Contagion
Production Notes

Release Date: September 9, 2011
Studio: Warner Bros. Pictures
Director: Steven Soderbergh
Screenwriter: Scott Z. Burns
Starring: Marion Cotillard, Matt Damon, Laurence Fishburne, Jude Law, Gwyneth Paltrow, Kate Winslet, Bryan Cranston, Sanaa Lathan, Jennifer Ehle
Genre: Thriller
MPAA Rating: PG-13 (for disturbing content and some language)
Official Website: Contagionmovie.com

Studio Synopsis: An international traveler reaches into the snack bowl at an airport bar before passing her credit card to a waiter. A business meeting begins with a round of handshakes. A man coughs on a crowded bus... One contact. One instant. And a lethal virus is transmitted. A global pandemic explodes.
Synopsis

An international traveler reaches into the snack bowl at an airport bar before passing her credit card to a waiter. A business meeting begins with a round of handshakes. A man coughs on a crowded bus...

One contact. One instant. And a lethal virus is transmitted.

When Beth Emhoff (Gwyneth Paltrow) returns to Minneapolis from business in Hong Kong, what she thought was jet lag takes a virulent turn. Two days later, she's dead in the ER and the doctors tell her shocked and grieving husband (Matt Damon) they have no idea why.

Soon, others exhibit the same mysterious symptoms: hacking coughs and fever, followed by seizure, brain hemorrhage...and ultimately, death. In Minneapolis, Chicago, London, Paris, Tokyo and Hong Kong, the numbers quickly multiply: one case becomes four, then sixteen, then hundreds, thousands, as the contagion sweeps across all borders, fueled by the countless human interactions that make up the course of an average day.

A global pandemic explodes.

At the U.S. Centers for Disease Control and Prevention, researchers mobilize to break the code of a unique biological pathogen as it continues to mutate. Deputy Director Cheever (Laurence Fishburne) tries to allay the growing panic despite his own personal concerns, and must send a brave young doctor (Kate Winslet) into harm's way. At the same time, amid a rising tide of suspicion over a potential vaccine—and who gets it first—Dr. Leonora Orantes (Marion Cotillard) of the World Health Organization works through the network of connections that could lead back to the source of what they're dealing with.

As the death toll escalates and people struggle to protect themselves and their loved ones in a society breaking down, one activist blogger (Jude Law) claims the public isn't getting the truth about what's really going on, and sets off an epidemic of paranoia and fear as infectious as the virus itself.

Academy Award® winner Steven Soderbergh ("Traffic") directs the global thriller "Contagion," bringing together a stellar international ensemble cast led by Academy Award® winner Marion Cotillard ("La Vie en Rose," "Inception"); Academy Award® winner Matt Damon ("Good Will Hunting," the "Bourne" films); Academy Award® nominee Laurence Fishburne ("What's Love Got to Do With It," "The Matrix"); Academy Award® nominee Jude Law ("Cold Mountain," "Sherlock Holmes"); Academy Award® winner Gwyneth Paltrow ("Shakespeare in Love," "Iron Man"); and Academy Award® winner Kate Winslet ("The Reader," "Titanic").

Directed by Steven Soderbergh from an original screenplay by Scott Z. Burns ("The Bourne Ultimatum," "The Informant"), the film also stars Bryan Cranston (AMC's "Breaking Bad"), Jennifer Ehle ("The King's Speech") and Sanaa Lathan ("Alien Vs. Predator"). It is produced by Michael Shamberg, Stacey Sher and Gregory Jacobs, with Jeff Skoll, Michael Polaire, Jonathan King and Ricky Strauss serving as executive producers. The creative filmmaking team includes
production designer Howard Cummings, Oscar®-winning editor Stephen Mirrione, costume designer Louise Frogley and composer Cliff Martinez.


Concurrently with its nationwide theatrical distribution, the film will be released in select IMAX® theatres worldwide.

"Contagion" is rated PG-13 for disturbing content and some language.
The Production

Don't talk to anyone. Don't touch anyone.
Stay away from other people.

"I think it's always compelling to watch people struggling with a real-world problem, especially one with a ticking clock, where the stakes couldn't be any higher," states director Seven Soderbergh, whose new film, "Contagion," raises questions about what might happen—on a personal, national and global level—if an unknown and quickly replicating deadly disease was able to spread unchecked. How would it start? How would it move? And how would we deal with it?

The inspiration for "Contagion" was sparked by a conversation, he believes, "anyone can relate to." While working together on their previous project, "The Informant!," Soderbergh and screenwriter Scott Z. Burns did a fair amount of traveling. Burns recalls, "Steven and I spent a lot of time on planes, and we talked about how often it seems people get sick when they travel. So the idea began as an exploration of the vulnerability of human beings in public places. I think all of us, when we come down with something, tend to think back over the past few days and who we spoke to, sat next to, or touched. It's human nature."

Sharing airspace with a contagious passenger or handling objects that harbor bacteria and then unconsciously rubbing our eyes can result in an annoying cold, but, the two began to speculate, what if these common, innocent interactions were circulating something much worse? And what if it rapidly expanded to worldwide proportions?

People could be dead before they knew what hit them.

Even more insidious, in the hours between contact and the onset of symptoms, it would be impossible to tell who had it...or who would get it next.

Matt Damon, who stars as one of the film's central characters, marks his latest of multiple creative collaborations with Soderbergh on "Contagion" and says, "Steven's movies don't leave any fat on the bone. They're lean and fast. For a subject like this, that pace mirrors the progression of the infection itself and how things spiral very quickly out of control, so you want that sense of acceleration. He knows exactly how to keep multiple threads alive and cut back to each one at the right time. The story really moves."

"It's not often you get the opportunity to make a movie that touches on themes that resonate with everyone, and can also be an entertaining thriller," says Soderbergh. "When Scott and I talked about doing a serious film about a pandemic, I thought that because of what's been happening in the world, plus all the advances in medicine and technology, we had to approach it in an ultra-realistic manner." He admits, "Having been through the research now, I will never again think the same way about how we interact with one another. You cannot immerse yourself in this world and not be forever altered by your awareness of it."
That awareness, one of the film's themes, is amplified as the virus spreads.

What makes "Contagion" so frightening on both an intellectual and a visceral level is that, while fictional, it is grounded in real science and real possibilities—and seen through the drama of individual lives and relationships that could soon be lost or forever changed. "It's important that these characters feel like real people and not just medical experts or professionals in their field," says Kate Winslet, who stars as a doctor working in one of the disease's first identified hot-spots. "You're accessing the world of this epidemic through human channels."

Amid recent warnings of antibiotic-resistant superbugs and the ever-present concern over potential weaponization of biological agents, "we didn't have to make anything up that wasn't true, in a sense, to make it a more terrifying ride," says Gregory Jacobs, Soderbergh's longtime producing partner. "I love a good zombie movie, but we know that's not real. The impact here comes from dealing with a horror set in our own backyards that manifests, at first, like the common cold. People look normal, they're functional, so they move around and spread it without being aware. No one realizes there's cause for concern until they're critical. And by then it's too late."

Producers Michael Shamberg and Stacey Sher were equally intrigued by how the story taps into our most primal fears and survival instincts. "It shows not only how a virus could infiltrate the population in staggering numbers but how that could affect day-to-day life, when the familiar suddenly becomes unfamiliar and you're afraid to go back into your own house or see your friends," Shamberg observes.

Experts assign a tipping point to such scenarios: measured in days, it's the point at which society begins to break down. Stores run out of food; banks, schools and gas stations close; borders are locked down. And though a crisis can inspire touching acts of compassion, the reality is more often panic, paranoia, and a lawlessness that quickly becomes a threat in itself.

"I think it's going to be shocking and dramatic and a little upsetting," says Jude Law of the film's potential effect on audiences. "Also relevant in ways you don't necessarily think about every day. Not touching door handles, and coughing into your hand as opposed to your elbow....suddenly all these little things start fizzing at the forefront of your consciousness."

Says Sher, "Steven always asks 'What's real here, what would actually happen and what would they be saying?,' because what's real is often more chilling and smarter than anything you can make up." With that in mind, the filmmakers drew upon information they received from the Centers for Disease Control and Prevention (CDC) and other infectious disease experts who served as technical advisors on the project—and which ultimately led her to conclude, "I think the question raised by 'Contagion' is not whether or not this could happen. It's more a case of when."

Burns agrees, citing, "The 1918 Spanish Flu wiped out 50 million people, one-fifth of the world's population at the time and more than the total killed in World War I. Diseases spread exponentially. It just takes 30 steps to jump from one to one billion. Factoring in the incubation period, we could reach that number in 120 days."
Burns also learned that a new virus is discovered nearly every week. "That's 52 fresh bullets loaded into a gun and aimed at the human race every year," he says.

"Everything that happens in this movie could happen, or is already happening, which is the truly scary part," adds Ricky Strauss, an executive producer on the film and president of Participant Media, the company created by Jeff Skoll to back movies that illuminate important social issues. After working with Soderbergh and Burns on "The Informant!," Participant came aboard to support the development of "Contagion" and put at the filmmakers' disposal their relationships with scientists at the Skoll Global Threats Fund, who are working on pandemic research.

But science and statistics tell only part of the story. Striving to paint a picture he calls "epic in scale and ambition but also intimate," Soderbergh tracks the pandemic's progress from several deeply personal points of view, along lines that run concurrently and influence one another but don't necessarily intersect. In this way, "Contagion" reveals not only acts of bravery and sacrifice from average people and the professionals committed to protecting them, but the sometimes flawed and emotionally driven choices that make them who they are. In the process, he notes, "Each character confronts some aspect of his life that would have remained unexpressed or unchallenged if this disease hadn't shown up."

At the heart of the story is Damon's character, Mitch Emhoff, a family man who sees a homecoming turn into a nightmare when his wife Beth, played by Gwyneth Paltrow, returns from a business trip and becomes the first known fatality of a mystery illness—so suddenly that he has no time to say goodbye.

When Beth's autopsy stuns the local pathologist, he alerts the CDC. There, the hunt begins for answers, as researchers compare her symptoms with other recent deaths, analyze samples, and try to determine the extent of the threat even as it continues to evolve. Meanwhile, CDC Deputy Director Dr. Ellis Cheever, portrayed by Laurence Fishburne, weighs the consequences of full disclosure against a wait-and-see approach that might save more lives in the long run.

Under Cheever's direction, Dr. Erin Mears, played by Kate Winslet, eagerly accepts her first prestigious assignment as a CDC Epidemic Intelligence Service (EIS) officer, alongside first responders in the field. But the parameters of the job—and its risks—prove far beyond what either of them expected. Simultaneously, at the World Health Organization (WHO) in Geneva, clusters of new cases light up sectors on a world map as epidemiologist Leonora Orantes, played by Marion Cotillard, works urgently to reconstruct the final days of Beth's itinerary and connect the seemingly random dots that lead back to ground zero. And patient zero.

As the virus rapidly advances—invisible, relentless and indiscriminate—a different kind of contagion appears, introduced by outsider journalist Alan Krumwiede, played by Jude Law as a man convinced the government is withholding the truth and maybe even a possible cure. Although many of the issues Krumwiede raises are valid, his methods fan the grassfire of alarm and, says Jacobs, "contribute to the film's atmosphere of shifting tones and levels, at once a drama, a mystery and a thriller."
"Part of the story is the way in which information spreads along similar pathways to that of a virus: who gets it and how it moves forward, how it's altered as it moves from one host to another or one organization to the next. And Krumwiede is the face of that idea," says Soderbergh. "That was our focus throughout the movie, treating information like a baton that gets passed from one scene to the next. There are so many interesting tributaries. In this situation, it's a lethal problem because misinformation can kill."

**THE FIRST PATIENT IS IDENTIFIED**

**MITCH EMHOFF:**

_We need an ambulance. My wife..._

"Steven sent me the script with a note that said, 'Read this and then go wash your hands,'" says Matt Damon, with a laugh. "After seeing this movie in a theater filled with strangers, I'm sure that thought will definitely cross peoples' minds."

The actor describes his character, Mitch Emhoff, as "an everyman, one of the human faces of the epidemic. In very short order he loses his wife and stepson to this supervirus, leaving him with only one surviving family member, his 15-year-old daughter, Jory. For him, it then becomes all about keeping her safe."

Soderbergh explains, "Mitch isn't from the medical or scientific world and so doesn't know what's happening, and in that respect he represents most of us. The challenge was to keep his situation dynamic so that he isn't simply being acted upon, and Matt was a great collaborator. He understood what we were trying to accomplish in each moment. You never catch him acting. There's no vanity, no self-consciousness in his performance; it's as if the cameras aren't there."

"Mitch is the audience's proxy and their way into the story," says Sher. "Watching him do things that, days earlier, he didn't think possible, makes you wonder what you would do to protect your family and survive, and if you could do it with the same degree of grace and courage."

The movie's themes of fear and unpredictability hit home in the relationship between Emhoff and his daughter, played by Anna Jacoby-Heron in her feature film debut. Damon says, "It was very easy for me to relate, being a dad myself. Even though they're going through this extraordinary experience, they're still dealing with typical issues of parents and teenagers. She wants to see her boyfriend, and Mitch keeps trying to impress upon her the severity of the situation and why even the slightest contact with him, if he's infected, could kill her. It leads to some highly charged moments."

Mitch is also left to deal with emerging truths about his wife.

Gwyneth Paltrow stars in the role that reunites her onscreen with Damon for the first time since "The Talented Mr. Ripley." She says, "Beth Emhoff is a working mom who audiences meet as she's wrapping up a business trip to Hong Kong and on her way home. She's already sick, but it doesn't seem serious enough yet to worry her."

Though Beth succumbs early, she remains a vital thread running through the movie as research
teams at home and abroad work to pinpoint her part in the epidemic. Says Soderbergh, "Beth's story is revealed gradually. She's the center of the detective aspect of the movie, the mystery of how it all started, and audiences learn more about her character as the action progresses."

Ultimately, a series of snapshots Beth takes while visiting Asia helps to retrace her steps and uncover the source of her infection. Soderbergh suggested that Paltrow take those photos herself, while on location. A first-time visitor to the city, she says, "I was just another tourist in Hong Kong, taking pictures. At the same time, I did feel a little pressure. When Steven Soderbergh gives you a photo assignment, you had better come back with something decent."

Paltrow acknowledges her character could be considered lucky, in a way, to be among the burgeoning plague's first casualties, because it's the survivors who face the thorniest challenges: "You start to wonder what you would do in that scenario, and where you'd go for clean water and food. You ask yourself how prepared you would be for a crisis of this scale. We rely so heavily on the infrastructure of society, I think the answer is that we'd all be in quite a lot of trouble."

**THE RESPONSE**

**CHEEVER:**

*So we have a virus, no treatment protocol and no vaccine.*

Representing a cornerstone of that infrastructure is CDC Deputy Director Ellis Cheever, leading the effort to protect, inform and set public policy in the U.S. amid the fast-moving crisis. Cast as Cheever, Laurence Fishburne says, "He's a smart, competent guy, the voice of reason. He's the one people look to for reassurance that everything is under control, that we have the best people working on the problem and it's going to be fine."

"Laurence is immensely credible as an authority figure, so commanding," Soderbergh declares.

Cheever works closely with his boss, Lyle Haggerty, but though they're both physicians and friends, and united toward a common goal, they don't always see eye-to-eye. Haggerty's military background affects the concerns uppermost on his mind, bringing another nuance to the situation. Bryan Cranston, starring as Haggerty, says, "There are highly sensitive issues here, with global implications. You have to be very careful with the dissemination of information and its ripple effect toward countries around the world. Everything has to be very specific and triple-checked."

Under their aegis, researchers work around the clock to isolate, analyze and try to produce a vaccine for the deadly pathogen that's always a few steps ahead. Chief among them, in both drive and expertise, is the maverick Dr. Ally Hextall, portrayed by Jennifer Ehle, who describes the facility's high-security labs as "the place to go when you have no idea how a virus is transmitted from one person to another, you have no idea where it comes from, how it travels, how it grows, or how to stop it."

While Hextall and her team race to find the answers to these questions, Cheever addresses the media from the eye of this hurricane. Under pressure from all quarters and with no solid news to
impair, he must constantly decide what to say versus strategically holding back details that could do more harm than good.

Cheever has been following protocol for years, never revealing confidential intel outside the bounds of his office. But when he becomes privy to information that could mean life or death for the woman he loves, Aubrey, he faces a deeply personal and potentially damning choice: does he tell her—and her, alone—what he knows before it's public knowledge? Aubrey, portrayed by Sanaa Lathan, is the world to him. Surely he can trust her not to tell anyone else. But, screenwriter Burns concedes, "In the same way a virus cannot be contained, it's very hard to keep a secret."

"This dilemma really is the measure of his character," says Fishburne. "In his official capacity, he has a responsibility to protect the public and he takes that very seriously. But as a man, he has an obligation to his family. So he's conflicted and has to make a tough choice."

"We made that Cheever's Achilles' heel because it's everyone's Achilles' heel," states Soderbergh. "In the same situation, would I tell my daughter?"

Cheever is further torn about having handpicked Dr. Erin Mears as the Epidemic Intelligence Service officer to lead the charge among first responders in the field. By granting her the assignment she earnestly wanted and deserved, he may have unwittingly sealed her fate.

Cast as Mears, Kate Winslet feels it would not have deterred the novice officer one iota had she known the true risk at the outset. Researching the role, Winslet spent time at the CDC and met with past and present EIS officers who offered her a real sense of not only the job but also the kind of person who fills it. "I was told by some that they feel most alive when they're on a mission," she relates. "You have to be incredibly determined to do this work. It means sacrificing a lot of sleep, a social life, and your own safety, but it's an honor to be chosen. It's what they all train for and want to do. These are people who can be sent into war zones where there's been an outbreak of a new virus. Fear is not an option. If they feel it, they learn to push it aside."

"Mears serves as another gateway for the audience," says Soderbergh. "It's part of her job to explain the macro and micro of the situation simply and accurately, right down to the ways in which social distancing can prevent the infection spreading. But she's confronting people in panic mode who are not always rational."

Most importantly, "She brings it down to the layman's level so we understand the impact without being bogged down by the science," Winslet adds.

Starring as Mears' counterpart in Geneva is Marion Cotillard as Dr. Leonora Orantes. As clusters of illness appear in London, Hong Kong, Tokyo and other cities around the world, simultaneously with cases in the U.S., Orantes begins to trace the sequence of transmission. "While everything else in the movie is hurtling forward, Orantes is effectively working backwards in time to unravel the mystery of where this thing came from, which is the key to figuring out where it might strike next," says Shamberg.
Says Cotillard, "She starts with Beth Emhoff. Beth was the first person known to have died from the virus so Dr. Orantes tracks her itinerary. Fortunately for her, we now have video cameras everywhere so the first thing she does is study the footage from the cameras in the hotel, the elevator and the casino." But even that can only take her so far. "You can discover a point of contact between two people, and you know both of them became ill, but it could have gone either way—the question is, which one of them infected the other?"

"Meanwhile," she adds, "Time is the enemy. As quickly as Orantes and the others work, the virus is moving even faster. People are dying and desperation is growing. When there is no more water and you need to drink, you will fight for water."

Additionally, Orantes must always be aware of how events and investigations, and their potential consequences, might play out diplomatically on the world stage. "She gets dropped into situations and has to deal with cultural as well as scientific issues that are sometimes at odds," says Soderbergh.

Perhaps because of that, he further explains, "Orantes is a somewhat locked-in character, very professional but also remote and dispassionate. But something happens to her in the course of the story that causes a significant emotional shift... something that would not have happened if not for her pursuing the origins of this virus."

Joining the principal cast in Orantes' sphere of the investigation are veteran German actor Armin Rohde as Orantes' supervisor Damian Leopold; and Chin Han ("The Dark Knight") as Sun Feng, her official liaison to Hong Kong and Macau. John Hawkes ("Winter’s Bone") also appears as Roger, a maintenance worker at the CDC who is concerned about the health of his young son.

**THE EPIDEMIC OF FEAR**

**KRUMWIEDE:**
First there were two people, then four, then 16. In three months it's a billion. That's where we're headed. The truth is being kept from the world.

While the international medical community searches for a cure, confrontational freelance journalist Alan Krumwiede pursues an agenda of his own. Combining a genuine reporter's instinct with a pathological distrust of all things official and a flair for the dramatic, he commits his popular blog to exposing the truth about the growing epidemic...as he sees it.

"His demand for the truth could be seen as heroic," says Jude Law, starring as the man who claims—among other things—that there are more deaths than are being reported, and possibly an alternative cure being suppressed. "He believes people have a right to know and that information should be shared, especially when it's something on this scale, and he was the first to break the story of a man dying on a Tokyo bus, who turned out to be one of the virus' first victims. He has the courage of his convictions but his pride and ego often get in the way. He casts too broad a net for his stories and doesn't always care about the repercussions of what he puts out there."

"Krumwiede is not always wrong," Soderbergh points out.
But neither is he always right. And what he broadcasts takes on a life of its own as people desperate for answers turn to his blog. As the disease continues to proliferate, so does his subscriber base, from modest beginnings to 2 million, then 12 million people. "There are always conspiracy theories that percolate around significant events," says Burns. "And just as a virus begins with one person and spreads, Krumwiede becomes the 'index patient' for what becomes a parallel epidemic of fear and panic."

In developing the complex and undeniably charismatic character, Soderbergh recounts, "Jude and I talked about bloggers who take an anti-government, conspiracy-theory approach—what they sound like, what they look like, and how they behave. We definitely wanted him to have a messianic streak."

"What's interesting is that you're not really sure about him," says Jacobs. "Is the government really hiding something and does the herbal remedy he's talking about really work? I think we all suspect at one time or another that we're not getting the whole truth, and in that sense Krumwiede represents the audience's point of view."

"But," Law confirms, "ultimately, he crosses the line."

Representing one of Krumwiede's prime targets is Elliott Gould, re-teaming with Soderbergh and his three-time "Ocean's" co-star Matt Damon, as Dr. Ian Sussman, a San Francisco-based medical researcher working independently on a possible vaccine—against CDC orders. Monique Gabriela Curnen ("The Dark Knight") also appears as a newspaper editor, Lorraine Vasquez, who dismisses Krumwiede's bid for an exclusive just before the contagion breaks.

**THE GLOBAL STAGE**

ORANTES:
Look at this. It's transmission.
We just need to know which direction.

Production on "Contagion" began with principal photography in Hong Kong in September 2010 and continued in Chicago, Atlanta and San Francisco, with stops in London and Geneva. Production designer Howard Cummings, working with Soderbergh for the third time, used Skype to communicate with his teams across the globe. Additionally, he says, "We created a huge research website that anyone on the movie could access if they needed to know what kind of uniforms the police wear in Kowloon or what an N100 mask is."

Renowned for his streamlined process, Soderbergh once again functioned simultaneously as director and cinematographer on "Contagion," using the latest version RED digital camera that utilizes available light. "He also cuts every night so you can see what you've just worked on," adds Sher. "As much as Hong Kong is known for guerilla filmmaking, the crew joked that Steven out-guerilla'd the guerilla filmmakers."

One of the film's key scenes takes place in a Macau casino, but, since filming around the gaming
tables is prohibited, the production re-created the room at the landmark Jumbo Floating Restaurant in Hong Kong's Aberdeen Harbor. "When Steven walked into the room, I thought, 'Oh no,' because I could tell he loved it and I could see my future held multiple trips with my crew carting everything over to the restaurant on sampans," Cummings laughs. That proved to be the case, but, luckily, the designer discovered that the local crews were accustomed to using sampans like trucks.

Additional practical locations included the Hong Kong International Airport; the Intercontinental Hotel; the Princess Margaret Hospital; and a scene shot aboard the Star Ferry, crossing from Kowloon to Hong Kong Island.

The production then used Chicago and its environs to double for both Minneapolis, where the Emhoffs live, and Atlanta. Throughout, snow was an essential element. Whether real or recreated with effects, it lent a persistent coldness to Mitch Emhoff's world as well as what Cummings describes as "a hypersensitive kind of glare."

Filming took place at Elgin's Sherman Hospital; O'Hare and Midway Airports; Central Elementary School in Wilmette, where Matt Damon later offered an interview and photo-op for the 3rd and 4th Grade students' newspaper; and Chicago's Henry Ford Bridge, shot at night in a genuine freezing downpour that set the stage for a volatile border confrontation.

The largest and most ambitious set was Chicago's National Guard General Jones Armory, transformed into an infirmary, and, in Waukegan, a portion of the Amstutz Expressway was closed for a day to stand in for Chicago's Dan Ryan Expressway, in a scene that dramatically featured a convoy of military trucks escorted by two Black Hawk helicopters, all on loan from the Illinois National Guard.

The Guard's contribution included Humvees, FMTV Troop Carriers, jeeps and two UH 60 Black Hawk Helicopters, as well as upward of 100 uniformed personnel from California, Illinois and Georgia. "The Department of Defense gave us approval to include National Guard soldiers and equipment in the film," says Jacobs. "We also had access to many of their vehicles. Vince Ogilvie [Deputy Director, Entertainment Media, OASD-PA] was on the set with us. He was a terrific technical advisor and helped us keep it looking realistic, which was very important to us."

In Krumwiede's home base of San Francisco, Cummings depicted the utter collapse of services, months into the siege, by littering North Beach and Potrero Hill neighborhoods with piles of trash and laundry—as if tossed from windows by people trying to get rid of anything contaminated. Also seen on screen were the San Francisco Chronicle and television station KPIX, Golden Gate Park, and the University of San Francisco at Mission Creek, where Krumwiede confronts Dr. Sussman.

The designer's biggest challenge was recreating the BSL-4 (Biosafety Lab, Level 4) for scenes in which Jennifer Ehle and Demetri Martin, as doctors Ally Hextall and David Eisenberg, experiment with dangerous biohazards. BLS-4 rooms are pressurized so that no air escapes, with steel doors, inflatable gaskets and an air-lock exit with disinfectant shower sprays. "It was a tough job for Howard to authentically reproduce these labs and their equipment," Soderbergh
attests. "Plus, there are pressurized oxygen hazmat suits fed by tubing that needed to be hooked up properly so they appear to really work. He had to design an enormous grid of pipes over the entire set."

Costume designer Louise Frogley, another regular on Soderbergh's creative team, had the suits custom-made for Ehle and Martin to BLS-4 specs, designed to encapsulate the wearer in an impenetrable bubble of air.

Says Ehle, "If people want to move from one area to another in the lab they have to unhook the air hose and then they have about two minutes to connect to the next one so they can continue breathing because the suit is continuously expelling air to create a barrier between them and potential toxins in the room. The tiniest rip could be fatal."

**THE REAL SCIENCE**

Before Burns began work on the screenplay for "Contagion," he met with world-class experts in the field of infectious diseases and committed himself to months of research to ensure the veracity of the story he and Soderbergh wanted to tell. "These people," he marvels, "get excited at the point most of us would be terrified."

Among those who contributed their time and expertise were W. Ian Lipkin, MD, director of the Center for Infection and Immunity at Columbia University and a professor of epidemiology, neurology and pathology; Larry Brilliant, MD, MPH, board-certified in preventive medicine and president of the Skoll Global Threats Fund; CDC-trained epidemiologist Mark Smolinski, MD, MPH, also of Skoll Global Threats; Nathan Wolfe, MA, DSc, director of The Global Viral Forecasting Initiative and a member of the team that discovered the Hantavirus; and science writer Laurie Garrett, Senior Fellow for Global Health at the Council on Foreign Relations and author of *The Coming Plague*.

Not only did they share their own knowledge as technical advisors, they opened doors for the filmmakers and cast to sources of additional research that would inform their work both in front of and behind the camera. Lipkin was also a regular presence on the set. Says Shamberg, "When you invite audiences into a high-level lab in a film like this, you want the equipment to look right, you want the procedures and the language to be credible and the actors to be fully in control of that environment."

Based on the film's proposed storyline, Lipkin designed the pathogen that runs rampant in "Contagion," a fictional virus he deems "biologically possible," with a reality-based scientific lineage akin to the existing Coronavirus, but with a more aggressive impact. He even created a 3D model of it for the film.

"Over the past 10 to 20 years, the frequency with which we are seeing reports of emerging infectious diseases has increased dramatically," he says. "There are a number of factors which have contributed to this, including the movement of people into areas where they're coming into contact with animals they didn't previously see and changes in climate that can redistribute biting insects and change their range, giving them the capacity to bring viruses into areas that are more
temperate. In addition to people, we also have the movement of products all over the world. So it's a combination of things."

The knowledge gained while working on "Contagion" leads Soderbergh to now say, "I came away both more worried and more secure. More worried in the sense that everyone we talked to felt there will be a virus at some point that tips over, but more secure in seeing the intelligence and skill level of the people who are the first line of defense if that happens. Although we were never conscious of making them heroic, they are. When something erupts they get on a plane and fly right into the belly of it.

"When we started working on this project, our understanding of the work they do was superficial," the director continues. "We understood there was science involved but I don't think any of us expected the complexity of the political, practical and human issues they face every time they're combating an infectious disease. To be in their crisis room and see the degree to which they are tracking every tiny, potentially suspicious thing in remote villages around the world...it's incredible. I hope the next time people hear something from the CDC or the WHO they realize that there are literally thousands of dedicated, passionate people behind those soundbites, working tirelessly to keep us safe."

"One thing I've learned is that our relationship with viruses is not going away; it's part of life on this planet," says Burns. "Science, medicine and communication have improved, but with that has come a greater amount of risk because of how quickly we travel from continent to continent. That's what Steven and I wanted to capture with this film—how connected we are. There are infrastructures in place to help us, but in the end a lot depends upon our protecting each other."

"It's also a reminder of how tenuous our civility is," notes Matt Damon. "I heard a report recently about the big influenza disaster of a hundred years ago and how they estimated the population then was a week away from what they called the end of the world, not because of the deaths but because that's how long they gave it before social structures broke down. And this movie skates along that same timeline."

During production, almost none among the cast and crew were immune to the anxiety "Contagion" stirred up about their everyday interactions, and it undeniably altered their behavior in subtle ways. It also resulted in a lot of humor as fist bumps—then elbow bumps—became the new standard greeting. But underneath it all was a surprising new degree of awareness.

"I'm much more conscious of everything I touch and what people around me touch. I'm not turning into a germaphobe, but you really begin to see things differently," Soderbergh says. "This film could do for elevator buttons and doorknobs what 'Jaws' did for going to the beach."
The Cast

**MARION COTILLARD** (Dr. Leonora Orantes) won a Best Actress Academy Award® for her performance in the 2007 film "La Vie en Rose," making her the first actress to earn an Oscar® for a performance in the French language. For her captivating portrayal of legendary French chanteuse Edith Piaf in that film, Cotillard also won a BAFTA Award, a Golden Globe and a César Award, and received Screen Actors Guild (SAG) Award® and Critics' Choice Award nominations. In addition, she was named Best Actress by critics' organizations worldwide, including the Los Angeles Film Critics Association and the London Film Critics Circle.

Earlier this year, Cotillard appeared in Woody Allen's "Midnight in Paris," starring opposite Rachel McAdams and Owen Wilson in a romantic comedy that explores the illusion people have that a life different from their own is better. Prior to that, she was seen in Christopher Nolan's hit "Inception," opposite Leonardo DiCaprio, and "Little White Lies," written and directed by Guillaume Canet, released in France.

Currently, Cotillard is in production on Nolan's action drama "The Dark Knight Rises," starring opposite Christian Bale.

Her other credits include the successful French "Taxi" film series, written by Luc Besson; Yann Samuell's "Love Me If You Dare"; and Tim Burton's "Big Fish." She garnered her first César Award, for Best Supporting Actress, for her performance in Jean-Pierre Jeunet's "A Very Long Engagement." She went on to star in Ridley Scott's "A Good Year"; Michael Mann's "Public Enemies"; and Rob Marshall's "Nine," the screen adaptation of the hit musical. Her performance in the last brought her Golden Globe and Critics' Choice Award nominations, and she also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance.

In 2010, Cotillard was named a Knight of the Order of Arts and Letters, for her contribution to the enrichment of French culture. Born in Paris, she studied drama at Conservatoire d'Art Dramatique in Orléans.

**MATT DAMON** (Mitch Emhoff) has been honored for his work on both sides of the camera, most recently earning Academy Award® and Screen Actors Guild (SAG) Award® nominations, for Best Supporting Actor, for his portrayal of South African rugby hero Francois Pienaar in Clint Eastwood's true-life drama "Invictus." In addition, he garnered dual Golden Globe Award nominations in 2010: for Best Supporting Actor for "Invictus"; and for Best Actor for his performance in Steven Soderbergh's "The Informant!" Earlier in his career, Damon won an Academy Award® for Best Screenplay and received an Oscar® nomination for Best Actor, both for his breakthrough feature "Good Will Hunting."

Upcoming in 2011, Damon stars in Kenneth Lonergan's drama "Margaret," opening on September 30, and Cameron Crowe's true-life comedy/drama "We Bought a Zoo," opposite Scarlett Johansson. He also lends his voice to the animated feature "Happy Feet Two," directed by George Miller.
Earlier this year, Damon starred in George Nolfi's thriller "The Adjustment Bureau." In 2010, he starred in the Coen brothers' Oscar®-nominated remake of the classic Western "True Grit," Clint Eastwood's drama "Hereafter," and the action thriller "Green Zone" for director Paul Greengrass.

He had previously starred under Greengrass's direction in "The Bourne Supremacy" and "The Bourne Ultimatum." Damon originated the title role of Jason Bourne in Doug Liman's 2002 action blockbuster "The Bourne Identity."

His other recent film credits include Martin Scorsese's Oscar®-winning Best Picture "The Departed," with Leonardo DiCaprio, Jack Nicholson and Mark Wahlberg; Robert De Niro's dramatic thriller "The Good Shepherd," with De Niro and Angelina Jolie; and Stephen Gaghan's geopolitical thriller "Syriana," with George Clooney. Damon also teamed with Clooney and Brad Pitt as part of the all-star casts of Soderbergh's heist comedy hit "Ocean's Eleven," and its sequels, "Ocean's Twelve" and "Ocean's Thirteen."

For the small screen, Damon both executive produced and appeared in the History Channel project "The People Speak," based on a book co-written by historian Howard Zinn and featuring dramatic readings and performances from some of the most famous names in the entertainment industry.


Together with his lifelong friend Ben Affleck, Damon co-wrote the acclaimed 1997 drama "Good Will Hunting," for which they won an Oscar® and a Golden Globe Award, as well as several critics groups awards for Best Original Screenplay. Damon also garnered Golden Globe and SAG Award® nominations, in addition to his Oscar® nomination, for Best Actor. Additionally in 1997, Damon starred in Francis Ford Coppola's "The Rainmaker" and appeared in Kevin Smith's "Chasing Amy."


Damon and Affleck formed the production company LivePlanet, which produced three Emmy-nominated seasons of "Project Greenlight," chronicling the making of independent films by first-time writers and directors. The "Project Greenlight" films produced include "Stolen Summer," "The Battle of Shaker Heights" and "Feast." LivePlanet also produced the documentary "Running the Sahara," directed by Oscar® winner James Moll.
In addition, Damon is the co-founder of Water.org and a founder of Not On Our Watch.

**LAURENCE FISHBURNE (Dr. Ellis Cheever)** has achieved an impressive body of work not only as an actor but as a producer and director. In 1992, he won a Tony, a Drama Desk Award, an Outer Critic's Circle Award and a Theater World Award for his portrayal of Sterling Johnson in August Wilson's "Two Trains Running." His appearance in the 1993 premiere episode of Fox TV's "Tribeca" landed him an Emmy Award. And to complete the triple crown, he was nominated for a 1993 Oscar® for his portrayal of Ike Turner in "What's Love Got to Do with It."

Fishburne just received another Emmy nomination for his portrayal of Thurgood Marshall in the HBO adaptation of his one-man show, "Thurgood." He originated the role in the 2008 Broadway debut of the play, earning a Tony Award nomination for Best Actor and winning Drama Desk and Outer Critics' Circle Awards. In 2010, he reprised the role at Los Angeles' Geffen Playhouse and the Kennedy Center in Washington, DC.


In 2006, Fishburne reunited with his "What's Love Got to Do with It" co-star Angela Bassett in "Akeelah & the Bee," a performance that earned him a Best Actor Award at the 2006 Black Movie Awards. The film swept the show with three other wins, including Best Picture. Immediately following, he co-starred in "Mission Impossible III," and the acclaimed indie "Bobby," for which he shared a Screen Actors Guild® Award nomination for Best Ensemble Cast.

On stage in 2006, Fishburne starred in Alfred Uhry's drama "Without Walls," directed by Christopher Ashley, at the Center Theatre Group's Mark Taper Forum in Los Angeles and was awarded Best Actor at the 17th Annual NAACP Theater Award. He then starred opposite Angela Bassett at The Pasadena Playhouse in August Wilson's "Fences," breaking the Playhouse sales record with a sold-out run.

In 2005, he starred in "Assault on Precinct 13," and, previous to that, was an integral part of the box-office sensations "The Matrix," "The Matrix: Reloaded" and "The Matrix: Revolutions." He also appeared in Clint Eastwood's critically acclaimed "Mystic River" and in "Biker Boyz."

In 2000, Laurence made his directorial debut, in addition to starring in and producing "Once in the Life." The screenplay, which he wrote, was based on the one-act play "Riff Raff," in which Fishburne starred, wrote, and directed in 1994 and which received critical praise and was later brought to New York's Circle Rep Theater. Its initial Los Angeles run was the first production
under his L.O.A. Productions banner.

In 1999 he appeared at the Roundabout Theater on Broadway as Henry II in "The Lion in Winter." In addition, he starred in and executive produced "Always Outnumbered," directed by Michael Apted for HBO. In 1997, Fishburne received an Emmy nomination and an NAACP Image Award for his starring role in the HBO drama "Miss Evers' Boys," which he executive produced. Based on the true story of the controversial Tuskegee medical study, "Miss Evers' Boys" was awarded five Emmys, including Outstanding Made for Television Movie and the coveted President's Award, which honors a program that illuminates a social or educational issue.

Fishburne's extensive film credits include Paul Anderson's "Event Horizon"; Bill Duke's "Hoodlum," which he starred in and produced; the action-comedy "Fled"; "Othello," making him the first African American to play the Moor in a major screen release; the original HBO film "Tuskegee Airmen," for which he received an NAACP Image Award as well as Golden Globe, Emmy and CableACE nominations; "Bad Company"; John Singleton's "Boyz in the Hood" and "Higher Learning," which earned him an NAACP Image Award; "Searching for Bobby Fischer"; "Deep Cover"; "Just Cause"; and Steven Spielberg's Oscar®nominated "The Color Purple."

Fishburne has been acting since he was 10, starting on "One Life to Live," before making his feature film debut at age 12 in "Cornbread, Earl and Me." At 14, he was cast in a show for the Negro Ensemble Theater and accepted to the High School of Performing Arts and, at 15, appeared in the epic "Apocalypse Now." Following that, he continued to rack up impressive credits, including the features "Class Action," "King of New York," "Red Heat," "Nightmare on Elm Street 3," "Cotton Club" and "Rumble Fish," and the telefilms "Decoration Day," "For Us the Living" and "Rumor of War."

Fishburne serves as an Ambassador for UNICEF. In 2007, he was honored by Harvard University with an Artist of the Year Award for his outstanding contributions to American and International Performing Arts, as well as his humanitarian contributions.

**JUDE LAW (Alan Krumwiede)** is considered one of Britain's finest actors, with a wealth and variety of film and theatre performances to his credit.

He next reunites with Guy Ritchie and Robert Downey Jr. on "Sherlock Holmes: A Game of Shadows," reprising his role from the global boxoffice success "Sherlock Holmes." His upcoming projects include Martin Scorsese's mystery "Hugo," opposite Chloe Moretz; Fernando Meirelles's "360," with Rachel Weisz and Anthony Hopkins; and Joe Wright's "Anna Karenina," which begins filming in September. He is currently performing in the West End in "Anna Christie."

Law recently returned to the stage to star in the title role of the Donmar Warehouse production of Shakespeare's "Hamlet," first in London's West End and then reprising the role on Broadway.

On the big screen, Law first drew major critical attention for his performance as Oscar Wilde's
lover, Lord Alfred Douglas, in 1997's "Wilde," for which he won an Evening Standard British Film Award. He went on to earn international acclaim for his work in Anthony Minghella's "The Talented Mr. Ripley." Law's performance as doomed golden boy Dickie Greenleaf brought him both Oscar® and Golden Globe nominations, as well as a BAFTA Award for Best Supporting Actor.

Law was later honored with Oscar®, Golden Globe and BAFTA Award nominations, for Best Actor in a Leading Role, for his role in the 2003 Civil War epic "Cold Mountain," also directed by Minghella. He also earned a Golden Globe nomination for his role in Steven Spielberg's "A.I. Artificial Intelligence."

In 2004, Law starred in five very different films, including two for which he shared acting ensemble honors: Mike Nichols' acclaimed drama "Closer," also starring Julia Roberts, Clive Owen and Natalie Portman, with whom he won the National Board of Review Award for Best Ensemble; and Martin Scorsese's epic biopic "The Aviator," for which he shared in a Screen Actors Guild Award® nomination for Outstanding Cast Performance. That same year, Law starred in "Alfie," playing the title role under the direction of Charles Shyer; David O. Russell's "I Heart Huckabees"; and "Sky Captain and the World of Tomorrow," which he also produced. In addition, he lent his voice to "Lemony Snicket's A Series of Unfortunate Events."

His wide range of film credits also includes Terry Gilliam's "The Imaginarium of Dr. Parnassus"; Kenneth Branagh's "Sleuth," which he also produced; Wong Kar-wai's first English-language film, "My Blueberry Nights"; Nancy Meyers' romantic comedy hit "The Holiday," with Cameron Diaz, Kate Winslet and Jack Black; Anthony Minghella's "Breaking and Entering,"; Sam Mendes' "Road to Perdition," with Tom Hanks and Paul Newman; Jean-Jacques Annaud's "Enemy at the Gates"; David Cronenberg's "eXistenZ"; Clint Eastwood's "Midnight in the Garden of Good and Evil"; and "Gattaca," which marked his American film debut.

Law began his career on the stage, acting with the National Youth Theatre at the age of 12. In 1994, he created the role of Michael in Jean Cocteau's play "Les Parents Terribles," for which he was nominated for the Ian Charleson Award for Outstanding Newcomer. The play was renamed "Indiscretions" when it moved to Broadway, where Law received a Tony Award nomination for Outstanding Supporting Actor. His subsequent stage work includes "'Tis Pity She's a Whore" at London's Young Vic Theatre and a highly acclaimed performance in the title role of Christopher Marlowe's "Dr. Faustus," both directed by David Lan. Law was recently closely involved in the fundraising efforts for the major refurbishment of the Young Vic Theatre.

In 2007, the French Academy awarded Law a César d'Honneur in recognition of his contribution to cinema, and the government of France named him a Chevalier de l'Ordre des Arts et des Lettres for his artistic achievements.

**GWYNETH PALTROW (Beth Emhoff),** one of today's most prolific and celebrated actors, catapulted to international acclaim with an Academy Award®, a Golden Globe Award and a Screen Actors Guild Award® for her performance in director John Madden's "Shakespeare in Love." She went on to earn another Golden Globe nomination more recently in Madden's
"Proof."

Paltrow most recently starred opposite Tim McGraw in the drama "Country Strong." Directed by Shana Feste, the film was shot in America's music capitol, Nashville, Tennessee, and features original country songs sung by Paltrow. She also reprised her starring role as Virginia "Pepper" Potts opposite Robert Downey Jr. in Jon Favreau's boxoffice hit "Iron Man 2," and delighted television audiences with a recurring role in the smash Fox hit comedy "Glee," for which she earned an Emmy Award nomination this year.

Her recent film credits include James Gray's romantic drama "Two Lovers," opposite Joaquin Phoenix, for which she received an Independent Spirit Award nomination; the blockbuster "Iron Man"; and her brother Jake Paltrow's directorial debut, the comedy drama "The Good Night," in which she played the role of the wife of a former pop star reduced to writing jingles, alongside Penelope Cruz and Danny DeVito.

Her additional credits include "Sylvia," in which she portrayed the famous poet Sylvia Plath; Ryan Murphy's "Running With Scissors"; Douglas McGrath's "Infamous" and "Emma"; "Sky Captain and the World Of Tomorrow"; Neil LaBute's "Possession"; Wes Anderson's "The Royal Tenenbaums"; Peter and Bobby Farrelly's "Shallow Hal"; "The Anniversary Party"; Bruce Paltrow's "Duets"; "Bounce," opposite Ben Affleck; Anthony Minghella's "The Talented Mr. Ripley," with Matt Damon and Jude Law; Andrew Davis' "A Perfect Murder"; "Sliding Doors"; "Great Expectations"; "The Pallbearer"; David Fincher's "Se7en"; "A View From The Top"; "Moonlight And Valentino"; "Jefferson In Paris"; Alan Rudolph's "Mrs. Parker And The Vicious Circle"; "Malice"; Steven Spielberg's "Hook"; and "Shout." Paltrow's first major role was her remarkable performance in Steve Kloves' critically acclaimed "Flesh and Bone," opposite Meg Ryan and Dennis Quaid.

Paltrow made her directorial debut with "Dealbreakers," a short film she co-wrote and co-directed with her friend Mary Wigmore.

Born in Los Angeles, Paltrow stems from a close-knit entertainment industry family. Her father, Bruce Paltrow was a highly successful producer and her mother is the award-winning actress Blythe Danner. Early in her career, she starred opposite her mother and Tony Goldwyn in the Williamstown Theater production of "Picnic."

KATE WINSLET (Dr. Erin Mears) has brought to life some of this decade's most captivating and memorable roles. An Academy Award® winner, her resume consists of critically and commercially acclaimed work as well as a span of awards and honors, including a record five additional Oscar® nominations.

Winslet won her first Academy Award® for her role as Hanna Schmitz in Stephen Daldry's 2008 drama "The Reader," an adaptation of German author Bernhard Schlink's best-selling book. Her performance also earned Golden Globe, Screen Actors Guild®, BAFTA and Critics' Choice Awards, among many others. In 2009 she also starred in "Revolutionary Road," directed by Sam Mendes and based on the acclaimed novel by Richard Yates, which re-teamed her with her
"Titanic" co-star Leonardo DiCaprio. She won a Golden Globe and received many nominations for her portrayal of April Wheeler.

Winslet most recently won an Emmy Award for her starring role in HBO's "Mildred Pierce," for director Todd Haynes, based on the epic novel by James M. Cain. She will next appear on screen opposite Jodie Foster in Roman Polanski's comedy, drama "Carnage."

Winslet grew up in a family of actors and began performing for British television when she was 13. At age 17, she made an international name for herself in Peter Jackson's feature "Heavenly Creatures." She followed that in 1995 with her role as Marianne Dashwood in Ang Lee's "Sense and Sensibility." Winslet received her first Academy Award® nomination for this performance as well as a Golden Globe, and won the BAFTA and SAG® Awards.

She next starred with Christopher Eccleston in Michael Winterbottom's "Jude" and was Ophelia in Kenneth Branagh's "Hamlet," before appearing as Rose in James Cameron's "Titanic," opposite Leonardo DiCaprio. At the age of 22, Winslet received her second Academy Award® nomination for this role and the honor of being the youngest actress ever to be nominated for two Oscars®.


Winslet's performance as a young Iris Murdoch in the Richard Eyre production of "Iris" in 2001 earned her a Golden Globe and another Oscar® nomination. She next starred in Michael Apted's "Enigma," a spy drama about code breakers during early WWII, and "The Life of David Gale," with Kevin Spacey. She dyed her hair blue and orange for her amazing portrayal of the quirky Clementine in " Eternal Sunshine of the Spotless Mind," for which she received Academy Award®, Golden Globe and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in "Finding Neverland," which was named the 2004 Best Film by the National Board of Review.

In 2006, Winslet was seen in "All The King's Men," opposite Jude Law and Sean Penn, directed by Steven Zaillian. She then lent her voice to the animated feature "Flushed Away" and finished the year in the romantic comedy "The Holiday," opposite Cameron Diaz, Jude Law, and Jack Black, as well as Todd Field's "Little Children." Upon receiving her fifth Academy Award® nomination for her portrayal of Sarah Pierce in "Little Children," she became the youngest actress ever to receive five nominations.

**BRYAN CRANSTON** (RADM Lyle Haggerty) recently received his third consecutive Emmy® win for his portrayal of Walter White on AMC's "Breaking Bad." Cranston holds the honor of being the first actor in a cable series, and the second lead actor in the history of the Emmy® Awards to receive three consecutive wins. His performance has also earned him a Television Critics Association award, a Golden Globe nomination and two Screen Actors Guild® Award
nominations.

Cranston was most recently seen opposite Tom Hanks and Julia Roberts in the Hanks-directed "Larry Crowne." This year he will also star in Nicolas Winding Refn's "Drive," opposite Ryan Gosling and Carey Mulligan; and in 2012, Andrew Stanton's "John Carter of Mars," and the World War II drama "Red Tails," written by George Lucas. Cranston was also recently cast in "Argo," set to star and be directed by Ben Affleck. His upcoming projects include Len Wiseman's highly anticipated "Total Recall"; and the big-screen adaptation of "Rock of Ages," opposite Tom Cruise and Catherine Zeta-Jones, for director Adam Shankman.

His additional feature credits include "The Lincoln Lawyer," "Little Miss Sunshine," "Seeing Other People," "Saving Private Ryan" and "That Thing You Do!"

Born to a show business family, Cranston made his acting debut at eight in a United Way commercial but it wasn't until he finished college that acting became a serious consideration as he discovered community theater and was cast in a summer stock company. A role in the television movie "Love Without End" led to his being signed as an original cast member of ABC's "Loving." He went on to numerous television roles, including a seven-year run as Hal on Fox's "Malcolm in the Middle," for which he was nominated for a Golden Globe and three Emmy Awards; the recurring role of dentist Tim Whatley on "Seinfeld"; as Buzz Aldrin in HBO's acclaimed miniseries "From the Earth to the Moon"; and in the telefilm "I Know My First Name is Steven."


Also a screenwriter and director, he wrote the romantic drama "Last Chance" as a birthday gift for his wife, Robin Dearden, and directed and starred in the film. Cranston also directed several episodes of "Malcolm in the Middle," the Comedy Central pilot "Special Unit" and episodes of "Breaking Bad." In 2011, he executive produced and starred in the exclusive online comedic short series "The Handlers," for Atom.com.

Cranston has also produced the instructional DVD "KidSmartz," designed to educate families on how to stay safe from child abduction and Internet predators. KidSmartz raises money for the National Center for Missing & Exploited Children.

**JENNIFER EHLE** (Dr. Ally Hextall) is an award-winning stage and screen actress. In 2000, she received critical acclaim and a Best Performance Tony Award for her role in the debut of Tom Stoppard's "The Real Thing." She then won her second Tony Award in 2006 for her portrayal of three characters in Stoppard's "The Coast Of Utopia." On screen, her performance as Elizabeth Bennet in the 1995 BBC television adaptation of Jane Austen's classic "Pride and Prejudice" earned her a BAFTA award.

Ehle most recently appeared opposite Geoffrey Rush in Tom Hooper's Oscar®-winning drama
"The King's Speech," in which she played the wife of King George VI's speech therapist, Lionel Logue. She will next be seen in "The Ides of March," directed by and starring George Clooney, alongside Ryan Gosling, Marisa Tomei, Philip Seymour Hoffman and Paul Giamatti.


SANAA LATHAN (Aubrey Cheever) earned a Tony Award nomination for her Broadway performance as Beneatha Younger in "A Raisin in the Sun," a role she later recreated in the highly rated and critically acclaimed ABC production, alongside Sean Combs.

She most recently played the title role in the comedy "By The Way, Meet Vera Stark," in an extended engagement at the 2econd Stage Theatre in Manhattan. Written by Pulitzer Prize-winning playwright Lynn Nottage, the play is a 70-year journey through the life of a headstrong African-America maid and budding actress, and her tangled relationship with her boss, a white Hollywood star desperately grasping to hold on to her career. Lathan was also recently seen on stage as Maggie in London's West End in the critically acclaimed and award-winning revival of "Cat on a Hot Tin Roof."

Currently she lends her voice to Fox's animated series "The Cleveland Show." Her recent credits include director Tyler Perry's feature "The Family that Preys," starring alongside Perry, Kathy Bates and Afre Woodard; "A Wonderful World," opposite Matthew Broderick; and "Something New," for which she received an NAACP Award nomination for Best Actress; as well as a role on the FX Network series "Nip/Tuck," for which she also received an NAACP nomination.

Her additional feature credits include the romantic comedy "Brown Sugar," alongside Taye Diggs, Queen Latifah and Mos Def, which reunited her with Rick Famuyiwa, who was also the director of "The Wood." Lathan wowed audiences and critics in Gina Prince-Blythwood's romantic drama "Love and Basketball," with Omar Epps.

Lathan received her first NAACP Image Award nomination, for Best Actress in a Motion Picture, for the romantic comedy "The Best Man." The film, co-starring Morris Chestnut and Harold Perrineau, received rave reviews and is one of the top ten highest grossing African American films in history. She also starred in "Alien vs. Predator," a box office success for director Paul W.S. Anderson, and the thriller "Out of Time," with Denzel Washington.
The Filmmakers

STEVEN SODERBERGH (Director) won an Academy Award® for Best Director for his 2000 ensemble drama "Traffic." He earned dual Best Director Oscar® nominations that year, also receiving one for "Erin Brockovich," starring Julia Roberts in her Oscar®-winning performance. Soderbergh had earlier received an Academy Award® nomination for Best Original Screenplay for "sex, lies, and videotape," which marked his feature film directorial debut. The film also won the Palme d'Or at the 1989 Cannes Film Festival.

Soderbergh recently directed his twenty-fourth film, the spy thriller "Haywire," featuring Mixed Martial Arts fighter Gina Carano's motion picture debut. "And Everything is Going Fine," his feature film documenting the life and work of the late performance artist Spalding Gray, had its world premiere at the 2010 Slamdance Film Festival. The two had previously worked together on "Gray's Anatomy" and "King of the Hill."


He also wrote, directed and edited "Equilibrium," starring Alan Arkin, Robert Downey Jr. and Ele Keats, which was one of a trio of short eroticism-themed films released as "Eros." Michelangelo Antonioni and Wong Kar-wai directed the other two segments. The film had its premiere at the 2004 Venice Film Festival.

In addition, Soderbergh has produced or executive produced a wide range of features, including "Solitary Man," directed by Brian Koppelman and David Levien; "I'm Not There," directed by Todd Haynes and starring Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger and Ben Whishaw; "Michael Clayton," directed by Tony Gilroy and starring George Clooney; the HBO documentary "His Way," directed by Douglas McGrath; and "Roman Polanski: Wanted and Desired," directed by Marina Zenovich.

Other producing or executive producing credits include Gregory Jacobs' films "Wind Chill" and "Criminal"; George Clooney's "Good Night and Good Luck" and "Confessions of a Dangerous Mind"; "A Scanner Darkly," directed by Richard Linklater; "Rumor Has It...," directed by Rob Reiner; "Syriana," directed by Stephen Gaghan; Lodge Kerrigan's "Keane," which played at the Telluride, Toronto and New York Film Festivals; John Maybury's "The Jacket"; "Far From Heaven," directed by Todd Haynes; "Insomnia," directed by Christopher Nolan; Anthony and Joseph Russo's "Welcome to Collinwood"; Gary Ross' "Pleasantville" and Greg Mottola's "The Daytrippers."

In December 2009, Soderbergh created and directed the play "Tot Mom," at the Sydney Theatre Company. Based on the murder of Caylee Anthony, the play starred Essie Davis as controversial television commentator Nancy Grace, whose crusade for justice ignited worldwide interest in the crime. At the same time, he also directed his 22nd film, "The Last Time I Saw Michael Gregg," an improvised comedy starring the cast of "Tot Mom."
The Directors Guild recently re-elected Soderbergh to a fifth consecutive term as national Vice President.

**MICHAEL SHAMBERG (Producer)** is a partner in Double Feature Films with Stacey Sher. "Contagion" marks their third collaboration with Steven Soderbergh, following the Best Picture Oscar®-nominated film "Erin Brockovich" and "Out of Sight." Their other credits include the Academy Award® Best Picture nominee "Pulp Fiction," the 2005 Independent Spirit Award®-winning "Garden State" and, most recently, the medical drama "Extraordinary Measures."


Shamberg also produced the Academy Award® nominated films "The Big Chill" and "A Fish Called Wanda."

Among their upcoming projects, Shamberg and Sher are currently in pre-production on the new Quentin Tarantino film "Django Unchained." They also produced director Lisa Azuelos' "LOL," starring Miley Cyrus and Demi Moore, which will be released next year in the U.S.

**STACEY SHER (Producer)** is a partner in Double Feature Films with Michael Shamberg. "Contagion" is the third project Sher and Shamberg have done with Steven Soderbergh, including the Academy Award® nominated films "Erin Brockovich" and "Out of Sight."

Sher and Shamberg are currently in pre-production on the new Quentin Tarantino film, "Django Unchained." They also produced director Lisa Azuelos' "LOL," starring Miley Cyrus and Demi Moore, which will be released next year in the U.S.


In 2007, they produced "Freedom Writers," starring Hilary Swank, written and directed by Richard LaGravenese. "Freedom Writers" was chosen as the 2007 recipient of the Humanitas Prize. Their film "World Trade Center," starring Nicolas Cage, Michael Pena, Maria Bello, and Maggie Gyllenhaal, directed by Oliver Stone, was chosen for the 2006 Christopher Award, which is presented to those who create films that affirm the highest values of the human spirit.

Sher and Shamberg were honored by the ACLU for their commitment to films and television that are empowering, inspirational and thought-provoking, dealing with issues from public safety to education, social justice to censorship. Sher is also the recipient of the 2002 Mary Pickford
Award from the USC School of Cinematic Arts and the 2000 Women in Film Independent Vision Award.

**GREGORY JACOBS (Producer)** continues his collaboration with Steven Soderbergh, for whom he produced "The Informant!," starring Matt Damon; "The Girlfriend Experience," starring Sasha Grey; "The Good German," starring George Clooney, Cate Blanchett and Tobey Maguire; "Full Frontal," starring Julia Roberts and Catherine Keener, which had its premiere at their 2002 Venice Film Festival; and "Bubble," which starred non-actors. "Bubble" premiered at the 2005 Venice Film Festival before being screened at the Toronto and New York Film Festivals. Previously, Jacobs produced "Equilibrium," Soderbergh's segment of a trio of short films released together as "Eros," which had its premiere at the 2004 Venice Film Festival before being screened at the Toronto Film Festival. Michaelangelo Antonioni and Wong Kar-wai directed the other two segments.

Their most recent project is the upcoming thriller "Haywire," starring Mixed Martial Arts fighter Gina Carano, making her motion picture debut.

Jacobs was also the executive producer on Soderbergh's Spanish-language film "Che," starring Benicio Del Toro as Che Guevara. The film had its debut at the 2008 Cannes Film Festival where Del Toro received the Best Actor Award.

Jacobs and Soderbergh began their association in 1992 when Jacobs was first assistant director on "King of the Hill." He has collaborated with the director on nine additional films, including "Ocean's Thirteen," "Ocean's Twelve," on which he served as executive producer and "Ocean's Eleven"; "Solaris," as executive producer; the Academy Award®-winning "Traffic"; "Erin Brockovich," nominated for an Academy Award®; "The Limey"; "Out of Sight"; and "The Underneath."

Additionally, Jacobs directed the horror thriller "Wind Chill," starring Emily Blunt, Ashton Holmes and Martin Donovan, which was released in 2007.

Jacobs made his writing and directorial debut on "Criminal," starring John C. Reilly, Diego Luna and Maggie Gyllenhaal. Prior to its September 2004 release, the film was shown at the Venice, Deauville and London Film Festivals. As a first assistant director, he worked frequently with such notable filmmakers as John Schlesinger, Roland Joffe, Hal Hartley and Richard Linklater.

Among his other credits are "Miller's Crossing" and "Little Man Tate."

A native of New Jersey, Jacobs attended New York University Film School.

**SCOTT Z. BURNS (Screenplay)** recently wrote the screenplay for "The Man from U.N.C.L.E.,” a feature based on the popular television show from the 1960s. Currently in development at Warner Bros., the project marks Burns’ fourth collaboration with Steven Soderbergh, who is attached to direct. He is also currently adapting Jules Verne's classic "20,000 Leagues Under the
Sea" for Disney, which is slated to go into production in December with David Fincher directing.

Burns' first collaboration as a screenwriter with Soderbergh directing was on "The Informant!," starring Matt Damon. He also co-wrote the hit action thriller "The Bourne Ultimatum," starring Damon and directed by Paul Greengrass.

As a producer, Burns received the Humanitas Prize and the Stanley Kramer Award from the Producers Guild of America for his Academy Award®-winning documentary, "An Inconvenient Truth."

For television, Burns wrote and directed HBO Films' critically acclaimed "PU-239," produced by Soderbergh and George Clooney. He also wrote "The Library," a stage play based on the 1999 shootings at Columbine High School, with Kennedy/Marshall producing.

Burns began his career in advertising, after graduating Summa Cum Laude from the University of Minnesota. He was part of the creative team responsible for the original "Got Milk?" campaign and his advertising work has been recognized by the Clio Awards, the Cannes Film Festival, and the New York Film Festival.

He has written for GQ Magazine, Condé Nast Traveler and The Huffington Post.

JEFF SKOLL (Executive Producer) is a philanthropist and social entrepreneur, founder and chairman of the Skoll Foundation, Participant Media and the Skoll Global Threats Fund.

As the first full-time employee and president of eBay, Skoll developed the company's inaugural business plan and led its successful initial public offering. eBay has since become the world's largest online marketplace, connecting millions of buyers and sellers and empowering individuals to become successful online entrepreneurs.

He created the Skoll Foundation in 1999, which quickly became the world's largest foundation for social entrepreneurship. Its flagship program, the Skoll Awards for Social Entrepreneurship, currently supports 85 leading social entrepreneurs whose extraordinary work serves the neediest populations in over 100 countries. The Skoll Foundation also co-produces the annual Skoll World Forum on Social Entrepreneurship, with the Skoll Centre for Social Entrepreneurship at the Said Business School at Oxford University, uniting entrepreneurs with partners from the social, finance, private and public sectors. It annually attracts 800 distinguished delegates, including such renowned world figures as Archbishop Desmond Tutu, President Jimmy Carter, the Honorable Mary Robinson, Dr. Paul Farmer, and Nobel Laureates Al Gore, Muhammad Yunus, Jody Williams, and Dr. R.K. Pachauri.

In 2009, he founded the Skoll Global Threats Fund, with an initial focus on five critical global issues: climate change, water scarcity, pandemics, nuclear proliferation and Middle East conflict.

Skoll founded Participant Media in 2004 and has served as an executive producer on more than 25 films, which have collectively received four Academy Awards® and 18 nominations. They
include, "Good Night, and Good Luck.,” "North Country,” "Syriana,” "An Inconvenient Truth,” 
"The Cove,” "Countdown to Zero,” "Waiting for 'Superman'” and "Food, Inc." In 2008, 
Participant launched TakePart.com, an online Social Action Network™ that enables people to 
learn, inspire, connect and get involved in major issues which shape our lives.

Skoll received a BS in electrical engineering from the University of Toronto and an MBA from 
Stanford. He was awarded an honorary Doctor of Laws degree from the University of Toronto 
and an honorary Doctor of Public Service from Santa Clara University. His other recent honors 
include Barron's 25 Best Givers for 2009 and 2010, The Huffington Post's "Ultimate Game 
Changer in Entertainment; the Environmental Media Awards' Corporate Responsibility Award; 
the Producers Guild of America's Visionary Award; Global Green USA's Entertainment Industry 
Environmental Leadership Award; Wired Magazine's 2006 Rave Award; one of Business Week's 
50 Most Generous Philanthropists (2003-2007); and one of Time Magazine's 100 Most 
Influential People in 2006.

MICHAEL POLAIRE (Executive Producer) has collaborated with Steven Soderbergh on four 
previous occasions, most recently on the upcoming spy thriller "Haywire," starring Mixed 
Martial Arts fighter Gina Carano; and on "The Informant!” starring Matt Damon.

Previously, he worked on the director's adaptation of the science-fiction novel "Solaris," starring 
George Clooney and Natascha McElhone. The two first teamed on the contemporary comedy 
"Full Frontal," a $2 million digital-video feature that was filmed during eighteen days and stars 
David Duchovny, Nicky Katt, Catherine Keener, Mary McCormack, David Hyde-Pierce, Julia 
Roberts and Blair Underwood.

Polaire was also involved in the PBS documentary "Carrier," a 10-hour miniseries chronicling 
life on the USS Nimitz aircraft carrier during its nine month deployment to the Persian Gulf, and 
the feature documentary "Paradise," dealing with the same subject.

He served as co-producer and unit production manager on Atom Egoyan's "Where the Truth 
Lies" and on Trey Parker's "Team America: World Police," and produced director David Lynch's 
Academy Award®-nominated film "Mulholland Drive." He also executive produced Lynch's 
"The Straight Story," for which Richard Farnsworth received an Oscar® nomination, and served 
as executive producer on John McNaughton's "Speaking of Sex," with Bill Murray and James 
Spader.

Polaire co-produced Roman Coppola's directorial debut, "CQ," starring Gerard Depardieu, 
Jeremy Davies and Elodie Buche. The film was screened at the 2002 Cannes Film Festival. He 
also co-produced "A Simple Plan," for director Sam Raimi; the remake of "Flubber," starring 
Robin Williams; and director John Schlesinger's "Eye for an Eye," with Sally Field, Ed Harris 
and Joe Mantenga.

As a unit production manager, Polaire has collaborated with such directors as Costa-Gavras, on 
"The Music Box" and "Betrayed"; Arthur Hiller, on "The Babe"; Tim Burton, on "Ed Wood"; 

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Philip Noyce, on "The Saint"; and Irwin Winkler, on "Guilty by Suspicion." He also served as the unit production manager on the nine-hour miniseries "Mussolini," starring George C. Scott, Gabriel Byrne, Raul Julia and Robert Downey, Jr.

**JONATHAN KING (Executive Producer),** is the Executive Vice President of Production for Participant Media, overseeing development and production of Participant's slate of narrative feature films.

Participant Media's output is driven by the idea that a good story, well told, can make a real difference in today's world. Some of the company's recent releases include "Fair Game," "Waiting for "Superman," "The Crazies," "Food, Inc." and "The Visitor."

Prior to joining Participant, King worked as both a producer and an executive for companies including Focus Features, Laurence Mark Productions and Miramax Films. Among the films on which he has worked are "Dreamgirls," "The Lookout," "Finding Forrester," "Studio 54," "Guinevere" and "Judas Kiss." He started his film career in MGM/UA's New York office, scouting books, theater, and independent films.

King currently serves on the board of advisors for the Outfest Legacy Project, a partnership with the UCLA Film and Television Archive that restores and preserves important works of Queer Cinema. He also serves on the Dean's Advisory Council of the Florida State University Film School and on the board of directors of the John Alexander Project, a new non-profit dedicated to nurturing and supporting innovative investigative journalism.

**RICKY STRAUSS (Executive Producer),** a long-time motion picture production and marketing executive, joined Participant Media in March 2005 as President. In his post, he presides over all of Participant's feature film production, acquisition and marketing efforts, as well as its television and publishing activities.

Participant's films include the Academy Award®-nominated "Good "Night, and Good Luck.,” "North Country,” "The Kite Runner,” "Charlie Wilson's War,” "The Visitor” and "Syriana”; the Academy Award®-winning documentaries "An Inconvenient Truth” and "The Cove”; and the Oscar®-nominated documentaries "Murderball" and "Food, Inc."


Prior to joining Participant, Strauss ran his own film and television production company,
Ricochet Entertainment, where he executive produced "The Sweetest Thing," starring Cameron Diaz, among other projects. Before Ricochet, he was Senior Vice President of Production at Sony and, prior to that, served as an advertising executive at Columbia Pictures, creating award-winning ad campaigns for many feature films.

A longtime supporter of social issues and community service, Strauss served on the Board of Directors for Project Angel Food, which delivers hot meals to homebound persons with AIDS and other serious illnesses. He is Vice Chairman of The Trevor Project, which operates the only 24-hour national suicide lifeline for troubled gay youth, and is a mentor for Project: Involved, a fellowship sponsored by Film Independent, dedicated to helping independent filmmakers. Strauss attended the University of Vermont, graduating Phi Beta Kappa, cum laude, with a BA in English and theater.

HOWARD CUMMINGS (Production Designer) has had a long-standing relationship with Steven Soderbergh, for whom he recently designed the upcoming spy thriller "Haywire," starring Mixed Martial Arts fighter Gina Carano, and the dark thriller "The Underneath." He also recently designed for Greg Jacobs' thriller "Wind Chill."

Cummings has collaborated with director Chris Columbus on three projects, the most recent being "Percy Jackson: The Lightning Thief," following Columbus' big-screen musical "Rent," and the romantic comedy "I Love You, Beth Cooper."

Also a favorite of filmmaker David Koepp, for whom he designed "Ghost Town," "The Trigger Effect" and "Secret Window," Cummings has collaborated with a 'who's who' of esteemed directors on almost three dozen projects. His affiliations include such filmmakers as Francis Ford Coppola, on "The Rainmaker"; Bryan Singer, on "The Usual Suspects"; Danny DeVito, on "Death to Smoochy" and "What's the Worst That Could Happen?"; Terry Zwigoff, on "Art School Confidential"; John Schlesinger, on "The Next Best Thing"; Bruce Beresford, on "Double Jeopardy"; Renny Harlin, on "The Long Kiss Goodnight"; and Alan Rudolph, on "Mortal Thoughts," among others.

His resume also includes such renowned films as "The Spitfire Grill," starring Allison Elliot, with whom he worked on "The Underneath"; Lanford Wilson's "Lemon Sky," starring Kevin Bacon, Kyra Sedgwick, Casey Affleck and Lindsay Crouse; Horton Foote's "On Valentine's Day"; "A Shock to the System" for PBS, starring Michael Caine; and "Signs of Life."


Cummings graduated from New York University with an M.F.A. in scenic design. Before segueing into film, he spent several years working as a production designer for the American Playhouse series, and created the look for numerous projects, including "Three Sovereigns for

STEPHEN MIRRIONE (Editor) received an Academy Award® for "Traffic," his first collaboration with Steven Soderbergh, for whom he also edited 2009's "The Informant!" He previously edited Soderbergh's trilogy, "Ocean's Eleven," "Ocean's Twelve" and "Ocean's Thirteen."

He edited three films for George Clooney: the romantic comedy "Leatherheads"; the highly acclaimed "Good Night, and Good Luck.,” which earned Mirrione editing award nominations from BAFTA and the American Cinema Editors; and Clooney's directorial debut, "Confessions of a Dangerous Mind."

Mirrione recently re-teamed with director Alejandro González Iñárritu on the drama "Biutiful," starring Javier Bardem, which earned a 2010 Oscar® nomination for Best Foreign Language Film. In 2007, Mirrione was nominated for an Academy Award and a BAFTA Award, and won the American Cinema Editors Award for his work on Iñárritu's "Babel." The film also screened at the 2006 Cannes Film Festival, winning Mirrione the Vulcain Artist-Technician Award. In 2004, he earned a BAFTA nomination for editing "21 Grams," also directed by González Iñarritu.

Most recently, Mirrione edited Jill Sprecher's "The Convincer," his third collaboration with the director following "Clockwatchers" and "Thirteen Conversations About One Thing." His other editing credits include Gregory Jacobs' "Criminal" and Doug Liman's "Swingers" and "Go."

CLIFF MARTINEZ (Composer) moved to California in 1976, just in time for the punk movement. He had stints as drummer for The Weirdos, Lydia Lunch and Foetus frontman Jim Thirlwell, The Red Hot Chili Peppers and The Dickies. He was also the drummer in the final incarnation of legendary iconoclasts Captain Beefheart and the Magic Band.

Martinez's entrée into music for film happened somewhat inadvertently, when a tape collage he had constructed led to an opportunity to score an episode of comedian Paul Reuben's mid-'80s hit television series, "Pee-Wee's Playhouse." That collage was also heard by Steven Soderbergh, who tapped the budding composer to provide the music for his first theatrical release, "sex, lies and videotape."

Martinez has since received compositional credit on many of Steven Soderbergh's projects, including "Kafka," "The Limey," "Solaris," "Gray's Anatomy," "Schizopolis" and "Traffic," the latter winning four Oscars® and earning a Grammy Award nomination for its music. He also composed the music for "Espion(s)" and "A L'Origine," two French films released in 2009, receiving a César Award nomination for best original score for "L'Origine." His recent credits include the critically acclaimed thriller "The Lincoln Lawyer" and "Drive."

LOUISE FROGLEY (Costume Designer) marks her fifth collaboration with Steven Soderbergh
on "Contagion," having previously designed costumes for "Oceans's Thirteen," "The Good German," "The Limey" and "Traffic." She earned Costume Designers Guild Award nominations for Excellence in Costume Design for a Contemporary Film for her work on both "Oceans' Thirteen" and "Traffic."

Frogley was also honored by her peers with guild award nominations for her work on "Good Night, and Good Luck.," directed by and starring George Clooney, and for Stephen Gaghan's "Syriana," also starring Clooney. She also teamed with Clooney on the comedy "The Men Who Stare at Goats," the period romantic comedy "Leatherheads," and the upcoming drama "The Ides of March," for which he directs and also stars alongside Ryan Gosling and Marisa Tomei.

Her other recent credits include the Marc Forster's James Bond adventure "Quantum of Solace," starring Daniel Craig; the romantic drama "The Last Song," Robert Redford's period drama "The Conspirator"; and the pilot for the acclaimed CBS series "The Good Wife."

Frogley began her career in London and Paris as a costume designer and set decorator. Her first movie assignment was as assistant costume designer on director Hugh Hudson's Academy Award®-winning drama "Chariots of Fire." She has since designed costumes for more than 30 features, including Neil Jordan's "Mona Lisa"; Ron Shelton's "Bull Durham"; "Executive Decision"; "U.S. Marshals"; "Spy Game" and "Man on Fire" for director Tony Scott; Francis Lawrence's "Constantine"; and Stephen Gaghan's directorial debut, "Abandon."