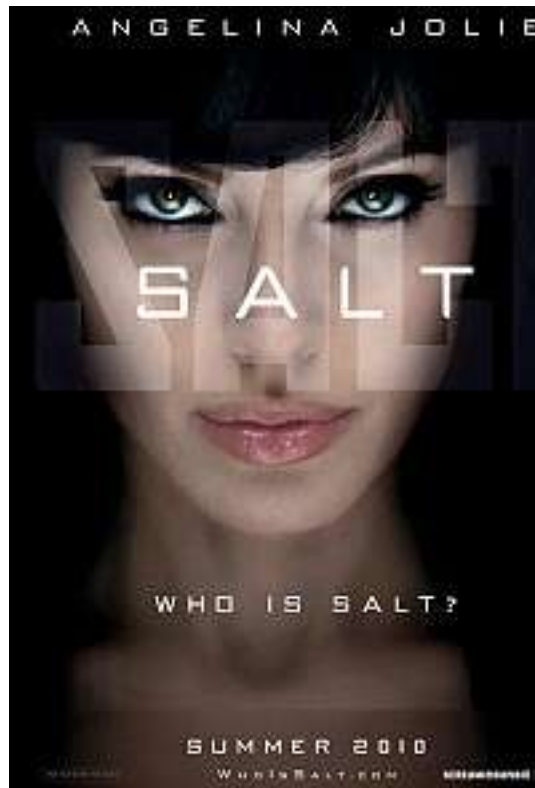


SALT (2010) Production Notes



As a CIA officer, Evelyn Salt swore an oath to duty, honor and country. Her loyalty will be tested when a defector accuses her of being a Russian spy. Salt goes on the run, using all her skills and years of experience as a covert operative to elude capture. Salt's efforts to prove her innocence only serve to cast doubt on her motives, as the hunt to uncover the truth behind her identity continues and the question remains: "Who Is Salt?"

Release Date: July 23, 2010

Studio: Columbia Pictures (Sony)

Director: Phillip Noyce

Screenwriter: Kurt Wimmer

Starring: Angelina Jolie, Liev Schreiber, Chiwetel Ejiofor

Genre: Action, Thriller

MPAA Rating: PG-13 (for intense sequences of violence and action)

About The Film

The contemporary spy thriller *Salt*, starring Angelina Jolie, began life with an offhand comment Jolie made a few years ago. “I was meeting with (Sony Pictures Co-Chairman) Amy Pascal a few years ago when it came up in conversation that she was getting ready to make one of the new James Bond films,” Jolie remembers. “I playfully said, ‘I want to be Bond!’ That was our little joke, and then she found this project.”

Screenwriter Kurt Wimmer had originally conceived the role of *Salt* to be played by a male actor. His original spec script was developed with producer Sunil Perkash, who then brought it to producer Lorenzo di Bonaventura and Amy Pascal at Sony, who in turn brought on director Phillip Noyce. Like all motion picture projects, the screenplay then went through several drafts, but the major change to the script occurred when the filmmakers envisioned Jolie, an Academy Award®-winning actress and one of the few women in the world who can carry an action picture, in the title role. Very quickly, “Edwin Salt” became “Evelyn Salt.” “We had a really smart script we all collectively loved with an intriguing and complex character, so the idea of Angelina doing this suddenly felt like a no brainer,” says Perkash. “She’s an incredible actress who would bring such depth and realism to a very enigmatic character. Having that realism in an otherwise fantastical story was very important, and we were beyond thrilled when she responded to the role.”

“When we changed the gender of the main character, we began to question the dynamic of every scene,” explains producer Lorenzo di Bonaventura. “We didn’t simply question whether a woman would make all the same choices, but also how the other characters would act or react differently, given that it’s a woman. It was a huge change that rippled through the entire script.”

In the film, Evelyn Salt, a CIA operative, is accused of being a sleeper spy for Russia. With her entire world crashing down, Salt must stop at nothing to prove her innocence – but her efforts to evade capture only throw her motives in doubt.

di Bonaventura says that the notion of sleeper spies is not fantasy. “There’s no question that they exist,” he says. “The CIA believes that they exist. There’s something really mysterious and sexy about the notion that somebody could lie in wait – for decades, if necessary.”

“The real fun of this movie is that it’s an action thriller and a mystery centering around the identity of this character – ‘who is Salt?’” says Perkash.

“Salt has a lot of elements in it,” di Bonaventura explains. “It’s a thriller, it’s an action movie, it’s a spy movie, it’s a dramatic love story, and it has some kick-ass action.”

In the movie, Evelyn Salt must go on the run to prove her innocence when a defector alleges that she’s a mole, triggering Day X – the day when Russian sleeper spies awaken and begin the war against the United States. “Day X is still a controversial topic inside the CIA,” says Jolie. “Some think it’s absolute nonsense and others believe that not only is it real, but sleeper agents have already been activated for certain cases. When we first approached the idea, we thought it was a

bit of a fantasy, but as we found out more information, we discovered it was more real than we could have guessed. Truth really is stranger than fiction.”

For example, it has been contended that Soviet Union, and then Russia, deployed covert agents masquerading as citizens in Western countries in the 1980s and 1990s as part of a network of intelligence operatives who would live under assumed names for fifteen to twenty years, or longer. When activated, these sleeper spies would then orchestrate “Day X,” a chain of sabotage and terrorist attacks within the United States, the beginning of a large-scale war with Russia. Sleeper spies for Russia have been discovered in recent years in Estonia and Canada, and the 2006 poisoning death of former FSB officer Alexander Litvinenko in London remains a mystery. Just recently, a group of people – assumed by their friends and neighbors to be living ordinary lives – were arrested by US federal prosecutors and accused of being part of a spy ring, living under false identities in deep cover in an effort to carry out assignments for Russia.

“I have no doubt that sleeper spies are out there,” says Phillip Noyce, director of the film. “It’s been a part of spycraft since day one. Even before reading Kurt Wimmer’s script, I was fascinated by the question of what might happen if long at rest sleeper spies were suddenly called to action.”

For actor Liev Schreiber, these fascinating questions at the center of the story propelled him to join the cast. “After the fall of the Iron Curtain, what happened to all these spy agencies that were in place?” asks Schreiber. The agencies themselves might have been disbanded, he notes, but the people in them, the operatives themselves, didn’t cease to exist. What if your colleague and close friend was one day identified as just such a person? “These operatives were ingrained with modes of thinking that are now outdated in our contemporary political climate,” he continues. “I think that’s the question that Phillip’s interested in, and I was, too.”

Jolie describes her character as having had an “understandable reluctance to get close to anybody, and especially to get married, understanding that she was kind of putting him in the line of fire.” However, Evelyn Salt is married to a man who is fully aware of and accepts the risks of being married to a CIA operative.

The film’s technical advisor on the CIA, Melissa Boyle Mahle, worked in the Agency as an operative for 16 years. “The CIA requires that we tell our spouses what we do for a living,” she says. “Over the decades, the agency has learned that people cannot live a normal life if they don’t have one person close to them that they can talk to, to a certain degree. On the other hand, just because your spouse knows what you do for a living, your spouse doesn’t know what you do on a daily basis – not what you’re working on, or what kind of danger you’re in, or if you leave, where you go.

Jolie says that it’s not unusual for a CIA operative to be married, but it’s a job that can put a lot of strain on a relationship. “I talked to one woman, a former operative, who said it was such a relief when she left the agency – after years of not being able to communicate anything that she did or where she was going, her whole relationship with her husband changed. She didn’t realize how much it had kept them apart, how difficult it had been, until she had a new life.”

“It creates a space, a black hole, in any relationship,” says Mahle. “It’s very important to have normal, healthy relationship, but in a marriage, or a very close person you cannot tell, it’s very difficult.”

To prepare for her role, Jolie did her research. “We talked to a lot of the women in the CIA,” says Jolie. “One after the other, they are just these lovely, sweet women that you can’t imagine being put in a dangerous situation, but they really are.”

Through these interactions with Mahle and other former spies, Noyce says, Jolie learned what an operative would do if she were really accused of being a sleeper spy. “She learned how spies live on the edge, what they do if they are unmasked, how they evade detection,” says the director.

Mahle says, “Angelina was interested in the specifics of her role and how the story was unfolding. Obviously, it’s a fantastical script, and we worked on making it fit a real-world scenario. Particularly her character – she really needed her character to be believable. We talked in very concrete terms about how someone would feel and react if they were accused of being a sleeper spy, what their options would be.”

In casting Jolie, the filmmakers felt they could push the throttle on the action quotient. “Salt fights aggressively, in face-to-face combat,” she notes. “In some movies I’ve done, there’s been a temptation – because I’m female – to make the action nice” – and nice, she says, is not how a trained operative accused of being a sleeper mole for the enemy would fight.

“Angelina’s the consummate pro,” adds producer di Bonaventura. “Whether it’s a dramatic scene, whether it’s a funny scene, whether it’s an action scene, she’s going for it. It’s great to work with somebody who really wants to push the boundaries.”

To direct the film, the producers brought on director Phillip Noyce, a master of the political thriller, whose films include *Clear and Present Danger* and *Patriot Games*, both starring Harrison Ford in the role of CIA analyst Jack Ryan.

“Sometimes the action can overrun the movie, but Phillip keeps a really good balance,” says di Bonaventura. “He’s making sure that the character is somebody you really get inside, each and every one of them. And you understand what they’re doing and why.”

“The reason I wanted to make this movie is simple – after reading the script, it was a movie I wanted to see. I’d pay to see it,” says Noyce. “When I first read Kurt’s script, I was overwhelmed by the intoxicating combination of historical fact and popcorn fiction. It seemed like the perfect recipe for that rare film that both pleases the mind and tickles the senses, an edge-of-your-seat adventure to delight the grownup in every teenager and the child in every adult.”

Actually, Noyce has been interested in the subject for years – he was born into it. “My father worked for Z Special Force, which was the Australian equivalent of the OSS, the forerunner to the CIA. I grew up enchanted by the stories of my father the spy. At a very early age, in my small town in the Australian outback, I’d spend my afternoons following people, spying on them for an hour or two. I wanted to be a spy but I never got to do it.”

Mahle, the CIA technical advisor, says, “I was really impressed by the commitment of the director to make an entertaining, suspenseful, and intense film, and still keep reality within his mind’s eye. When it comes to espionage, many Hollywood movies have no relationship to reality, but Philip wanted approach it as, ‘Yes, it really could happen this way.’ The little details as well as the big story points were important to him.”

According to Jolie, Noyce always does extensive research into the details of the lives of his characters for every film he makes. “He does so much research, and the little, minute details that help all of us fill in our characters,” she says. “When he makes an intelligent thriller, he is the intelligence behind the thriller.”

“Phillip’s rhythm is very specific to the actors,” adds Lorenzo di Bonaventura. “There’s total concentration on what they’re doing, what is happening in each moment, and he’s sort of squirming around in his chair watching the scene. And you can feel what he wants the crescendo of the performance to be.”

For Liev Schreiber, who plays Ted Winter, Salt’s boss at the CIA, watching Noyce at work was like attending a master class. “Phillip is someone that as a filmmaker and as an actor I’ve always admired,” says Schreiber, who recently directed his own first film. “The opportunity to watch him up close is worth the price of admission for me.”

Schreiber is an actor known for serious dramatic roles in such films as *The Manchurian Candidate* and *Defiance*, but he has also recently branched out into action with *X-Men Origins: Wolverine*. “Liev is very politically aware and very thoughtful, so he’s great to work with,” says Jolie. “He takes the role seriously, and still has fun with it.”

When Schreiber was first sent the script for *Salt*, he read it very quickly, he says. “It was a page-turner,” he recalls. “I zipped right through it. It was a really fun read.”

Schreiber was also intrigued by the concept of the hunt for a sleeper spy, who has been living in deep cover with a new identity. “I’ve heard so many stories about undercover cops who’ve gone into deep cover for years at a time and then kind of lost themselves in their roles,” he says. “They had become really confused about their allegiance and needed serious deprogramming once they were pulled out.” This is the question that Winter must grapple with as he’s torn between wanting to help Salt and wanting to catch her. Can the person he knows so well really be someone else entirely?

Jolie describes Schreiber as “one of the actors that doesn’t sit back. He puts a lot of work in, and we knew when he came in that he was going to make his character better and stronger.”

Similarly, the filmmakers sought a high-energy actor who could bring out the intensity in Peabody, the man whose job it is to track Salt and bring her back in. As a product of the CIA’s counter-intelligence division, he is not an especially sympathetic character. “They’re not the policy makers, they’re the guns,” Jolie explains. Jolie was especially pleased when Olivier Award-winning British actor Chiwetel Ejiofor, who was seen in the films *2012*, *Talk to Me*, and

American Gangster, was cast. “He’s a strong man, Chiwetel, and he’s very tough. He’s such an amazing actor.”

Ejiofor found the script offered a lot more than daring action. “It’s very fast-paced, a very exciting movie,” he says. “It’s got kind of a mixture of everything – a political thriller, a paranoid thriller, and the characters are very engaging.”

As the counter-intelligence officer on the case, it is Peabody’s job to determine whether the defector is lying about Salt or telling the truth. “It starts as kind of a dual pursuit of her – to physically get her back into custody, and also to work out whether there is a mole, and whether she is that mole,” says Ejiofor. “And that becomes the cat and mouse of the film.”

“Peabody’s attitude is that he is going to catch Salt, no matter what it takes,” continues di Bonaventura. “There’s an intensity to Chiwetel’s performance that is so graceful. I think people are going to fear for Evelyn Salt as he’s chasing her.”

Since he plays the antagonist, having a good working relationship with Ejiofor was important to Jolie. “I think it’s important to get along very, very well with the person who’s your enemy in the movie, because you end up being a little bolder in your fights,” she says. “He and I had a good time.”

Once the main roles were cast, Phillip Noyce brought in Academy Award®-winning cinematographer Robert Elswit, ASC (There Will Be Blood, Good Night and Good Luck) to shoot Salt, and production designer Scott Chambliss, whose work includes the recent hit feature Star Trek, and the acclaimed series “Alias,” to design the film. Other key behind-the-scenes talent brought on board include costume designer Sarah Edwards (Michael Clayton, The Interpreter) and editors Stuart Baird, A.C.E. and John Gilroy, A.C.E. Recent Academy Award®-winning special effects supervisor Burt Dalton (The Curious Case of Benjamin Button) also joined Noyce’s team, as did visual effects supervisor Robert Grasmere, who had previously worked with Noyce on four films, including Patriot Games.

About The Production

Principal photography began with early scenes of Salt's escape from the Washington, DC CIA building where she works, after a Russian defector accuses her of being a sleeper spy. L'Enfant Plaza, Constitution Avenue, the Navy Memorial, and New York Avenue one block from the White House provided the locations for Salt's initial escape. Director Noyce chose these exteriors, not the typical post-card views of Washington DC, because they reflected the more day-to-day environment of massive federal buildings inhabited by the typical bureaucrat.

Production Designer Scott Chambliss had extensive experience designing spy stories prior to signing on to Salt. "I've done a lot of material that involves spies in my career, and government buildings," says Chambliss, who designed the hit TV series "Alias" for several years. "Because I have such a backlog of information on this type of material already, finding new stuff takes me further afield or deeper into different directions, and that can be exciting."

After a week in Washington, the film company moved to New York, where much of the story is also set: after eluding the CIA, Evelyn Salt travels to Manhattan, where the Russian defector has claimed an assassination attempt would be made at a state funeral for the U.S. Vice President.

A designated New York City landmark, the Byzantine edifice of St. Bartholomew's Church on Park Avenue provided the interiors and exteriors for the funeral scenes, a key sequence in the story of Salt. On several days, costume designer Sarah Edwards and her team dressed over seven hundred extras for the massive funeral procession made up of mourners, military honor guards, New York City Police officers, bagpipers, as well as secret security agents surrounding the U.S. President, and Russian security, there to protect the Russian President, who delivers a eulogy for the late Vice President.

The city of New York in particular offered the filmmakers a great variety of practical locations to film. "I take tremendous pleasure in finding locations that are suitable for the storytelling," Chambliss says. "And that was one of the great things about this project: the variety was wonderful. New York is so rich in terms of what it offers filmmakers."

Chiwetel Ejiofor, who plays CIA counter-intelligence officer Peabody, also enjoyed his time in New York. "Who doesn't love shooting movies in New York?" he exclaims. "I'm always excited when the script says, 'Exterior New York, Day.' That's always a great opening for a movie for me," he laughs.

The production would film in some iconic New York locations, including the New York Botanical Garden in the Bronx, the main branch of New York Public Library on Fifth Avenue, and the 59th Street Bridge, but also locations ranging from the out-of-the-way (like Floyd Bennett Field in Brooklyn and the Coler Goldwater Hospital on Roosevelt Island) to the industrial (the DonJon Iron and Scrap yard on Staten Island and the Newtown Creek Water Treatment Plant in Greenpoint, Brooklyn) to the underground (inside the New York City subway system). "We've gotten to know the underbelly of the city a bit," Jolie says.

Outside the city, the production also filmed in various locations in New York State, including the Westchester County Courthouse in White Plains, Republic Airport in Farmingdale, and Cantiague County Park in Hicksville.

One set was the Presidential Emergency Operations Center (called the PEOC or “the bunker”) where the U.S. President takes refuge when under attack. The real PEOC, originally built for Franklin Delano Roosevelt during World War II, lies underneath the East Wing of the White House, and exists to handle nuclear contingencies.

“I can’t reveal how, but we were able to find out a little bit about what the bunker looked like before 9/11,” says Noyce. “We were surprised – at the time, it was not very elaborate and even easy to get into it. We don’t know what the bunker looks like today – that’s classified – but we can speculate. Maybe the bunker’s been updated, maybe they’ve dug down deeper, maybe they’ve made it harder to get into, maybe they’ve put in more sophisticated equipment.”

“I tried to make it not only authentic and with a stable feeling, but give the impression to anybody that watches this movie that America really has got it on the ball,” Chambliss explains. “They know how to protect their leader.”

For scenes set in Russia, the production shot at the Russian Orthodox Cathedral of the Holy Virgin Protection in New York’s East Village, while the production also traveled to Russia itself, for a scene on the Volga River.

“In this kind of movie there are great contrasts to be found,” Chambliss explains. “Like the sterility of government offices, contrasting with the real vibrant cultural richness with places like the Russian settings that we have.”

About The Stunts

With Angelina Jolie in the lead role, the filmmakers were limited only by their imaginations when it came to the action and stunt sequences in the film. “Angelina is very much into doing all the action herself,” says Simon Crane, who directed the second unit and coordinated the stunts. Crane had collaborated with Jolie on many films prior to *Salt*, including *Lara Croft: Tomb Raider* and *Mr. & Mrs. Smith*. “She’s really game for anything.”

“I think it’s great when a movie star is willing to put themselves out there because it makes you stay in the moment even more as an audience member,” says producer Lorenzo di Bonaventura. “She’s pretty fearless.”

“I love doing action movies,” explains the actress. “I’ve always loved to run and jump around and be physical.”

Jolie felt particularly safe working with Crane not only because of their longstanding professional relationship but because Crane is simply one of the best in the business. “He started out as one of the great stuntmen,” says Noyce. “In *Cliffhanger*, there’s an amazing midair transfer – that was Simon. The greatest, most exciting war sequence I’ve ever seen – the D-Day sequence in *Saving Private Ryan* – that was coordinated by Simon. The greatest fight sequence I’ve ever seen – in *Braveheart* – choreographed by Simon. The greatest swordfight, in *Troy* – Simon. The guy is a living legend. He’s seen it all and done it all. He takes the audience by the seat of their pants and plunges them into the scene.”

Crane says he was gratified by the opportunity to re-team with Jolie. “She was always trying to find or come up with new ways of doing action,” he says.

In one major action sequence, *Salt*, cornered by her pursuers, makes a bold leap off a freeway overpass and lands on top of a moving truck on the highway below. *Salt*’s pursuers follow her in an SUV, and arrange a roadblock, forcing *Salt* to take some dramatic evasive actions in the middle of a six-lane thoroughfare.

Working from an animatronic storyboard designed over the previous months by Phillip Noyce, Crane and his team spent several weeks on the highways of Albany, New York, planning, rehearsing, and shooting this complex sequence. The Route 787 and Route 20 interchange next to downtown Albany matched DC’s highways, and caused little traffic disruption when exit and entrance ramps had to be closed for filming.

Crane, working closely with stunt coordinator Wade Eastwood and Jolie’s stunt double Eunice Huthart, planned the shot. “That’s really Angelina on top of the vehicles,” says Crane.

“I trust them so much with their rigs and harnesses,” says Jolie. “Instead of feeling scared, it’s like working with the circus for the day, and you get to play. They know me and they know what I can do, and what I’m not very good at.” Citing another sequence, in which the actress walks a ledge twelve stories up in her bare feet, she says, “I happen to like heights, so we’ve found these moments where I can use that.”

Jolie also worked with Crane and his team to develop the fight style that her character would employ. “Because I’m a girl and I’m light on my feet, we naturally went to styles like Muay Thai, which is very long and beautiful,” Jolie says. Muay Thai employs the “Art of Eight Limbs,” in which not only fists are used to make strikes, but also elbows, shins, and knees. “But then we realized it wasn’t as practical a fight if you have face-to-face combat, and it didn’t look as aggressive,” says the actress.

So Jolie and Crane and his team added Krav Maga, a more brutal form of fighting developed in Israel and used by the FBI and American special operations forces, to Salt’s fighting technique. “She fights secret service guards in the film,” notes Crane. “You can’t have her take those guys out too easily, or it would soften the whole film. Salt is very efficient – she doesn’t really want to kill anyone.”

“There’s a tremendous amount of running in this film, more than I care to mention,” jokes Schreiber. “Running in dress shoes and a suit – Harrison Ford always made that look so easy, but it is not easy. I spent the first two weeks of this film with shin splints, icing my legs every day.”

ABOUT THE CAST

Academy Award® and three-time Golden Globe winner **ANGELINA JOLIE** (Evelyn Salt) continues to be one of Hollywood's most talented leading actresses. Most recently, Jolie starred in Clint Eastwood's acclaimed film *Changeling*, for which she received an Academy Award® nomination for Best Actress, as well as nominations from the Golden Globes, Screen Actors Guild, British Academy of Film and Television Arts, Broadcast Film Critics, London Film Critics and Chicago Film Critics.

Jolie also starred in the 2008 box-office hits *Wanted*, the fantasy-thriller directed by Timur Bekmambetov, and DreamWorks' animated film *Kung Fu Panda*, opposite Jack Black. In 2007, she starred in Robert Zemeckis' *Beowulf* and Michael Winterbottom's critically acclaimed *A Mighty Heart*, the dramatic true story of Mariane and Daniel Pearl. Jolie's performance in *A Mighty Heart* earned her nominations from the Golden Globes, Screen Actors Guild, Broadcast Film Critics and Film Independent's Spirit Awards.

Her upcoming films include *The Tourist*, in which she co-stars opposite Johnny Depp for director Florian Henckel von Donnersmarck.

Jolie's previous films include *The Good Shepherd*, directed by Robert De Niro and co-starring Matt Damon; *Mr. & Mrs. Smith*, co-starring Brad Pitt; *Alexander*, directed by Oliver Stone and co-starring Colin Farrell and Anthony Hopkins; and the action-adventure *Sky Captain and the World of Tomorrow*, with Jude Law and Gwyneth Paltrow. She lent her voice to the animated feature *Shark Tale*, directed by the creators of *Shrek*, which also featured the voices of Will Smith, Robert De Niro and Jack Black. Jolie also starred in the Warner Bros. thriller *Taking Lives*, with Ethan Hawke. In 2003, she played the lead role in the action-adventure *Lara Croft Tomb Raider: The Cradle of Life*, the sequel to director Simon West's 2001 box-office smash *Lara Croft: Tomb Raider*, and portrayed a relief worker for the United Nations in the provocative drama *Beyond Borders*.

In 2001, she starred in *Original Sin*, opposite Antonio Banderas for Gia writer/director Michael Cristofer. The previous year, she was seen with co-stars Nicolas Cage and Robert Duvall as car thieves committing their final heist in the smash hit *Gone in Sixty Seconds*, for producer Jerry Bruckheimer. She was also in the romantic comedy *Life or Something Like It*. Jolie's portrayal of a mental patient in *Girl, Interrupted* garnered her an Academy Award®, her third Golden Globe Award, a Broadcast Film Critics Association Award, ShoWest's Supporting Actress of the Year Award and a Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Supporting Role. The film, based on the true story by Susanna Kaysen, was directed by James Mangold and co-starred Winona Ryder.

Prior to that, she played a rookie police officer opposite Denzel Washington's veteran detective in the thriller *The Bone Collector*, directed by Phillip Noyce. She also co-starred in Mike Newell's *Pushing Tin* with Billy Bob Thornton and John Cusack. *Playing by Heart* earned her the National Board of Review's award for Breakthrough Performance—Female; this character-driven drama, directed by Willard Carroll, featured an all-star ensemble cast, including Sean Connery, Gena Rowlands, Madeleine Stowe, Ellen Burstyn, Gillian Anderson and Dennis Quaid.

The HBO film *Gia* earned Jolie critical praise as well as a Golden Globe Award, a Screen Actors Guild Award and an Emmy nomination for her portrayal of supermodel Gia Carangi, who died of AIDS. Jolie also received an Emmy nomination for her role opposite Gary Sinise in director John Frankenheimer's *George Wallace*, a period epic for TNT about the controversial governor of Alabama. The film earned Jolie her first Golden Globe Award and a CableACE nomination for her portrayal of George Wallace's second wife, Cornelia.

Jolie also co-starred with David Duchovny and Timothy Hutton in director Andy Wilson's *Playing God*. Prior to that, she starred in Hallmark Hall of Fame's four-hour miniseries presentation *True Women*; directed by Karen Arthur, it was based on Janice Woods Windle's best-selling historical novel. Jolie also starred in Annette Haywood-Carter's much-acclaimed *Foxfire* and Iain Softley's *Hackers*.

A member of the famed MET Theatre Ensemble Workshop, Jolie trained at the Lee Strasberg Theatre Institute and has also studied with Jan Tarrant in New York and Silvana Gallardo in Los Angeles.

Jolie has also received wide recognition for her humanitarian work. She was the first recipient of the Citizen of the World Award from the United Nations Correspondents Association, as well as the Global Humanitarian Action Award in 2005. In February 2007, Jolie was accepted by the bipartisan think tank Council on Foreign Relations for a special five-year term designed to nurture the next generation of foreign-policy makers.

Jolie is also a Goodwill Ambassador for the United Nations High Commissioner for Refugees (UNHCR). She helped push through the Unaccompanied Alien Child Protection Act and founded the National Center for Refugee and Immigrant Children, an organization that provides free legal aid to asylum-seeking children.

Widely considered one of the finest actors of his generation, **LIEV SCHREIBER's** (Ted Winter) repertoire of resonant, humanistic and oftentimes gritty portrayals has garnered the actor the strongest praise in film, theatre and television.

His most recent choices only continue this path. Schreiber recently starred opposite Daniel Craig and Jamie Bell in *Defiance*, a World War II-era drama directed by Edward Zwick. The three actors star as Jewish brothers who escape from Nazi-occupied Poland to the forests of Belarus to join the resistance and endeavor to build a village in order to protect themselves and others in danger. Most recently Schreiber starred in *X-Men Origins: Wolverine* as Victor Creed, the beastly nemesis of Wolverine, a role revisited by Hugh Jackman. In this prequel to the hit *X-Men* trilogy, Jackman's Wolverine is keen on seeking revenge against Creed (who is secretly the mutant Sabretooth) for killing his love. With a screenplay by David Benioff, *Wolverine* was directed by Gavin Hood.

Schreiber also recently starred in *Taking Woodstock*, *Repo Men*, and *Every Day*.

The Painted Veil, also starring Edward Norton and Naomi Watts, was released in December 2006. Schreiber has also starred alongside Meryl Streep and Denzel Washington in The Manchurian Candidate, Julia Stiles in The Omen, Ben Affleck in The Sum of All Fears, and Hugh Jackman in Kate & Leopold, and starred in Mike Newell's Love in the Time of Cholera. Utilizing his theatre and Shakespearean background, Schreiber starred as Laertes in Hamlet, across from Ethan Hawke. Schreiber also starred in The Hurricane, the acclaimed biopic starring Denzel Washington, as well as opposite Diane Lane and Viggo Mortensen in A Walk on the Moon.

Schreiber is also an accomplished stage actor. His portrayal of Ricky Roma in the 2005 Broadway revival of David Mamet's "Glengarry Glen Ross" earned Schreiber a Tony Award. In the summer of 2006, Schreiber returned to the stage in the Public Theater's production of "Macbeth" opposite Jennifer Ehle, directed by Moises Kaufman. Shakespeare in the Park's "Macbeth" was staged at the Delacorte Theater in Central Park. In early 2007, Schreiber returned to Broadway to star in Eric Bogosian's "Talk Radio." This first Broadway staging of "Talk Radio" opened at the Longacre Theater in March of that year, and Schreiber was nominated for his second Tony for his portrayal of radio host Barry Champlain. Earlier this year, Schreiber was nominated for a third Tony Award, for his performance in "A View from the Bridge" on Broadway.

Schreiber has also made use of his deft technique working in television. Truly making a name for himself with his portrayal of Orson Welles in HBO's RKO 281, Schreiber again worked with the network for the emotional Lackawanna Blues. Schreiber's expressive voice is also showcased in his voiceover and narration work, taking center stage for prominent pieces on HBO and PBS. One of America's foremost narrators, Schreiber has lent his voice to sports documentaries such as Mantle, :03 Seconds to Gold, and A City on Fire: The Story of the '68 Detroit Tigers, as well as the PBS documentary series NOVA and Nature.

In 2005, Schreiber made his directorial debut with Everything is Illuminated, adapted from Jonathan Safran Foer's bestselling novel of the same name. Prior to publication of the novel, Schreiber read an excerpt in The New Yorker, secured the rights himself, wrote the screenplay and subsequently brought the project to Warner. The film, starring Elijah Wood, was recognized by the 2006 National Film Board as one of the top ten films of the year.

CHIWETEL EJIOFOR (William Peabody) continues to demonstrate his versatility as an actor with a wide range of projects. Last year he starred in "Endgame," Channel 4's moving drama set in South Africa, for which his performance earned him a Golden Globe nomination for Best Performance by an Actor in a Miniseries. He also starred in Roland Emmerich's action feature 2012 opposite John Cusack, Danny Glover, and Thandie Newton.

Born in Forrest Gate to Nigerian parents, Chiwetel attended Dulwich College in South-East London. By the age of 13, he was appearing in numerous school and National Youth Theatre productions, and subsequently attended the London Academy of Music and Dramatic Arts.

In 1996, Ejiofor caught the attention of Steven Spielberg, who cast him in the critically acclaimed *Amistad* alongside Morgan Freeman and Anthony Hopkins. He has since been seen on the big screen in numerous features, including Stephen Frears' 2002 thriller *Dirty Pretty Things*, for which his performance as Okwe won him Best Actor at the British Independent Film Awards, the Evening Standard Film Awards, and the San Diego Film Critics Society Awards. Ejiofor went on to star in Richard Curtis' *Love Actually* in 2003, Woody Allen's *Melinda and Melinda* in 2004, and *Slow Burn* the following year. 2007 saw Ejiofor in Ridley Scott's *American Gangster* opposite Don Cheadle and the same year he took the role of Dewey Hughes in *Talk to Me*, for which his performance won him an Independent Spirit Award for Best Supporting Actor. In 2008, Ejiofor starred in David Mamet's *Redbelt*. His other film credits include *Kinky Boots* (2005), in which he played the loveable drag queen Lola, the urban drama *Four Brothers* (2005) alongside Mark Wahlberg, Spike Lee's heist film *Inside Man* (2006) alongside Clive Owen, Jodie Foster and Denzel Washington, and the Oscar®-nominated *Children of Men* (2006).

Keen to stay true to his theatre training, Ejiofor has balanced his film and television commitments with a number of prestigious stage productions. In 2008 his performance in the title role of Michael Grandage's "Othello" at the Donmar Warehouse alongside Ewan McGregor was unanimously commended, and won him 'best actor' at the 2008 Olivier and Evening Standard Theatre Awards. He also received nominations in the South Bank Show Awards and the What's On Stage Theatregoers' Choice Awards in 2009. His other stage parts include Roger Michell's "Blue/Orange" in 2000 which received an Olivier Award for Best Play, and the same year Tim Supple's "Romeo and Juliet" in which Ejiofor took the title role.

Following his television debut in 1996 in "Deadly Voyage," Ejiofor has complimented his film and theatre work on the small screen in productions including "Murder in Mind," created by the award-winning writer Anthony Horowitz, "Trust" (2003), "Twelfth Night, or What you Will" (2003), and "The Canterbury Tales – The Knight's Tale" (2003). His television appearance in 2006's hard hitting emotional drama "Tsunami: The Aftermath" alongside Toni Collette, Sophie Okonedo and Tim Roth earned him a nomination for a Golden Globe Award as well as an NAACP Image award.

In addition to his acting career, Chiwetel has also written and directed the short film *Slapper*, which was screened at the 2008 Edinburgh Film Festival.

DANIEL OLBRYCHSKI (Orlov) is respected in his native Poland for his long association with Andrzej Wajda, having made 13 films with the Academy Award®-winning director, including *The Promised Land* and *Young Girls of Wilko* (both Oscar® nominees for Best Foreign Language Film) as well as *Ashes*, *The Birch Wood* (for which Olbrychski was honored with the Best Actor award at the Moscow International Film Festival), *Everything for Sale*, *Landscape after Battle*, *Pan Tadeusz: The Last Foray in Lithuania*, and *The Revenge*, among others. He also has collaborated several times with director Jerzy Hoffman, including on *The Deluge*, which won three awards at the Polish Film Festival, including Best Actor for Olbrychski, and was nominated for an Oscar®.

In his 186-film career, he has worked with such directors as Volker Schlöndorff (in *The Tin Drum*), Philip Kaufman (in *The Unbearable Lightness of Being*), Michael Anderson (in *The Jeweler's Shop*), Krzysztof Kieślowski (one of the films of *The Decalogue*), and Miklos Jancso, Claude Lelouch, Joseph Losey, Mauro Bolognioni, Margarete Von Trotta, and Nikita Michalkov.

Olbrychski is also a trained Shakespearean actor; he played Hamlet, Macbeth, Othello, and King Lear. In 1985, he was Rhett Butler in an adaptation of "Gone with the Wind" at the Marigny Theatre in Paris.

He has received the French Legion of Honor, Poland's Order of Polonia Restituta and Gloria Artis, and Russia's Pushkin Prize.

One of Hollywood's most respected actors Emmy Award-winner **ANDRE BRAUGHER** (Secretary of Defense) finds he is able to cross over from television to film to theatre with ease.

Perhaps best known for his riveting Emmy Award-winning portrayal of Detective Frank Pembleton on the NBC series "Homicide: Life on the Street" (1992-98), Braugher returns to television for a second season in the TNT series "Men of a Certain Age" alongside Ray Romano and Scott Bakula.

Most recently, Braugher co-starred in *Passengers* opposite Anne Hathaway; in the Frank Darabont film *The Mist*, based on the novel by Stephen King; and in *Fantastic Four: Rise of the Silver Surfer*. He was also seen starring in the sci-fi miniseries "The Andromeda Strain" alongside Benjamin Bratt and Eric McCormack for A&E.

In 2006, he won a second Emmy® Award for Outstanding Performance by a Lead Actor in a Miniseries for his starring role in miniseries "Thief," which aired on FX in April 2006.

In 2004, Braugher starred in the TNT original four-hour miniseries "Salem's Lot," based on the bestselling novel by Stephen King. Prior to that film, he starred in the Showtime Original Film "A Soldier's Girl."

In 2002, he starred in the critically acclaimed CBS series "Hack" opposite David Morse and in the Showtime Original Film "10,000 Black Men Named George" with Charles Dutton and Mario Van Peebles for director Robert Townsend. Braugher served as Executive Producer on this film and he received an NAACP Award nomination for his role as A. Philip Randolph.

In 2000-2001, Braugher starred in the critically acclaimed ABC drama series "Gideon's Crossing," which was created by Paul Attanasio also one of the creators of "Homicide: Life on the Street." Braugher received an Emmy Award nomination for Outstanding Lead Actor in a Drama Series for his role as Dr. Ben Gideon.

In 1999 Braugher made his directorial debut with one vignette of the Showtime trilogy “Love Songs,” in which he also starred, and he starred in the TNT telefilm “Passing Glory” (1999) for director Steve James (Hoop Dreams), garnering critical acclaim for his performance.

In addition to Braugher’s success on the small screen, audiences have seen him star in a variety of feature film roles. Most recently he co-starred in Poseidon (2006); in Duets (2000) opposite Gwyneth Paltrow for director Bruce Paltrow; in the independent feature A Better Way to Die (2000); and alongside Dennis Quaid in the critically praised film Frequency (2000). Before that he starred with Alec Baldwin in the independent film Thick As Thieves (1999), which premiered at the Sundance Film Festival and later aired on HBO; he was a part of an ensemble cast, which included Jeff Daniels, Gary Sinise, Joan Allen and Anna Paquin, in director Jim Stern’s All The Rage (1999); and starred in City of Angels (1998) with Nicolas Cage, Meg Ryan, and Dennis Franz.

Braugher’s other notable feature film credits include Primal Fear (1996) with Richard Gere, which marked his first collaboration with Frequency director Gregory Hoblit; Spike Lee’s Get on the Bus (1996); and Glory (1989), the Oscar®-winning story of America’s first unit of black soldiers during the Civil War.

On television, he was also honored with an Emmy Award nomination for Outstanding Supporting Actor in a Miniseries for his work in the Peabody Award-winning HBO production “The Tuskegee Airmen.” His other television credits include him reprising his Emmy® Award-winning role of Detective Frank Pembleton in the two-hour NBC Special “Homicide: The Movie” (2000); the title role in “The Court-Martial of Jackie Robinson” (1990), HBO’s “Somebody Has to Shoot the Picture” (1990) and NBC’s “Murder in Mississippi” (1990). He began his television career as the late Telly Savalas’ sidekick in television movies based on the original “Kojak” series.

A most versatile performer, Braugher has appeared on stage with the New York Shakespeare Festival in “Measure for Measure” and “Twelfth Night” and most recently, in the title role of “Henry V,” which earned him an Obie Award. At Joseph Papp’s Public Theater, Braugher preformed in “The Way of the World,” and Shakespeare’s “Richard II” and “Coriolanus.” He played Iago in the Folger Shakespeare Festival production of “Othello” and performed the title role in “Macbeth” for the Philadelphia Drama Guild.

Braugher, who was born and raised in Chicago, earned a B.A. from Stanford University and an M.F.A. from Juilliard.

ABOUT THE DIRECTOR

Born in the Australian outback town of Griffith, New South Wales, **PHILLIP NOYCE** (Director) moved to Sydney with his family at the age of twelve. As a teenager, he was introduced to underground films produced on shoestring budgets as well as mainstream American movies. He was eighteen when he made his first film, the 15-minute "Better to Reign in Hell," utilizing a unique financing scheme selling roles in the movie to his friends.

In 1973, Noyce was selected to attend the Australian National Film School in its inaugural year. Here, he made *Castor and Pollux* (1973), a 50-minute documentary, which won the award for Best Australian Short Film of 1974.

Noyce's first professional film was the 50-minute docu-drama *God Knows Why, But It Works* in 1975. This helped pave the way for his first feature, the road movie *Backroads* (1977), which starred Australian Aboriginal activist Gary Foley. In 1978, he directed and co-wrote *Newsfront* (1978), which won Best Film, Best Director and Best Original Screenplay at the Australian Film Awards, as well as proving a huge commercial hit in Australia. In addition to opening the London Film Festival, *Newsfront* was the first Australian film to screen at the New York Film Festival.

In 1982, *Heatwave*, co-written and directed by Noyce and starring Judy Davis, was chosen to screen at the Director's Fortnight at the Cannes Film Festival.

Noyce's other film credits include the box office hits *Patriot Games* (1992) and *Clear and Present Danger* (1994), political thrillers starring Harrison Ford, as well as the acclaimed films *Dead Calm* (1989) starring Nicole Kidman, Sam Neill and Billy Zane and *The Bone Collector* (1999) which starred Oscar® winners Denzel Washington and Angelina Jolie.

Returning to his native Australia after 12 years working within the Hollywood system, 2002 saw two Noyce films released worldwide at almost the same time: *The Quiet American* and *Rabbit-Proof Fence*.

The Quiet American starred Michael Caine in an Academy Award®-nominated Best Actor performance, while the film also appeared on over 20 top ten lists for 2002, including the National Board of Review and the American Film Institute.

Rabbit-Proof Fence was based on the true story of three Aboriginal girls abducted from their families by Australian authorities in 1931 as part of an official government policy. The film won Best Picture at the Australian Film Awards, and, together with *The Quiet American*, garnered Noyce numerous best director awards, including National Board of Review in the US and UK's London Film Critics Circle.

In 2006 and 2007 Focus Features/Universal released Noyce's South African set thriller *Catch A Fire*, starring Tim Robbins and Derek Luke. The film was named one of the top Independent Films of 2006 by the National Board of Review in the US.

Noyce's television credits include the Australian miniseries "The Dismissal" (1983) as well as "Cowra Breakout" (1984), which he also co-wrote, and both produced by fellow director, George Miller. Noyce also directed the pilots for Fox's "Tru Calling" (2003) and Showtime's "Brotherhood" (2006) TV series. In 2010, FX will premiere the series "Lights Out," on which Noyce is an Executive Producer.