Gershon and Sean Patrick Flanery.

Lancaster also produced the urban romantic comedy “Loving Jezebel,” written and directed by Kwyn Bader, which won Audience Award at SXSW in 2000; the Disney Channel’s family film “Don’t Look Under the Bed”; the film festival hit, “Sadness of Sex,” directed by Rupert Wainwright; Emmy award winning director George Hickenlooper’s “Persons Unknown”; and the thriller “Woman Undone,” directed by Evelyn Purcell and starring Randy Quaid, Mary McDonnell, Sam Elliot, and Benjamin Bratt.

LISA NIEDENTHAL (Co-producer) has been a freelance producer and line producer since 1997. She has supervised the production of feature films and cable films throughout the world. Most recently, she co-produced “Paid in Full” for Miramax/Dimension Films, directed by Charles Stone and filmed in New York and Toronto. Niedenthal served as co-producer on the Showtime film “Rated X,” directed by Emilio Estevez, which premiered at the Sundance Film Festival and as co-producer of “A Map of the World,” directed by Scott Elliott, for Overseas Film Group. In addition, she was producer of the Showtime miniseries “Thanks of a Grateful Nation” which chronicled Gulf War syndrome and was directed by Rod Holcomb.

Prior to her recent producing work, Niedenthal was Vice President of Production for Showtime Networks and its sister company Viacom Pictures. During her seven-year tenure, she supervised the production and post-production of over 75 feature films and cable films, working with numerous directors including Arthur Penn, Leon Ichaso, Joe Sargent, and Simon Wincer. She specialized in foreign production and has scouted or filmed in many countries including Canada, Australia, Israel, South Africa, New Zealand, Mexico, Ireland and Malta.

Before joining Showtime, Niedenthal was a production coordinator with Walt Disney/Touchstone and Hollywood Pictures from 1987 to 1990. Her film career began in 1986 as a freelance coordinator and production associate working on films such as “Witches of Eastwick” and “Soul Man.”

MICHAEL BARRETT (Director of Photography) studied painting and printmaking at UCLA and film at Columbia University in New York. He received three ASC award nominations during his four seasons on the CBS series “CSI: Crime Scene Investigation,” and won an ASC award for the pilot episode of “CSI: Miami.” His most recent feature titles include Walt Disney Pictures’ soccer film “GOAL!,” directed by Danny Cannon and “Kiss Kiss, Bang Bang,” directed by Shane Black, produced by Joel Silver and starring Robert Downey Jr. and Val Kilmer.

PATTI PODESTA (Production Designer) most recently designed “Annapolis” for Touchstone Films. Her spare, moody design for the original and critically acclaimed film “Memento,” directed by Christopher Nolan, put her on the map. She earned early notice for two films with director Greg Araki, “Nowhere” and “Splendor.” Other recent work includes “The Chumbscrubber” for director Arie Posin, and “Spin” for James Redford. Previously she designed “Splitsville” and “Scorched.”

Podesta brings to her work an extensive career as a fine artist. Her experimental video works have been screened at museums and festivals in the U.S. and Europe and have been recognized with numerous awards including three grants from the National Endowment for the Arts. Podesta began her work in the movie business doing title sequence, most notably “Bound,” and served as an Assistant Art Director on such films as “Honey I Blew up the Kids” and “A Dangerous Woman.”

JULIE WEISS (Costume Designer) has been recognized for her work on the stage, screen and television. Her designs for Julie Taymor’s “Frida” starring Salma Hayek, earned Weiss an Academy Award® nomination. Weiss garnered her first Oscar® nomination for Terry Gilliam’s “Twelve Monkeys.” Her work on the Academy Award®-winning “American Beauty” earned her the Costume Designers Guild Award. Other film credits include the recently released hit comedy “Fun With Dick and Jane,” “The Missing,” “The Ring,” “Auto Focus,” “The Gift,” “Hearts in Atlantis,” “A Simple Plan,” “Fear and Loathing in Las Vegas,” “Marvin’s Room,” “Searching for Bobby Fischer,” “Honeymoon in Vegas,” “Steel Magnolias,” “F/X,” “The Freshman” and “Testament.” Her work will also be seen this fall in “Hollywoodland” starring Adrien Brody, Ben Affleck and Diane Lane.

For television, Weiss won Emmy Awards for the miniseries “A Woman of Independent Means” and the telefilm “The Dollmaker.” She also received Emmy nominations for “Evergreen,” “Little Gloria, Happy at Last,” “Liza Minnelli: Live At Radio City Music Hall” and “The Elephant Man.” Weiss also worked on the first season of “Murder, She Wrote.”

Her designs for the Broadway production of “Elephant Man” earned her a Tony nomination. Weiss also designed the costumes for the Broadway musical “Piaf,” as well as costumes for the Phoenix Theater Company in New York and the Mark Taper Forum.

RICHARD CHEW (Editor) was educated in the inner-city public schools of Los Angeles. He continued his schooling at UCLA, earning a degree in Philosophy with honors, then attended Harvard Law School on a scholarship. Finding a mismatch between heart and mind, he dropped out in his second year and chose a career path for which he had little formal training. Chew began his film career as a documentary cameraman and editor, working first in Seattle and then later in San Francisco. Moving on to feature films, he cut his editing teeth on films for Francis Ford Coppola, Milos Forman and George Lucas.

Some of the documentaries that he shot and edited include “The Redwoods,” made for the Sierra Club, and “The Foreigners,” commissioned by the Peace Corps. “The Redwoods” won an Oscar® for Best Short Documentary in 1967.

In his feature career, Chew won an Academy Award® as a co-editor on “Star Wars,” and was nominated for Forman’s “One Flew Over the Cuckoo’s Nest.” He won awards from the British Academy (BAFTA) as a co-editor on Coppola’s “The Conversation” and also on “Cuckoo’s Nest.” In addition, Chew edited such films as “Shanghai Noon,” “That Thing You Do!,” “Waiting To Exhale,” “Singles,” “Men Don’t Leave,” “Clean and Sober,” “My Favorite Year,” “Risky Business” and “Goin’ South.” Most recently he has edited “The New World,” “First Daughter” and “I Am Sam.”

MARK ISHAM (Music by) is one of the busiest and most successful film composers working today, amassing an astounding 85 feature credits since 1983, along with many major awards and award nominations. Isham has been nominated for four Emmy awards and won for his score of “EZ Streets.” He has also been nominated for an Academy Award® for his score of “A River Runs Through It,” a Golden Globe for the score of “Nell” and a Best Film Soundtrack Grammy for “Men of Honor.”

In recent years, Isham’s music has been heard in such movies as “Save the Last Dance,” “Life as a House,” “Don’t Say a Word,” “The Majestic,” “Moonlight Mile,” “The Cooler,” “Miracle,” “Twisted,” “Racing Stripes,” “In Her Shoes,” “Eight Below,” “Running Scared,” “Invincible,” “Crash” and “The Black Dahlia.”

Previous feature credits include “Never Cry Wolf,” “The Moderns,” “Reversal of Fortune,” “Mortal Thoughts,” “Point Break,” “Little Man Tate,” “Billy Bathgate,” “Short Cuts,” “The Getaway,” “Mrs. Parker” and “The Vicious Circle,” “Quiz Show,” “Miami Rhapsody,” “The Net,” “Afterglow,” “Kiss the Girls,” “Blade,” “Varsity Blues,” “October Sky,” “Rules of Engagement” and many more.

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PRODUCTION DESIGNER
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EDITOR
RICHARD CHEW, A.C.E.

COSTUME DESIGNER
JULIE WEISS

MUSIC BY
MARK ISHAM

MUSIC SUPERVISOR
CHRIS DOURIDAS

CASTING BY
JUSTINE BADDELEY
and
KIM DAVIS-WAGNER

STARRING
(IN ALPHABETICAL ORDER)

HARRY BELAFONTE
JOY BRYANT
NICK CANNON
EMILIO ESTEVEZ
LAURENCE FISHBURNE
BRIAN GERAGHTY
HEATHER GRAHAM
ANTHONY HOPKINS
HELEN HUNT
JOSHUA JACKSON
DAVID KRUMHOLTZ
SHIA LABEOUF
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SVETLANA METKINA
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MARTIN SHEEN
CHRISTIAN SLATER
SHARON STONE
JACOB VARGAS
MARY ELIZABETH WINSTEAD
ELIJAH WOOD
THE WEINSTEIN COMPANY
AND
BOLD FILMS PRESENT

A

MICHEL LITVAK
PRODUCTION

AN
EMILIO ESTEVEZ
PICTURE

BOBBY