

HEREAFTER

Matt Damon (“Invictus,” the “Bourne” films) stars in “Hereafter,” directed by Clint Eastwood (“Million Dollar Baby,” “Unforgiven”) from a screenplay by Peter Morgan (“Frost/Nixon,” “The Queen”).

“Hereafter” tells the story of three people who are haunted by mortality in different ways. George (Matt Damon) is a blue-collar American who has a special connection to the afterlife. On the other side of the world, Marie (Cécile de France), a French journalist, has a near-death experience that shakes her reality. And when Marcus (George McLaren and Frankie McLaren), a London schoolboy, loses the person closest to him, he desperately needs answers. Each on a path in search of the truth, their lives will intersect, forever changed by what they believe might—or must—exist in the hereafter.

“Hereafter” is produced by Clint Eastwood, Kathleen Kennedy and Robert Lorenz, with Steven Spielberg, Frank Marshall, Peter Morgan and Tim Moore serving as executive producers.

The film also stars award-winning Belgian actress Cécile de France and twins George and Frankie McLaren. The international cast also includes Jay Mohr, Bryce Dallas Howard, Marthe Keller, Thierry Neuvic and Derek Jacobi.

Behind the scenes, Eastwood reunited with his longtime collaborators, including director of photography Tom Stern, production designer James J. Murakami, editors Joel Cox and Gary D. Roach, and costume designer Deborah Hopper.

“Hereafter” was filmed entirely on location in Paris, London, Hawaii and San Francisco.

Warner Bros. Pictures Presents a Kennedy/Marshall Production, a Malpas Production, “Hereafter,” to be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

www.hereaftermovie.co.uk

ABOUT THE PRODUCTION

A massive tsunami tears through a small beach town in Indonesia, dragging a French journalist under the waters and into a fleeting death. On the streets of London's harsh projects, an accident causes a young twin to be cut off forever from the brother that has always guided him. And across the world, in San Francisco, a man disconnects from life to shut out the voices of the dead.

What happens after death? How can someone so close just disappear? How can those left behind continue to live? "Hereafter" is a drama that explores three characters' search for answers about their own lives in the face of what lies beyond.

"We don't know what's on the other side, but on this side, it's final," says director Clint Eastwood. "People have their beliefs about what's there or what's not there, but those are all hypotheticals. Nobody knows until you get there."

"I think we all want to believe that there's something beyond and we're not sure what that might be," adds producer Kathleen Kennedy. "It sounds funny to look at it this way, but I think life is often defined in the face of death."

"Death touches the three characters in this film in ways most people don't experience," says producer Robert Lorenz. "But, in one way or another, we can all relate to the core emotions of the story—love, loss, loneliness and connection. These are things we all experience."

Matt Damon, who stars in the film, agrees, noting, "The point isn't to sit there and be a lonely nihilist. The point is to reach out to the other people that are here on the planet with you. And I think that's ultimately a very life-affirming message."

Peter Morgan wrote the screenplay for "Hereafter" shortly after having lost a dear friend in an accident. It forced him to mull the question everyone considers at some point in their lives. "He died so suddenly. So violently. It made no sense. His spirit was still so alive around us, at his funeral I was probably thinking what everyone else was: 'Where has he gone?'" poses the screenwriter, who also served as an executive producer. "We can be so close to somebody, know everything about them, share everything with them, and then they're gone and suddenly we know nothing. I wanted to write a story that asks some of those questions. There's kind of an epic quality to that search."

Morgan's idea evolved into the film's three converging stories. "As I was writing it, I was unaware of the fact that I'd created three very lonely characters who were somehow seeking completion from one another," he offers. "It was a very unusual screenplay for me. Normally my screenplays are researched, and based on fact. This felt very instinctive and very emotional...unplanned, unschematic. It was a thrilling story to write."

Years after completing the script and putting it in a drawer, Morgan found himself discussing the story with Kennedy while both were in the midst of other films. "Peter mentioned to me that he was working on this script, called 'Hereafter,' that was very different from anything he had done," recalls Kennedy, who was in post-production on a film with her partner, Frank Marshall, and Steven Spielberg, both of whom serve as executive producers on "Hereafter." Kennedy was taken with the script and gave it to Spielberg to read. "Steven instantly loved the screenplay and said to me, 'I know exactly who should direct this—it's Clint.' There was something about it that Steven recognized would appeal to Clint's sensibilities."

Spielberg, who had worked with Eastwood on his dual films about Iwo Jima, called Eastwood while the latter was in France. Lorenz, Eastwood's longtime producer, arranged to have the script sent over. "I remember reading it in a little cabana in the South of France, which is a sort of otherworldly experience in itself, and I liked it a lot," Lorenz recounts. "It's a simple, realistic but highly original story written with the clear, concise storytelling that Peter has a gift for. Clint read it that same afternoon and said, 'I want to make that movie.'"

"The way it was laid out, it seemed to be something I had never seen before, and had such great dilemmas and dimensions," says Eastwood. "I liked the way Peter wrote three stories that stand alone but at the same time are connected."

GEORGE IN SAN FRANCISCO

"Hereafter" unfolds through the eyes of three individuals in different parts of the world. Though their lives ultimately converge, they begin their journeys alone. Matt Damon plays George Lonagan, a reluctant psychic medium trying to break free from the desperate people seeking one last moment with loved ones that have passed on.

After working with Damon on "Invictus," Eastwood hoped to cast the actor in the film, a desire Damon echoed. "I originally thought that my schedule wasn't going to

permit me to do it because I was on another movie when Clint called me,” Damon remembers. “I said, ‘Did you just call me and say you have a Peter Morgan script that you’re directing? You want to offer me the part and it’s going while I’m working on another movie? I’d rather be tortured than get that call,’” he deadpans. “But it worked out, luckily, because Clint is so flexible. I love working with Clint and his whole team.”

Since the story is comprised of three separate storylines in three countries, Eastwood was able to shoot the film in a way that accommodated Damon’s schedule. “I thought, why not just do the two stories and then do Matt’s story when he’s available?” Eastwood recalls. “So, that’s what we did. I’m obviously a fan of Matt’s and knew he could really play the character’s conflict.”

“I think Matt is emerging as one of the most important actors that we’ve had in a long time, when you look at the body of work and the array of roles that he’s taken on,” Kennedy comments. “And one of the reasons he loves working with Clint is that there is always going to be something that he can learn from him in terms of acting or directing.”

The actor describes his character as “a very lonely guy. He has, within the last three years, made a big life change because of this ability he has to talk to people that have passed on. It’s something he doesn’t want, that he looks at more as a curse than a gift. It interferes with his ability to be intimate with anybody because of what he experiences when he makes any kind of physical contact with them.”

Though George is genuinely gifted, he is aware that the field of psychics and mediums is rife with phonies and the pseudo-scientific. “We try to show the legitimacy of what he does,” Eastwood notes, “as opposed to the charlatans out there. Whether there are some who are legitimate and others who are not is in the eye of the beholder, so to speak, but the story does touch on the existence of people that take advantage of those who want to make contact with what might be out there.”

One who would like to take advantage of that market is George’s brother, Billy, played by Jay Mohr. “I think Billy is a natural-born hustler,” asserts Mohr. “His brother has a very special ability, and I think Billy would really like him to use it to make them both rich, even though, emotionally, it’s very soul-sapping for George. But Billy is just relentless about it.”

“Casting Jay Mohr as Billy was by far the easiest job we had,” states Lorenz. “Jay came in and was a real salesman. He didn’t go for any of the sappy stuff. Jay’s Billy was the ideal contrast to George.”

In an attempt to move on, George enters into a tentative romance with Melanie, played by Bryce Dallas Howard, a displaced Midwesterner he meets at a cooking class. “Melanie has just moved to San Francisco because she just got dumped by someone, so she’s also trying to start over,” Howard says. “When she gets paired up with George at this cooking class, he seems perfect for her. She’s a little bit nervous and he’s a little bit shy; they have a nice, genuine rapport. But as they get to know each other, it becomes clear that George has his secret, and Melanie has secrets of her own.”

Lorenz says Howard brought the character’s vulnerability to life: “Bryce has a youthful charm and spirit that was perfect for Melanie in so many ways. And her chemistry with Matt was very strong, which we all saw in their first scene together in the cooking class. But, of course, in an emotional, heartbreaking moment, we discover that she’s got a lot of turmoil in her life.”

“Meeting Melanie is an example of how George’s life gets screwed up by having this talent, this clairvoyance...whatever you want to call it,” says Eastwood. “They’re the kind of people you root for. You want them to be together. But, of course, there is a problem.”

“George’s demon is that he literally can see people’s souls,” Kennedy explains. “He can very quickly tap into things that they feel only they know. And oftentimes what he’s revealing, what he’s uncovering, are things that people don’t necessarily want to reveal to other people.”

The one place George has always found refuge is in CD recordings of the works of Victorian novelist Charles Dickens, read by English actor Derek Jacobi. “George realizes that he’s connected to this writer who’s got all these ghosts in his head that are there with him all the time,” Damon remarks.

Seeking to leave his past behind, George embarks on a pilgrimage to Dickens’ London home. “George is searching for a way to get beyond this situation he’s been stuck in for so long,” says Lorenz.

George’s journey leads him to the London Book Fair and on a collision course with the story’s two other lost souls. “I think all the characters in this film are trying to re-engage in life,” Damon observes. “And George needs to come to understand the value of this gift that he has.”

MARIE IN PARIS

Marie Lelay, a popular French anchorwoman and political journalist, begins her journey in a small seaside town in Southeast Asia while on a holiday with her boyfriend, Didier.

Marie is played by Belgian actress Cécile de France, who offers, “Marie is a strong, wealthy businesswoman who is in love with her job and passionate about always telling the truth in her reporting. It’s why she’s a good journalist and why she’s so popular. She is in a relationship with the producer of her show, and theirs is the love of extremely busy people. They’re not very attached to what is happening in their hearts at the beginning of the story.”

Eastwood chose de France for the role after viewing her audition tape early in the casting process. “I looked at a few people and right away, she just jumped out,” Eastwood recalls. “I wasn’t familiar with Cécile prior to this, but I think she’s one of the finest actresses I’ve worked with.”

Marie’s life is forever changed when she leaves her hotel to look for gifts for Didier’s children in the street market. In the distance there is a roar and she turns to see a devastating tsunami thundering towards her, destroying everything in its wake. “She is absorbed by this killer wave,” de France says. “She fights to catch her breath but is dragged under. And while she is actually dying, she experiences this vision. Everything becomes quiet and completely dark; a distant light catches her eyes. Time stands still, and the light in the distance comes closer and closer. There is no sense of linear time or emotion. It’s all-knowing, all-sensing.”

The sensation doesn’t last, and soon Marie is gasping for breath and regaining consciousness. Eastwood says, “After that near-death experience, she goes back to Paris and back to work, but this event has disturbed every aspect of her life.”

“There is an anxiety that all human beings share when we are confronted with the mystery of death,” de France asserts. “We don’t have answers to something that we cannot control. And this kind of trauma forces us to face the fact that we all die one day. Marie can’t move on from what has happened to her.”

As she attempts to reintegrate back into her life, she discovers an essential separation between herself and those around her. “As a journalist, she’s very fact-based; it’s all about the images and the stories,” Kennedy relates. “When this happens to Marie, not only does she become profoundly curious about what happened, but the people around her begin to think that’s she’s gone a little off the deep end. They don’t want to even talk about it.”

Her producer boyfriend is immediately uncomfortable with the change in her. French actor Thierry Neuvic, who plays Didier, explains, “Didier assumes she’s under a lot of stress and has post-traumatic shock from the tsunami. He’s a pragmatic man and cannot understand the change she’s going through. So, a gap begins to grow between them. Didier doesn’t want to go down this road with her.”

Marie’s loneliness and search for answers drives her to begin writing a book about her own experience. Her frustrating quest for information eventually leads her to a hospice in the Alps. Veteran Swiss actress and contemporary opera director Marthe Keller plays Dr. Rousseau, who has studied the phenomenon and now administers to patients in a hospice in the Alps.

“Dr. Rousseau is a scientist who has spent her life researching what’s considered somewhat of a taboo subject in science: that there are people all over the world who have experienced death and come back to life,” says Keller. “People don’t want to talk about it because the concept itself can be so terrifying. But Marie has written this long letter, opening up and telling her story. Marie not only wants to understand, she wants someone to listen. She needs to be understood.”

Marie’s pursuit of the truth will eventually lead her to London, where she will find herself face-to-face with someone who will finally hear her.

MARCUS IN LONDON

Twin brothers George and Frankie McLaren were cast as the centerpiece of the film’s story of loss. Casting director Fiona Weir read over 100 sets of twins in London for the roles of Jason and Marcus. Though they had done some theater, they had no film acting experience, which Eastwood saw as an asset to their roles in “Hereafter.” “They have great faces and come from a working class neighborhood,” he says. “They were the least experienced, but they jumped right into it and had a very natural way about them that appealed to me.”

“They were so instantly right for the way Peter had written these twins,” adds Kennedy. “Clint brought out of them a kind of quiet, somewhat damaged sensibility, and some secret that you sense they share.”

Jason and Marcus are twin brothers from London’s working class council estates. Their mother, Jackie, played by Lyndsey Marshal, is struggling with addiction, and the boys are one social worker visit away from being sent to a foster home. “Jackie loves

her children but she can't really cope on her own," Marshal describes. "She's quite young, doesn't have a lot of money, and she's fallen into drugs. The boys really feel a need to repair her, and cover for her when social services visit their flat. There's an absolute wisdom beyond their years from having to cope with the situation."

Born 12 minutes earlier, Jason is the more confident twin and looks after both his mother and brother. "They're close because they don't have many friends," says Frankie McLaren. "They always stick by each other because they're all each other has."

On an errand for his mother, Jason is struck and killed by a car, leaving Marcus to face the unimaginable alone. "Marcus is sort of the weaker of the two, and when his brother is tragically killed, he is set adrift, unsure of what to do next or how to go about life," Lorenz comments. "He's really lost and searching for answers."

"Getting back in touch with his brother becomes an obsession for him," adds Kennedy, who is herself a twin. "He's trying to find a way to make sense of his life without the person who was so much like him. I think anyone has these feelings when they lose a close sibling or a parent. But as an identical twin, I think you do feel like you lose a part of yourself. This aspect of the story definitely resonates with me, but I think it's an idea that will resonate with anybody who understands that kind of relationship."

Both McLaren twins alternated as the characters of Jason and Marcus, which added to the sense that they were two halves of a whole. "I think the most profound loss would be of a twin, someone who is literally from your own cell," says Peter Morgan. "It is especially terrible because the boys in the story are so young and only know life together."

Marcus clings to the memory of Jason, along with the hat his brother always wore. "Jason has a special cap that he wears," says George McLaren. "And when Jason is killed, Marcus takes the hat and puts it on. He wears it to bed; he takes it everywhere with him."

Adding to Marcus's isolation is the fact that the accident results in him being taken from his mother and placed in a foster home. "He's very young and wary of the world and wary of us," says Irish actress Niamh Cusack, who plays his foster mother. "He needs to feel that Jason is still with him. That is his only security."

In an attempt to reestablish a connection with his brother, Marcus goes on an odyssey through the internet's community of psychics and mediums. "He goes around and talks to people to see if there's anybody who can contact Jason, and he runs into all

these charlatans who say they can talk to the afterlife, but they can't really," says Eastwood.

But his search ultimately yields a name, and the name a face: George Lonegan. So, Marcus sets out on his own to find the one person he believes can help him find the answers he needs.

ON LOCATION IN HAWAII, PARIS, SAN FRANCISCO & LONDON

Assembling his loyal team of key collaborators and artisans, Eastwood commenced production on a film that would make a sprawling footprint, from London and Paris to San Francisco and Maui.

"The ideas in this movie are universal," says Damon. "It deals with questions that people are grappling with all over the world and always have been and always will be. So, I think it's great that it's a big story with such an international feel, and that we went to all these different countries to capture that."

Because the action would be interconnected, Eastwood worked with production designer James J. Murakami to ensure the audience would know where they were at any given time. "Clint wanted each story to have really unique, identifiable settings," Murakami says. "So, it was important to capture the modern, sleek look of Paris, and the middle class feel of San Francisco, and then the distressed look of Marcus's London. The places in many ways mirrored the character whose story is being told."

Costume designer Deborah Hopper also denoted the individuality of the main characters in their clothing. She affirms, "The costumes for the central characters had to reflect the personalities of three individuals in different parts of the world and coming from very different circumstances. It made it a very challenging project for me in terms of the costume design."

To further differentiate the stories, Eastwood and his longtime director of photography Tom Stern utilized the process of digital intermediation (D.I.), in which the print is scanned to allow the color timing to be processed digitally. "It's subtle but each city has a slightly different look to reflect what's happening in each part of the story," Stern explains.

Production began at Chamonix in the French Alps, facing Mont Blanc, where Marie visits Dr. Rousseau. "It felt like being in paradise," raves Cécile de France. "The experience was truly magical."

The company moved on to Paris to shoot Marie's return to her home city. French location manager Antonin Depardieu was able to secure numerous spots that would convey the sense of Marie's sophisticated world. "Marie reflects the fast-paced, polished and modern aspects of Paris," Murakami describes. "But at the same time, tradition is all around her."

French locations included Place de la Madeleine, as well as the Palais de Chaillot, facing the Eiffel Tower. Marie's apartment was located in a 19th century stone building on Boulevard Malesherbes, where their nights of shooting brought out legions of Eastwood fans to cheer on the production.

Hopper dressed Marie in luxurious fabrics and textures with a strong color palette, incorporating cashmere and leather, and using Hermès scarves as accents. The designer remarks, "Marie is a woman of the world—confident, chic and very feminine. After her near-death experience, her look changes and there is less emphasis on fashion. She dresses more casually and in softer colors and appears more accessible and open to what can happen."

Following the week in Paris, the company moved to London, where UK location manager Martin Joy had secured permission to shoot the flat Jason and Marcus share with their mother at the city's Chancellor Estates, nicknamed the Elephant and Castle. "Those particular projects were built about 40 years ago and were intended to last only 30 years," Murakami offers. "The government has wanted to destroy them and clear way for new housing. It's a rough, desolate place, so it was a really fitting home for our characters."

A particularly striking location was the Charles Dickens Museum, the only surviving London home of the Victorian novelist, where he wrote two of his most famous books, *Oliver Twist* and *Nicholas Nickleby*. The museum allowed Eastwood and company to shoot Matt Damon in the sequences in which George joins a small group touring the narrow house. "They were very cooperative about having us in there," says Eastwood. "And we were very respectful in taking our time to not damage anything."

Here, George glimpses the portrait called "Dickens' Dream," which depicts the author asleep at his desk with characters from his novels floating in the air around him. "When George sees it, he realizes that he's connected to this guy who has got all of these ghosts in his head, who are there with him all the time," Damon reflects. "It was pretty amazing to be able to do that scene in the actual place with the actual portrait."

As London is where the stories converge, the visual landscape of London moves from Marcus's urban surroundings to a gentler, Victorian environment, including the vast Alexandra Palace, which became the site for the London Book Fair. To complete the setting, the crew assembled publishers to set up booths within the spectacular landmark, along with 275 extras to act as fair attendees, salespeople from the different publishing houses and authors.

Additional locations included the scenic Victorian arcade at Leadenhall Market, and Conway Hall, which stood in for the Centre for Psychic Advancement, as well as the Liverpool and Charing Cross Underground stations, and the Mayfair and Columbia Hotels.

Having wrapped up a good portion of the European locations, the production reconnoitered two oceans away in San Francisco, where George Lonegan makes his home.

Like his counterparts in the other cities, San Francisco location manager Patrick O. Mignano sought out sites that would immediately identify the city, including Crissy Field in Golden Gate Park and the Presidio, as well as the C&H Sugar Company north of the city, which provided the industrial setting of George's workplace.

They found George's apartment on historic Nob Hill in an apartment within sight of the Transamerica building. "I'm from the Bay Area, so I know the neighborhood, and the apartment we chose is very typical of a lot of apartments in that area," Eastwood says. "The building is not constructed in absolute squares. The entrances have angles to them, so when you go in with the cameras, you can cover things from interesting sides rather than just four walls. But it's a great old neighborhood with an Italian restaurant underneath, so we thought it was perfect for George."

The tiny, 700-square-foot space required Eastwood, Stern and camera operator Steve Campanelli to squeeze into the tight spaces, often with a SteadiCam, to capture the shot. But this quality also helped the director hew closely to each character's experience, underscoring that while the film's canvas is large, the human drama is intimate.

That dichotomy is never more apparent than in the tsunami sequence, which would involve location shooting in the town of Lahaina on the Hawaiian island of Maui. "We considered a lot of different places to shoot that sequence," Lorenz notes. "We needed a sort of alleyway that led to the beach, where people could run up to get away from the wave. Front Street on Maui just made the most sense for that."

To capture the moment when Cécile de France and a small child are caught in the massive wave, Stern and Campanelli put cameras on surfboards and took them out into the water, followed by Eastwood himself. “I’d not seen Clint jump in the water before, but it’s pretty typical of his directing style,” says Lorenz. “He wants to get right in there and be a part of it, so he can make sure he gets what he wants and be able to point the camera in every direction.”

“We were amazed,” Kennedy remembers. “I mean, the water was such that the waves were quite big. It was almost impossible to keep the camera on the little surfboard. And Clint just dove in, pulled himself up on the boat, checked the camera, then went back into the water with everybody. Rob and I were standing comfortably on shore with no thought in our minds of going into the water,” she smiles, adding, “but Clint and the cast and camera crew were in there getting the shot. It was pretty remarkable on all fronts.”

De France was excited to shoot the sequence in the ocean. “I think Clint likes to stick with reality,” she says. “He wants people to feel close to his characters, and as an actress, it was thrilling for me to do my own stunts in the water.”

“I have never been in a tsunami, though my son was in Thailand when the big 2004 tsunami happened, and I talked to a lot of people who were there,” says Eastwood. “A lot of people photographed it, and you could see that it was devastating.”

To create the wave itself, Michael Owens and his team did reference the tragic events of 2004, looking at documentary footage and stills, and adding in elements that would reflect the intimacy of Marie’s point of view. “It’s a complicated sequence because Clint was not presenting it how you’d see it on the news,” says editor Joel Cox, who has worked with Eastwood for 35 years, and, along with Gary Roach, edited “Hereafter.” “We were trying to create it based on what people say they’ve seen and experienced—something that most people have never experienced in life. All the shots and effects are in service of creating, through Marie, an idea of what it’s like to live through a tsunami, and specific to the story, to die in the water, and then come back.”

The complex sequence was built from components captured on the beach at Lahaina, as well as footage captured in the UK, at Pinewood Studio’s massive tank. “Clint always shoots on practical locations whenever possible, and from a visual effects perspective, that presents challenges but also helps maintain a strong basis in reality,” says visual effects supervisor Michael Owens. “In this case, we were able to shoot Cécile in the tanks, in front of a green screen, at the mercy of water canons and

whirlpools swirling around her, to give a real, palpable sense of what her character goes through.”

Owens, working with visual effects house Scanline, utilized laser scans of all the elements—from the beach, to the actors, to the debris caught in the tsunami—to create a digital model in which the devastating wave could be created.

“It’s really quite something,” says Eastwood. “To depict that, to recreate that, is very, very difficult, and water is particularly difficult to do, but we had to do it that way. You also had to have some computer generated material in order to really tell the story we’re trying to tell, and Michael did a great job of making that wave real.”

THE FINAL MIX

Eastwood, who is known for composing and being closely involved in the creation of his film scores, put together the soundtrack for “Hereafter.”

The Australian conductor Ashley Irwin conducted a 22-piece orchestra with Eastwood, Lorenz and Cox in attendance. Eastwood wove Rachmaninoff’s Second Concerto into the score, as well as two simple and elegiac themes the director himself composed for the film. Also on hand on the scoring stage was pianist Gennady Loktionov, from Carmel, California, to arrange Eastwood’s compositions.

“Clint sits down and writes the music, creating a feeling of what he wants in the overall movie,” says Cox. “He’s a jazz person, so he wants that freeform, to let it flow. He likes his scores to be sparse; it’s there to support the story.”

The same can be said about Eastwood’s touch in the entire process of making the film. While he is clearly in charge of his production, he orchestrated this massive international shoot with his characteristic light touch and good humor. “As a director for 40 years, he knows what kind of environment to create for his crew,” says Damon. “He knows a lot about the various jobs, and how to make it easier on everybody. And as a result, everybody really feels like they get to do their best work, and in a really fun atmosphere, too.”

Kennedy had previously worked with Eastwood and Lorenz on “Bridges of Madison County” and was thrilled to have the opportunity to work with them again. “I had an incredible experience with Clint and I’m enormously thankful to be doing this again,” she states. “He’s one of a kind.”

For Cécile de France, working with Eastwood for the first time was a revelation. “I felt he totally trusts you, so you feel ready to give him all your energy and potential,” the actress says.

“He wants everything to unfold naturally, in terms of letting the actors be spontaneous and moving things along,” says Lorenz, who has worked with the director for over a decade. “He trusts the people that work for him, and creates this fantastic working environment with his presence. It all emanates from him.”

“When you approach a scene in a movie, your intuition is to do it a certain way,” Eastwood offers. “I like to embrace the stories and let them unfold naturally by getting to know the people.

“In this film, each of the three main characters has something the other one needs, not necessarily answers, but a starting point to get on with their lives. They’ve all just got to do the best they can while they’re here.”

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ABOUT THE CAST

MATT DAMON (George) has been honored for his work on both sides of the camera, most recently earning Academy Award® and Screen Actors Guild 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 earlier this year: one for Best Supporting Actor for his performance in "Invictus" and one for Best Actor for his starring role 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."

He also has a wide range of projects upcoming, including the Coen brothers' remake of the classic Western "True Grit," which opens this Christmas, and George Nolfi's thriller "The Adjustment Bureau," opposite Emily Blunt, to be released in March 2011. He also lends his voice to the animated feature "Happy Feet 2," slated for November 2011. Later this fall, Damon reunites with Soderbergh to join the ensemble cast of the thriller "Contagion," and he will then begin work on "We Bought a Zoo," for director Cameron Crowe.

In 2002, Damon originated the role of Jason Bourne in the blockbuster actioner "The Bourne Identity." He went on to reprise his role in the two hit sequels, "The Bourne Supremacy" and "The Bourne Ultimatum," both directed by Paul Greengrass. He recently reunited with Greengrass to star in the 2010 action thriller "Green Zone." He has also repeatedly collaborated with Steven Soderbergh in such films as the "Ocean's" trilogy, joining an all-star ensemble cast, and in a cameo role in the second part of the director's two-part biopic "Che."

Damon's 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.

In addition, 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 famed historian Howard Zinn and featuring dramatic readings and performances from some of the most famous names in the entertainment industry.

Hailing from Boston, Damon attended Harvard University and gained his first acting experience with the American Repertory Theatre. He made his feature film debut in "Mystic Pizza," followed by roles in "School Ties," Walter Hill's "Geronimo: An American Legend," and the cable projects "Rising Son" and Tommy Lee Jones' "The Good Old Boys." He first gained attention with his portrayal of a guilt-ridden Gulf War veteran tormented by memories of a battlefield incident in 1996's "Courage Under Fire."

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 Screen Actors Guild (SAG) Award® nominations, in addition to his Oscar® nomination, for Best Actor. Additionally in 1997, Damon starred as an idealistic young attorney in Francis Ford Coppola's "The Rainmaker" and made a cameo appearance in Kevin Smith's "Chasing Amy."

The following year, Damon played the title role in Steven Spielberg's award-winning World War II drama "Saving Private Ryan" and also starred in John Dahl's drama "Rounders," with Edward Norton. Damon earned his third Golden Globe nomination for his performance in 1999's "The Talented Mr. Ripley," under the direction of Anthony Minghella. He also reunited with Ben Affleck and director Kevin Smith to star in the controversial comedy "Dogma."

Damon's subsequent film credits include starring roles in Robert Redford's "The Legend of Bagger Vance"; Billy Bob Thornton's "All the Pretty Horses"; the Farrelly brothers' comedy "Stuck on You," opposite Greg Kinnear; Terry Gilliam's "The Brothers Grimm," with Heath Ledger; and a cameo in George Clooney's "Confessions of a Dangerous Mind."

Damon and Affleck formed the production company LivePlanet to produce film, television and new media projects. LivePlanet 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 to date are "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 co-founded H2O Africa, now known as Water.org, and is an ambassador for the children's foundation ONEXONE.

CÉCILE DE FRANCE (Marie Lelay) first garnered public and critical acclaim in 2002, culminating in the César Award for Best Female Rising Star and the Prix Louis Lumière for her portrayal of Isabelle in “L’Auberge Espagnole (The Spanish Apartment).” Two years later, de France won a César Award for Best Supporting Actress for reprising the role of Isabelle in “Les Poupées Russes (The Russian Dolls).” She again received nominations for César Awards for her performances in Danièle Thompson’s “Avenue Montaigne” in 2006 and Claude Miller’s “Un Secret (A Secret)” in 2007.

Among her many films, “Around the World in 80 Days,” alongside Jackie Chan and Steve Coogan, and the horror/thriller “Haute Tension (High Tension),” directed by Alexandre Aja, opened the doors of Hollywood and playing varied roles on both continents.

Her most recent release in France was Nicolas Boukhrief’s “Gardiens de L’ordre,(Guardians of Order),” starring alongside Fred Testot. She also won critical acclaim for “Soeur Sourire (Sister Smile)” and her portrayal of Jeanine Deckers, the famous Belgian singing nun, whose hit ‘60s single *Dominique* catapulted her to fame and controversy.

De France has performed alongside legends such as Gérard Depardieu in “Quand j’étais chanteur (When I Was a Singer)” ; Ulrich Tukur in “Où est la main de l’homme sans tête (The Hand of the Headless Man)”; and other great figures of French cinema, including Etienne Chatiliez, Cédric Klapisch, Claude Chabrol, and Jean-Francoise Richet, who directed her in “Mesrine: Public Enemy #1,” opposite Vincent Cassel.

Born in Namur, Belgium, in 1975, de France began her acting career at age six. She continued her theatrical training in Paris at 17 and was subsequently selected to study at the Ecole Nationale Supérieure des Arts et Techniques du Théâtre (internationally known as La Rue Blanche), a rare honor for a non-French actor. Upon her graduation, Richard Berry offered de France a leading role in “L’art (délicat) de la Séduction” (The {delicate} art of seduction) and theatre and film roles quickly followed.

De France was invited to act as Mistress of Ceremonies for the Cannes Film Festival in 2005.

JAY MOHR (Billy) first walked on stage to do stand-up comedy at the young age of sixteen and quickly earned audience notice with his dead-on impressions of

Christopher Walken, Tracy Morgan, Al Pacino, Robert De Niro, Norm MacDonald and Ina Garten from The Food Network. After two decades, he continues to sell out venues across the country with his stand-up routine.

Most recently, Mohr starred on the hit CBS television series "Gary Unmarried." Among his other television credits are playing series regular Professor Rick Payne on CBS's popular "Ghost Whisperer" and a starring role on the Fox series "Action." In addition, he created, executive produced and hosted Comedy Central's "Last Comic Standing," which ran for six seasons, as well as hosting FOX Sports Net's "NFL This Morning" and narrating the award-winning "Beyond the Glory." Additionally, Mohr executive produced and hosted ESPN's original weekly comedy/music/sports hour "Mohr Sports."

Ironically, he landed his breakthrough film role as a rival sports agent to Tom Cruise in the blockbuster hit "Jerry Maguire," followed by a touching good-guy turn opposite Jennifer Aniston in "Picture Perfect." His other film credits include "Playing by Heart," "Suicide Kings," "Seeing Other People," "Even Money," "The Groomsmen," "Pay It Forward," "Street Kings" and "Go," as well as comedic leads in "King's Ransom" and "Are We There Yet?"

Mohr's second book, *No Wonder My Parents Drank*, an irreverent tale of his experiences as a father, was published in May. *Gasping for Airtime*, a memoir of his two years in the trenches as a writer and featured performer on "Saturday Night Live," was published in 2004.

BRYCE DALLAS HOWARD (Melanie) most recently played Victoria in the third installment of the blockbuster franchise "The Twilight Saga: Eclipse." She will next be seen in Jonathan Levine's comedy "Live with It," opposite Seth Rogen and Joseph Gordon-Levitt, and the screen adaptation of Kathryn Stockett's bestselling novel *The Help*, produced by Chris Columbus, in which she will play the role of "Hilly," set for release next year.

In 2009, she starred in the film version of the Tennessee Williams play, "The Loss of a Teardrop Diamond," opposite Chris Evans and had a supporting role opposite Christian Bale in McG's actioner "Terminator Salvation." Howard's additional on-screen credits include Sam Raimi's "Spider-Man 3," in which she played Gwen Stacy; M. Night Shyamalan's "Lady in the Water," alongside Paul Giamatti, and "The Village," in which she made her feature film debut opposite Adrien Brody, Joaquin Phoenix and Sigourney

Weaver; and Lars von Trier's "Manderlay," the follow-up to "Dogville." Howard also received a 2008 Golden Globe nomination for her performance as Rosalind in HBO's adaptation of Shakespeare's "As You Like It," written and directed by Kenneth Branagh.

Expanding her creative reach beyond acting, Howard produced Gus Van Sant's "Restless," which will premiere at the 2011 Sundance Film Festival and is set for release early next year, made her 2006 directorial debut with the short film "Orchids" and currently has a feature in development as screenwriter.

After leaving the Tisch School of the Arts program at New York University, Howard immediately began working on the New York stage, including playing the role of Marianne in the Roundabout's Broadway production of "Tartuffe"; Rosalin in the Public Theatre's "As You Like It"; Sally Platt in the Manhattan Theater Club's production of Alan Ayckbourn's "House/Garden"; and as Emily in the Bay Street Theater Festival production of "Our Town."

GEORGE AND FRANKIE McLAREN (Marcus/Jacob) make their feature film debut in "Hereafter."

Natives of Lewisham in London, England, the 12-year-old twins have previously performed street dance and most recently appeared in a stage production of "Bugsy Malone" at their school.

THIERRY NEUVIC (Didier) most recently appeared in Katell Quillévéré's "Un poison violent (Love Like Poison)" which premiered at the Cannes Film Festival this year. He will next be seen in Julien Lacombe and Pascal Sid's "Behind the Walls" and Jacques Sechaud's "Suerte."

In 2009, Neuvic appeared in Eric-Emmanuel Schmitt's "Oscar et la Dame Rose (Oscar and the Lady in Pink)," with Max Von Sydow; and Maria de Van's "Ne Te Retourne Pas (Don't Look Back)," with Sophie Marceau and Monica Bellucci, which was in official competition at the Cannes Film Festival. His other films include Sylvie Verheyde's "Stella"; Guillaume Canet's "Ne le dis à personne (Tell No One)"; the comedy "Comme T'Y Es Belle! (Hey Good Looking!)," alongside Valerie Benguigui; "Tout pour plaire," with Anne Parillaud, Judith Godrèche and Mathilde Seigner; "Dieu est grand, je suis toute petite," with Audrey Tautou; and "Code inconnu (Code Unknown: Incomplete Tales of Several Journeys)," alongside Juliette Binoche.

Neuvic's television credits include "L'amour vache," "Mafiosa, le clan," "Le miroir de l'eau," "Mausolée pour une garce" and "Si je t'oublie Sarajevo."

On stage, he has appeared in several productions, including "L'Avare," at the Théâtre de Chaillot and "Cyrano de Bergerac."

MARTHE KELLER (Dr. Rousseau) was nominated for a Golden Globe Award for Best Supporting Actress for her role in the blockbuster "Marathon Man." Among her American films that followed are "Bobby Deerfield," with Al Pacino; John Frankenheimer's "Black Sunday," opposite Robert Shaw; Billy Wilder's "Fedora," with William Holden; and "Dark Eyes," alongside Marcello Mastroianni. She has most recently appeared in the international films "Bouquet final," "Cortex," "Chrysalis," and "UV," as well as several French mini series and television movies.

Keller has also performed various roles in numerous plays in both Europe and America and was nominated for a Tony Award for her performance as Mrs. Bertholt in the 2001 Broadway adaptation of Abby Mann's "Judgment at Nuremberg."

Keller's musical stage career is two-fold. Her speaking roles in classical music productions include Joan of Arc in the oratorio "Jeanne d'Arc au Bûcher of Arthur Honegger" on several occasions, with conductors such as Seiji Ozawa and Kurt Masur. She has recorded the role for Deutsche Grammophon with Ozawa. Keller has also recited the spoken part in Igor Stravinsky's "Perséphone." In addition, composer Michael Jarrell wrote the melodrama "Cassandre," based on Christa Wolf's novel, for Keller, who performed the world premiere in 1994.

Keller also directs opera, including her first, "Dialogues des Carmélites," for Opéra National du Rhin in 1999. This production subsequently received a semi-staged performance in London that year. She has also directed "Lucia di Lammermoor" for the Washington National Opera and for the Los Angeles Opera. Her directorial debut at the Metropolitan Opera was in a 2004 production of "Don Giovanni."

Keller's earliest film appearances were in "Funeral in Berlin" and the German film "Wild Rider Ltd.." She starred in a series of French films in the 1970s, including "A Loser," "The Right of the Maddest" and "And Now My Love."

ABOUT THE FILMMAKERS

CLINT EASTWOOD (Director/Producer/Composer) is an award-winning director, producer and actor. He is currently in pre-production on “Hoover,” a biopic about the controversial J. Edgar Hoover.

In 2009, Eastwood directed and produced the historical drama “Invictus,” starring Morgan Freeman and Matt Damon, who both received Oscar® nominations for their performances. Eastwood also won a National Board of Review Award and earned a Golden Globe nomination for Best Director. The year before, he produced and starred in the widely acclaimed drama “Gran Torino.” Eastwood won a Best Actor Award from the National Board of Review for his performance as Walt Kowalski, marking his first film role since “Million Dollar Baby.” He also directed and produced “Changeling,” starring Angelina Jolie in the true-life drama about an infamous 1928 kidnapping case that rocked the LAPD. The film was nominated for a Palme d’Or and won a Special Award when it premiered at the 2008 Cannes Film Festival. It also received three Oscar® nominations, including Best Actress for Jolie, and Eastwood garnered BAFTA Award and London Film Critics Award nominations for Best Director, as well as a Golden Globe nomination for the Best Original Score.

Eastwood earned dual Academy Award® nominations, in the categories of Best Director and Best Picture, for his acclaimed 2006 World War II drama “Letters from Iwo Jima.” In addition, the film won the Golden Globe and Critics Choice Awards for Best Foreign Language Film, and also received Best Picture awards from a number of film critics groups, including the Los Angeles Film Critics and the National Board of Review. “Letters from Iwo Jima” was the companion film to Eastwood’s widely praised drama “Flags of Our Fathers,” about the American men who raised the flag on Iwo Jima in the famed photograph.

In 2005, Eastwood won Academy Awards® for Best Picture and Best Director for “Million Dollar Baby.” He also earned a Best Actor nomination for his performance in the film. In addition, Hilary Swank and Morgan Freeman won Oscars®, for Best Actress and Best Supporting Actor, respectively, and the film was also nominated for Best Adapted Screenplay and Best Editing. Eastwood also won his third Best Director Golden Globe, as well as a nomination for the film’s score.

Eastwood's critically acclaimed drama "Mystic River" debuted at the 2003 Cannes Film Festival, earning him a Palme d'Or nomination and the Golden Coach Award. "Mystic River" went on to earn six Academy Award® nominations, including two for Eastwood for Best Picture and Best Director. Sean Penn and Tim Robbins won Oscars® in the categories of Best Actor and Best Supporting Actor, while the film was also nominated for Best Supporting Actress and Best Screenplay. Eastwood also gained another Golden Globe nomination.

In 1993, Eastwood's foreboding, revisionist Western "Unforgiven" received nine Academy Award® nominations, including three for Eastwood, who won for Best Picture and Best Director and was nominated for Best Actor. The film also won Oscars® in the categories of Best Supporting Actor (Gene Hackman) and Best Editor, and was nominated for Best Original Screenplay, Best Cinematography, Best Art Direction, Best Editing and Best Sound. Additionally, Eastwood won a Golden Globe for Best Director and the film won Best Picture honors from several critics groups.

Eastwood's films have also been honored internationally by critics and at film festivals, including Cannes, where he served as the president of the jury in 1994. In addition, he has garnered Palme d'Or nominations for "White Hunter Black Heart" in 1990; "Bird," which also won the award for Best Actor and an award for its soundtrack at the 1988 festival; and "Pale Rider" in 1985. He also won his first Best Director Golden Globe Award for "Bird."

In addition, Eastwood has directed and starred in such films as "Blood Work," "Space Cowboys," "True Crime," "Absolute Power," "The Bridges of Madison County," "The Rookie," "Heartbreak Ridge," "Sudden Impact," "Honkytonk Man," "Firefox," "Bronco Billy," "The Outlaw Josey Wales," "The Eiger Sanction," "High Plains Drifter," and "Play Misty for Me," which marked his directorial debut.

Eastwood first came to fame as an actor, first on television and then in such legendary movie Westerns as "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad and the Ugly," "Hang 'Em High," and "Two Mules for Sister Sara." His film acting work also includes "Kelly's Heroes"; "Escape from Alcatraz"; the successful "Dirty Harry" actioners; the comedies "Every Which Way But Loose" and "Any Which Way You Can"; and the thriller "In the Line of Fire."

Over the course of his career, Eastwood has received many lifetime achievement honors, including the Motion Picture Academy's Irving Thalberg Memorial Award and the Hollywood Foreign Press Association's Cecil B. DeMille Award. He has also garnered

tributes from the Directors Guild of America, the Producers Guild of America, the Screen Actors Guild, the American Film Institute, the Film Society of Lincoln Center, the French Film Society, the National Board of Review, the Henry Mancini Institute (Hank Award for distinguished service to American music), the Hamburg Film Festival (Douglas Sirk Award), and the Venice Film Festival (Career Golden Lion).

He is also the recipient of a Kennedy Center Honor; awards from the American Cinema Editors and the Publicists Guild; an honorary doctorate in Fine Arts from Wesleyan University, and five People's Choice Awards for Favorite Motion Picture Actor. In 1991, Eastwood was Harvard's Hasty Pudding Theatrical Society's Man of the Year and, in 1992, he received the California Governor's Award for the Arts. He recently received two more significant honors for his contributions to film: the Prix Lumiere at the inaugural Grand Lyon Film Festival; and the Commandeur de la Legion d'honneur, presented by French President Nicolas Sarkozy.

KATHLEEN KENNEDY (Producer) is one of the most respected producers and executives in the industry. As testament to her standing in the film community, she was recently elected Vice President of the Academy of Motion Picture Arts and Sciences (AMPAS). She has produced some of the most honored and successful films in motion picture history, including her collaborations with Steven Spielberg on such films as "E.T. The Extra-Terrestrial," "Schindler's List," and "Jurassic Park."

Kennedy is currently producing two Spielberg-directed features: the World War I drama "War Horse"; and "The Adventures of Tintin: The Secret of the Unicorn," bringing Georges "Hergé" Remi's character back to the screen with state-of-the-art 3D motion capture technology. Both films are slated for release in 2011.

A six-time Academy Award® nominee in the category of Best Picture, Kennedy received her latest Oscar® nod for her producing work on David Fincher's "The Curious Case of Benjamin Button," which received 13 Oscar® nominations in all, winning three. The film was a production of The Kennedy/Marshall Company, which she co-founded in 1992 with director/producer Frank Marshall.

Under the Kennedy/Marshall Company banner, Kennedy garnered three of her Best Picture Oscar® nominations: for Spielberg's "Munich"; Gary Ross's "Seabiscuit"; and M. Night Shyamalan's breakout film "The Sixth Sense." Kennedy/Marshall also produced the "Bourne" trilogy of films, which, collectively, have been credited with reinventing the spy thriller; "The Spiderwick Chronicles"; and Shyamalan's "The Last

Airbender.” In addition, the company has produced such indie features as “Persepolis,” which earned a 2008 Oscar® nomination for Best Animated Feature, and “The Diving Bell and the Butterfly,” for which she earned an Independent Spirit Award nomination for Best Feature. For the small screen, Kennedy/Marshall produced the Emmy-nominated 2010 HBO movie “The Special Relationship,” scripted by “Hereafter” screenwriter Peter Morgan.

Kennedy launched her producing career via a successful association with Steven Spielberg, which began when she worked as a production assistant on “1941.” She went on to work with the director on “Raiders of the Lost Ark,” before making her producing debut on “E.T. The Extra-Terrestrial,” which also brought Kennedy her first Oscar® nomination.

In 1982, Kennedy co-founded Amblin Entertainment with Spielberg and Marshall. While at Amblin, she produced and guided two of the most successful franchises in film history: the “Jurassic Park” films and the “Back to the Future” trilogy. She also received her second Oscar® nomination for her work on Spielberg’s “The Color Purple,” and was an executive producer on the 1993 Best Picture winner, “Schindler’s List.” She also produced the Spielberg-directed films “Empire of the Sun,” “A.I. Artificial Intelligence,” and, more recently, “War of the Worlds.”

Additionally, Kennedy produced or executive produced many of Amblin’s critical and box-office successes, including “Twister,” “The Bridges of Madison County,” “The Flintstones,” “We’re Back! A Dinosaur’s Story,” “Noises Off...,” “Hook,” “Cape Fear,” “The Land Before Time,” “Who Framed Roger Rabbit,” “Young Sherlock Holmes,” “An American Tail,” “The Goonies” and “Gremlins,” as well as Frank Marshall’s 1990 directorial debut, “Arachnophobia.”

Kennedy is on the chair of the Academy of Motion Pictures’ Producers Branch Executive Committee and is also a member of the Academy’s Board of Governors. She recently completed her tenure as President of the Producers Guild of America, which, in 2006, bestowed upon her its highest honor, the Charles Fitzsimons Service Award. In 2008, she and Marshall received the Producers Guild of America’s David O. Selznick Award for Career Achievement.

ROBERT LORENZ (Producer) has worked alongside director Clint Eastwood since 1994 and oversees all aspects of the films produced at Eastwood’s company, Malpas Productions. As a producer, Lorenz has earned two Academy Award®

nominations during what has been Eastwood's most prolific and successful period as a director.

Lorenz received his first Oscar® nomination in 2004 for producing "Mystic River." The following year he served as executive producer on the Best Picture winner, "Million Dollar Baby." Lorenz went on to produce Eastwood's World War II companion pieces, "Flags of Our Fathers" and "Letters from Iwo Jima." The latter, which he produced along with Eastwood and Steven Spielberg, brought Lorenz his second Academy Award® nomination. Shot almost entirely in Japanese, "Letters from Iwo Jima" also won the Los Angeles Film Critics and National Board of Review Awards for Best Picture, as well as the Golden Globe and Critics Choice Awards for Best Foreign Language Film.

In 2008 Lorenz worked with Brian Grazer and Ron Howard to produce Eastwood's true-life drama "Changeling," which went on to receive three Academy Award® nominations, including one for Angelina Jolie as Best Actress. The same year, Lorenz and Eastwood produced "Gran Torino," which is the director's highest-grossing picture to date.

Lorenz most recently produced Eastwood's "Invictus," which earned a Producers Guild of America Award nomination. Starring Matt Damon and Morgan Freeman in Oscar®-nominated performances, the film received Golden Globe Award nominations for Best Picture and Director.

Lorenz grew up in the suburbs of Chicago and moved to Los Angeles to start his film career in 1989. He began his association with Eastwood as an assistant director on "The Bridges of Madison County." Their subsequent collaborations include "Space Cowboys," "True Crime," "Midnight in the Garden of Good and Evil," "Absolute Power" and "Blood Work."

PETER MORGAN (Screenwriter/Executive Producer) recently served as writer and executive producer on Ron Howard's critically acclaimed "Frost/Nixon," garnering Oscar®, Golden Globe, BAFTA, and WGA Award nominations for Best Screenplay. In addition, he was nominated for numerous critics association nominations, winning the San Francisco Film Critics Circle Award for Best Adaptation of his own stage play.

In 2006, Morgan was nominated for Oscar® and BAFTA Awards for Best Original Screenplay for Stephen Frears' "The Queen," starring Helen Mirren and Michael Sheen. In addition to winning Golden Globe, British Independent Film and Evening Standard British Film Awards, he was also honored with awards for Best Screenplay from the

Venice Film Festival, The Writers Guild, Toronto Film Critics Association, New York Film Critics Circle, National Society of Film Critics, Los Angeles Film Critics Association, London Critics Circle, and Chicago Film Critics Association.

The same year, Kevin MacDonald's "The Last King of Scotland," starring Forest Whitaker and James McAvoy, won Morgan BAFTA, British Independent Film and Evening Standard British Film Awards for Best Screenplay.

Morgan is currently in pre-production on "360," a contemporized adaptation of Arthur Schnitzler's play "Reigen," with director Fernando Meirelles and producers Andrew Eaton, Danny Krausz and David Linde. Filming is scheduled to begin in January 2011.

He will also serve as executive producer on the film adaptation of John le Carré's novel, "*Tinker, Tailor, Soldier, Spy*," starring Ralph Fiennes, Gary Oldman, Michael Fassbender and Colin Firth. He has several other projects in development with studios as well as the BBC.

His other feature credits include the recent sport biography "The Damned United."

Among Morgan's recent writer/executive producer television credits are the HBO longforms "The Special Relationship," which garnered five Emmy nominations this year, including Best TV Movie and Writing and "Longford," which won the 2007 BAFTA Award and Humanitas Prize for Best Writing, The Royal Television Society Award for Best Drama, as well as Emmy and BAFTA nominations for Best TV Movie; and "Henry VIII," which won an International Emmy for Best TV Movie.

His other credits include "The Deal," the first part of his Blair Trilogy, which won a BAFTA Award for Best Drama and "Dear Rosie," which was nominated for a BAFTA and Oscar® in the Live Action Short Film category.

STEVEN SPIELBERG (Executive Producer), one of the industry's most influential filmmakers is also, collectively, the top-grossing director of all time, having helmed such blockbusters as "Jaws," "E.T. The Extra-Terrestrial," the "Indiana Jones" franchise, and "Jurassic Park." Among his myriad honors, he is a three-time Academy Award® winner.

Spielberg took home his first two Oscars®, for Best Director and Best Picture, for the internationally lauded "Schindler's List," which received a total of seven Oscars®. The film was also named the Best Picture of 1993 by many of the major critics organizations,

in addition to winning seven BAFTA Awards and three Golden Globe Awards, both including Best Picture and Director. Spielberg also won the Directors Guild of America (DGA) Award.

Spielberg won his third Academy Award[®], for Best Director, for the World War II drama "Saving Private Ryan," which was the highest-grossing release (domestically) of 1998. It was also one of the year's most honored films, earning four additional Oscars[®], as well as two Golden Globe Awards, for Best Picture - Drama and Best Director, and numerous critics groups awards in the same categories. Spielberg also won another DGA Award, and shared a Producers Guild of America's (PGA) Award with the film's other producers. That same year, the PGA also presented Spielberg with the prestigious Milestone Award for his historic contribution to the motion picture industry.

He has also earned Academy Award[®] nominations for Best Director for "Munich," "E.T. The Extra-Terrestrial," "Raiders of the Lost Ark" and "Close Encounters of the Third Kind." Additionally, he earned DGA Award nominations for those films, as well as "Jaws" "The Color Purple," "Empire of the Sun" and "Amistad." With ten to date, Spielberg has been honored by his peers with more DGA Award nominations than any other director. In 2000, he received the DGA's Lifetime Achievement Award. He is also the recipient of the Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences, the Hollywood Foreign Press's Cecil B. DeMille Award, the Kennedy Center Honors, and numerous other career tributes.

More recently, Spielberg directed the 2008 hit "Indiana Jones and the Kingdom of the Crystal Skull," which grossed over \$780 million worldwide. He also wrapped principal photography on the 3D motion capture film "The Adventures of Tintin: Secret of the Unicorn," based on the iconic character created by Georges "Herge" Remi and due for release in 2011.

He is currently directing the drama "War Horse," based on an award-winning novel, which has also been adapted into a major stage hit in London. From DreamWorks Studios, the film is slated to open in Summer 2011. In 2008, principal partners Spielberg and Stacey Snider joined with The Reliance Anil Ambani Group to form the new DreamWorks Studios company.

Spielberg's career began with the 1968 short film "Amblin," which led to him becoming the youngest director ever signed to a long-term studio deal. He first gained attention for his 1971 telefilm "Duel." Three years later, he made his feature film

directorial debut on “The Sugarland Express,” from a screenplay he co-wrote. His next film was “Jaws,” which was the first film to break the \$100 million mark.

In 1984, Spielberg formed his own production company, Amblin Entertainment. Under the Amblin banner, he served as producer or executive producer on such hits as “Gremlins,” “Goonies,” “Back to the Future I, II, and III,” “Who Framed Roger Rabbit?,” “An American Tail,” “Twister,” “The Mask of Zorro,” and the “Men in Black” films. Amblin also produced the hit series “ER” with Warner Bros. Television.

In 1994, Spielberg partnered with Jeffrey Katzenberg and David Geffen to found DreamWorks Studios. The studio enjoyed both critical and commercial successes, including three consecutive Best Picture Academy Award® winners: “American Beauty,” “Gladiator,” and “A Beautiful Mind.” In its history, DreamWorks has also produced or co-produced a wide range of features, including the “Transformers” blockbusters; Clint Eastwood’s World War II dramas “Flags of Our Fathers” and “Letters from Iwo Jima,” the latter earning a Best Picture Oscar® nomination; “Meet the Parents” and “Meet the Fockers”; and “The Ring,” to name only a few. Under the DreamWorks banner, Spielberg also directed such films as “War of the Worlds,” “Minority Report,” “Catch Me If You Can” and “A.I. Artificial Intelligence.”

Spielberg has not limited his success to the big screen. On the heels of their experience on “Saving Private Ryan,” he and Tom Hanks teamed to executive produce the 2001 HBO miniseries “Band of Brothers,” based on Stephen Ambrose’s book about a U.S. Army unit in Europe in World War II. Among its many awards, the project won both Emmy and Golden Globe Awards for Outstanding Miniseries. He and Hanks more recently reunited to executive produce the acclaimed 2010 HBO miniseries “The Pacific,” this time focusing on the Marines in WWII’s Pacific theatre. “The Pacific” won eight Emmy Awards, including Outstanding Miniseries.

Spielberg also executive produced the Emmy-winning Sci-Fi Channel miniseries “Taken,” and the TNT miniseries “Into the West.” He is currently an executive producer on the hit Showtime series “The United States of Tara.”

Apart from his filmmaking work, Spielberg has also devoted his time and resources to many philanthropic causes. The impact of his work on “Schindler’s List,” led him to establish the Righteous Persons Foundation using all his profits from the film. He also founded Survivors of the Shoah Visual History Foundation, which, in 2005, became the USC Shoah Foundation Institute for Visual History and Education. In addition, Spielberg is the Chairman Emeritus of the Starlight Children’s Foundation.

FRANK MARSHALL (Executive Producer) is a visionary filmmaker with an illustrious career spanning over 30 years and encompassing more than 100 film and television projects. Among his credits are some of the most successful and enduring films of all time, including his many collaborations with Steven Spielberg.

His movies have also been honored with a multitude of awards and award nominations, including Academy Awards®. As a producer, Marshall has received five Oscar® nominations for Best Picture, his most recent for his work on David Fincher's "The Curious Case of Benjamin Button," which earned an impressive 13 Oscar® nominations in all. Marshall's previous Best Picture Oscar® nominations came for Gary Ross's true-life drama "Seabiscuit"; M. Night Shyamalan's 1999 box office smash, "The Sixth Sense"; and the Spielberg-directed films "The Color Purple" and "Raiders of the Lost Ark."

The first "Indiana Jones" film also marked the beginning of Marshall's long association with Spielberg, as well as George Lucas and Kathleen Kennedy. Their partnership continued on the blockbuster sequels "Indiana Jones and the Temple of Doom," "Indiana Jones and the Last Crusade," and, most recently, "Indiana Jones and the Kingdom of the Crystal Skull."

As a director, Marshall has helmed the arctic adventure hit "Eight Below"; the African-set thriller "Congo"; the true-life drama "Alive"; and the thriller "Arachnophobia," which marked his directorial debut. He also directed a segment of the award-winning, fact-based HBO miniseries "From the Earth to the Moon." In 2010, he directed the documentary "Right to Play," part of ESPN's "30 for 30" film series, chronicling Olympic Gold Medalist Johann Koss's organization that brings sports to children in Third World and war-torn countries.

Marshall began his producing career as an associate producer on several Peter Bogdanovich films, including "Paper Moon." He went on to be a line producer on Martin Scorsese's documentary "The Last Waltz" and an executive producer on Walter Hill's "The Warriors." His first films as a producer were "Raiders of the Lost Ark" and the horror hit "Poltergeist," which he produced with Spielberg. Marshall also served as production supervisor on the classic "E.T. The Extra-Terrestrial."

In 1982, Marshall teamed with Spielberg and Kennedy to form Amblin Entertainment, which became an industry powerhouse. During his tenure at Amblin, Marshall produced such films as Barry Levinson's "Young Sherlock Holmes"; Joe

Dante's "Gremlins"; and the Robert Zemeckis-directed "Back to the Future" trilogy and "Who Framed Roger Rabbit." In addition, Marshall was a producer on Spielberg's films, including "Always," "Hook" and "Empire of the Sun."

Marshall also served as a second unit director on a number of Amblin films before helming "Arachnophobia." Following that, Marshall left Amblin to further his directing career and, in 1992, he and Kennedy founded The Kennedy/Marshall Company.

Over the past two decades, The Kennedy/Marshall Company has produced a diverse slate of projects, including the blockbuster spy thrillers "The Bourne Identity," "The Bourne Supremacy" and "The Bourne Ultimatum"; Spielberg's controversial drama "Munich"; "The Spiderwick Chronicles," based on the popular series of children's books; the critically acclaimed "The Diving Bell and the Butterfly"; the English-language version of the French animated film "Persepolis," which received an Oscar® nomination for Best Animated Film; the English-language version of Hayao Miyazaki's animated film "Ponyo"; M. Night Shyamalan's "The Last Airbender"; and HBO's "The Special Relationship," which received 5 Emmy nominations this year, including Best TV Film.

Currently in production for The Kennedy/Marshall Company are Steven Spielberg's World War I-set drama "War Horse," adapted from the award-winning stage production, and scheduled for an August 2011 release; and the documentary "Lance Rides Again," about Lance Armstrong's 2009 return from retirement.

He and Kennedy are the recipients of the 2008 Producers Guild of America's David O. Selznick Award for Career Achievement, as well as the 2009 Visual Effects Society's Lifetime Achievement Award. The duo was also honored with the 2009 ICG Publicists Motion Picture Showmanship Award.

Apart from his film work, Marshall has been an active participant in public service and sports throughout his life, serving over a decade on the Olympic Committee. In 2005, he was awarded the Olympic Shield and inducted into the U.S. Olympic Hall of Fame. Currently, he is on the board of Athletes for Hope, USA Gymnastics and The Governor's Council on Physical Fitness. He has been honored with the acclaimed American Academy of Achievement Award, the UCLA Alumni Professional Achievement Award, and the California Mentor Initiative's Leadership Award.

TIM MOORE (Executive Producer) has overseen the physical production of all of Clint Eastwood's films since 2002. He most recently served as executive producer on

the critically acclaimed drama “Invictus,” starring Matt Damon and Morgan Freeman, which received widespread acclaim from critics associations and several Oscar® and Golden Globe nominations, including a Golden Globe nod for Best Picture. In addition, Moore was an executive producer on “Gran Torino” and “Changeling,” and served as co-producer on the dual World War II epics “Flags of Our Fathers” and the award-winning “Letters from Iwo Jima,” which was Oscar®-nominated for Best Picture. His work with Eastwood also includes the dramas “Mystic River,” which earned six Oscar® nominations, including one for Best Picture, and “Million Dollar Baby,” which won four Academy Awards®, including Best Picture. He was also a co-producer on Alison Eastwood’s directorial debut, “Rails & Ties.”

Moore has also worked several times with director Rowdy Herrington over the last two decades, most recently producing the ESPY-nominated biopic “Bobby Jones: Stroke of Genius.” Their earlier collaborations include the films “A Murder of Crows,” “Road House” and “Jack’s Back.”

Moore’s other producing credits include Steve Buscemi’s “Animal Factory,” starring Willem Dafoe, and Arne Glimcher’s “The White River Kid.” For television, Moore was the production manager on the telefilm “Semper Fi” and produced the telefilm “Stolen from the Heart.”

Before starting his film career, Moore attended UCLA, where he met fraternity brother John Shepherd. The two have gone on to produce four independent features together: “Eye of the Storm,” “The Ride,” “The Climb” and “Bobby Jones: Stroke of Genius.”

Moore and his wife, Bobbe, are actively engaged in a number of animal rescue organizations.

TOM STERN, AFC, ASC (Director of Photography) earned both Oscar® and BAFTA Award nominations for Best Cinematography for his work on Clint Eastwood’s drama “Changeling.” Stern, who has enjoyed a long association with Eastwood, most recently lensed the critically acclaimed dramas “Invictus” and “Gran Torino.” He also served as the cinematographer on Eastwood’s World War II dramas “Flags of Our Fathers” and “Letters from Iwo Jima”; the Oscar®-winning dramas “Million Dollar Baby” and “Mystic River”; and “Blood Work,” which marked Stern’s first film as a director of photography.

Stern's collaborations with other directors include Pavel Lungin's "Tsar," Susanne Bier's "Things We Lost in the Fire," Christophe Barratier's "Paris 36," Alison Eastwood's "Rails & Ties," Tony Goldwyn's "The Last Kiss," John Turturro's "Romance & Cigarettes," Scott Derrickson's "The Exorcism of Emily Rose" and Rowdy Herrington's "Bobby Jones: Stroke of Genius."

A 30-year industry veteran, Stern has worked with Clint Eastwood for more than two decades, going back to when Stern was a gaffer on such films as "Honkytonk Man," "Sudden Impact," "Tightrope," "Pale Rider" and "Heartbreak Ridge." Becoming the chief lighting technician at Malpasco Productions, he worked on a wide range of films, including Eastwood's "The Rookie," "Unforgiven," "A Perfect World," "True Crime" and "Space Cowboys." As a chief lighting technician, he also teamed with other directors, including Michael Apted on "Class Action," and Sam Mendes on "American Beauty" and "Road to Perdition," among others.

JAMES J. MURAKAMI (Production Designer) was honored in 2008 with Oscar[®] and BAFTA Award nominations for his work as the production designer on Clint Eastwood's period drama "Changeling," set in 1928. His production designs for "Changeling" and Eastwood's "Gran Torino" were nominated for Art Director's Guild Awards, in the period and contemporary category respectively. He most recently worked with the director on the 2009 drama "Invictus."

Murakami's first film with Eastwood as a production designer was the acclaimed World War II drama "Letters from Iwo Jima." He had previously collaborated with Eastwood's longtime production designer Henry Bumstead, first as a set designer on "Unforgiven" and later as an art director on "Midnight in the Garden of Good and Evil."

In 2005, Murakami won an Emmy Award for his work as an art director on the acclaimed HBO series "Deadwood." He had earned his first Emmy Award nomination for his art direction on the series Western the year prior.

Murakami was the production designer on Alison Eastwood's directorial debut feature, "Rails & Ties." His many feature film credits as an art director include the Tony Scott films "Enemy of the State," "Crimson Tide," "True Romance" and "Beverly Hills Cop II"; David Fincher's "The Game"; Peter Hyams' "The Relic"; Martin Brest's "Midnight Run" and "Beverly Hills Cop"; Barry Levinson's "The Natural"; and John Badham's "WarGames." He has also served as a set designer on such films as "The Scorpion

King,” “The Princess Diaries,” “The Postman,” “Head Above Water,” “I Love Trouble” and “Sneakers,” as well as the television series “Charmed.”

JOEL COX, A.C.E. (Editor) has worked with Clint Eastwood for more than 35 years, and won an Academy Award® for Best Editing for his work on the director’s “Unforgiven.” He received another Oscar® nomination for his editing work on Eastwood’s “Million Dollar Baby.” Last year, Cox earned a BAFTA Award nomination for his work on “Changeling.” His recent collaborations with Eastwood also include “Invictus,” “Gran Torino” and the companion World War II dramas “Flags of Our Fathers” and “Letters from Iwo Jima.”

In addition, Cox was the editor on the Eastwood-directed films “Mystic River,” “Blood Work,” “Space Cowboys,” “True Crime,” “Midnight in the Garden of Good and Evil,” “Absolute Power,” “The Bridges of Madison County,” “A Perfect World,” “The Rookie,” “White Hunter Black Heart,” “Bird,” “Heartbreak Ridge,” “Pale Rider” and “Sudden Impact.”

Their relationship began in 1975 when Cox worked as an assistant editor on “The Outlaw Josey Wales.” Since then, Cox has worked in the editing room on more than 30 films that have, in some combination, been directed or produced by or starred Eastwood.

Early in his career, Cox worked alongside his mentor, editor Ferris Webster, as a co-editor on such films as “The Enforcer,” “The Gauntlet,” “Every Which Way But Loose,” “Escape from Alcatraz,” “Bronco Billy” and “Honkytonk Man.” His other credits as an editor include “Tightrope,” “The Dead Pool,” “Pink Cadillac” and “The Stars Fell on Henrietta.”

GARY D. ROACH (Editor) has worked with Clint Eastwood since 1996, beginning as an apprentice editor on “Absolute Power.” Roach quickly moved up to assistant editor on the films “Midnight in the Garden of Good and Evil,” “True Crime,” “Space Cowboys,” “Blood Work,” “Mystic River,” “Million Dollar Baby” and “Flags of Our Fathers.”

The award-winning World War II drama “Letters from Iwo Jima” marked Roach’s first full editor credit, shared with longtime Eastwood collaborator Joel Cox. Roach gained his first solo editor credit on Alison Eastwood’s directorial debut film, “Rails & Ties.” He continued his collaboration with Clint Eastwood and Joel Cox on “Changeling,” for which he earned a BAFTA Award nomination for Best Editing. “Gran Torino” and “Invictus” are his latest editing accomplishments.

In addition, Roach was a co-editor on the Eastwood-directed “Piano Blues,” a segment of the documentary series “The Blues,” produced by Martin Scorsese. Continuing his documentary work, Roach went on to co-edit a film about Tony Bennett called “Tony Bennett: The Music Never Ends.” Roach is currently co-editing a documentary on the life of Dave Brubeck called “In His Own Sweet Way”, which is scheduled to air on Turner Classic Movies in December.

DEBORAH HOPPER (Costume Designer) has worked with filmmaker Clint Eastwood for nearly 25 years. She earned BAFTA and Costume Designer Guild Award nominations for her period costumes for the true-life drama “Changeling.” She was also the costume designer on the 2008 contemporary drama “Gran Torino,” which Eastwood starred in and directed, followed by Eastwood’s 2009 drama “Invictus.” Hopper previously designed the costumes for the Eastwood-directed films “Letters from Iwo Jima,” “Flags of Our Fathers,” “Million Dollar Baby,” “Mystic River,” “Blood Work” and “Space Cowboys.”

Hopper began her association with Eastwood as the woman’s costume supervisor on the 1984 film “Tightrope,” which Eastwood produced and starred in. She held the same post on the films “The Rookie,” “Pink Cadillac,” “The Dead Pool,” “Bird,” “Heartbreak Ridge” and “Pale Rider,” before overseeing all costumes on Eastwood’s “True Crime,” “Midnight in the Garden of Good and Evil” and “Absolute Power.”

In 2008, Hopper was named Costume Designer of the Year at the Hollywood Film Festival. Earlier in her career, she was awarded an Emmy for her work as a women’s costumer on “Shakedown on the Sunset Strip,” a telefilm set in the 1950s.

#

WARNER BROS. PICTURES Presents

A KENNEDY / MARSHALL Production

A MALPASO Production

HEREAFTER

CAST

In Order of Appearance

Marie Lelay	CÉCILE de FRANCE
Didier	THIERRY NEUVIC
Island Hotel Clerk	CYNDI MAYO DAVIS
Stall Owner	LISA GRIFFITHS
Island Girl	JESSICA GRIFFITHS
Rescuers.....	FERGUSON REID DEREK SAKAKURA
Billy.....	JAY MOHR
Christos.....	RICHARD KIND
George Lonegan.....	MATT DAMON
Photographer	CHARLIE CREED-MILES
Marcus / Jason	FRANKIE McLAREN GEORGE McLAREN
Jackie	LYNDSEY MARSHAL
Social Workers.....	REBEKAH STATON DECLAN CONLON
Teenagers.....	MARCUS BOYEA FRANZ DRAMEH TEX JACKS TAYLOR DOHERTY
Reporter Jasmine	MYLÉNE JAMPANOÏ
Guillaume Belcher	STEPHANE FREISS
TV Producer	LAURENT BATEAU
Factory Worker	CALUM GRANT
Cooking Teacher “Carlo”	STEVEN R. SCHIRRIPA

Tony	JOE BELLAN
Melanie	BRYCE DALLAS HOWARD
Candace	JENIFER LEWIS
Priest	TOM BEARD
Jackie's Friends.....	ANDY GATHERGOOD HELEN ELIZABETH
Publishing Executive Michael.....	JEAN-YVES BERTELOOT
Foster Mother	NIAMH CUSACK
Foster Father	GEORGE COSTIGAN
Marcus' Teacher	CLAIRE PRICE
Islamic Teacher	SURINDER DUHRA
Dr. Meredith	SEAN BUCKLEY
Hospice Receptionist.....	AUDREY BRISSON
Dying Woman.....	JESS MURPHY
Hospice Husband	MICHAEL CUCKSON
Hospice Mother	JENNIFER THORNE
Hospice Father	BARRY MARTIN
Dr. Rousseau.....	MARTHE KELLER
Union Rep	CHARLIE HOLLIDAY
Factory Supervisor	JOHN NIELSEN
Visitor	ANTHONY ALLGOOD
College Receptionist	MATHEW BAYNTON
Channeler	PEARCE QUIGLEY
Nigel	PAUL ANTONY-BARBER
Mirror Lady	MEG WYNN-OWEN
Mrs. Joyce	SELINA CADELL
Man	TOM PRICE
Secretary	CELINE SALLETTE
Neighbor	CELIA SHUMAN
Tour Guide	JOANNA CROLL
Ricky	JACK BENCE
Derek Jacobi	HIMSELF
Bearded Author	TIM FITZHIGAM
Hotel Receptionist	CHLOE BALE
Stunt Coordinator United Kingdom	ROB INCH
Stunt Coordinator Hawaii	B.L. RICHMOND
Stunt Coordinator MoCap	THOM WILLIAMS

	Stunts	
ANDY SMART	TONY CHRISTIAN	BEN
DIMMOCK		

	BEAN PEEL	STEVE DENT	ANDY
GODBOLD			
	FRANKLIN HENSON	LEONARD WOODCOCK	DAVE
KALAMA			
	COLIN C.L. FONG	REG WAYMENT	JASON
HUNJAN			
	HEATHER PHILLIPS	SHAUNA DUGGINS	MEEGAN
GODFREY			
	RICHARD EPPER	TIMOTHY EULICH	AARON
WALTERS			
	DAVID HUGGHINS	BRIAN MACHLEIT	BRIAN
SIMPSON			
	APRIL STIRTON	STEVE UPTON	MARK AARON
WAGNER			
		TONY SMART	

FILMMAKERS

Directed and Produced by	CLINT EASTWOOD
Written by	PETER MORGAN
Produced by	KATHLEEN KENNEDY
	ROBERT LORENZ
Executive Producers.....	STEVEN SPIELBERG
	FRANK MARSHALL
	PETER MORGAN
	TIM MOORE
Director of Photography	TOM STERN, A.F.C., A.S.C.
Production Designed by	JAMES J. MURAKAMI
Edited by.....	JOEL COX, A.C.E.
	GARY D. ROACH
Costumes Designed by	DEBORAH HOPPER
Casting by	FIONA WEIR
Visual Effects Supervisor	MICHAEL OWENS
Unit Production Manager	TIM MOORE
First Assistant Director.....	DAVID M. BERNSTEIN
Second Assistant Director	RYAN CRAIG
Music by	CLINT EASTWOOD
Arranged and Conducted by	GENNADY LOKTIONOV
Orchestrated and Conducted by	ASHLEY IRWIN
Supervising Art Director	PATRICK SULLIVAN
Set Decorator	GARY FETTIS
Assistant Film Editors	BLU MURRAY
	DAVID S. COX
Script Supervisor.....	MABLE LAWSON McCRARY
Supervising Sound Editors	ALAN ROBERT MURRAY
	BUB ASMAN

Sound Effects Editors.....	JASON KING BRYAN WATKINS
Supervising Foley Editor.....	MICHAEL DRESSEL
Assistant Sound Editors.....	BILL CAWLEY KEVIN R.W. MURRAY
ADR Assistant Editor.....	AKKARA SRAUY
Foley Artists.....	ROBIN HARLAN SARAH MONAT
Music Scoring Mixer.....	BOBBY FERNANDEZ
Guitarist.....	BRUCE FORMAN
Re-Recording Mixers.....	JOHN REITZ GREGG RUDLOFF
Re-Recording Engineer.....	TONY PILKINGTON
Location Sound Effects Mixers.....	JOHN PAUL FASAL BRYAN WATKINS
Mix Technician.....	RYAN MURPHY
Foley Mixer.....	RANDY SINGER
ADR Mixer.....	THOMAS J. O'CONNELL
ADR Mixer London.....	NICK KRAY
Digital Film Colorist.....	JILL BOGDANOWICZ
Digital Intermediate Producer.....	BOB PEISHEL
Digital Intermediate Editor.....	MARK SAHAGUN
Set Staff Assistants.....	DONALD A. KINCADE CHUCK WEBB
Staff Assistants.....	LUCAS URGOITI KEVIN JOHNSTON RAMSAY WILLIAMS

LONDON UNIT

Unit Production Manager.....	JEREMY JOHNS
Supervising Art Directors.....	TOM BROWN FRANK WALSH
Art Director.....	DEAN CLEGG
Graphic Designer.....	CHRIS KITISAKKUL
Art Department Coordinator.....	KATIE GABRIEL
Set Decorator.....	LISA CHUGG
Production Buyer.....	KRISSI WILLIAMSON
Location Manager.....	MARTIN JOY
Assistant Location Manager.....	MALLEY CHUNG
Unit Location Manager.....	TOM CROOKE
Production Coordinator.....	HANNAH GODWIN
Assistant Production Coordinator.....	BERTIE SPIEGELBERG
Production Secretary.....	DECLAN O'BRIEN
Office Production Assistant.....	DAVID COUPLAND
Second Assistant Director.....	SAMAR POLLITT

Second Second Assistant Director	DAN CHANNING WILLIAMS
Crowd Assistant Director	CLARE GLASS
Property Master.....	BARRY GIBBS
On Set Dresser	ALEX BOSWELL
Property Coordinator.....	HAYLEY GIBBS
Camera Loader.....	DASHIEL LILLEY
Video Assist Assistant.....	TOM ELGAR
Underwater DOP/Operator	MIKE VALENTINE
Underwater Coordinator.....	FRANCOISE VALENTINE
Dive Coordinator.....	DAVE SHAW
Assistant Dive Coordinator	PHOEBE RUDOMINO
Gaffer.....	EDDIE KNIGHT
Best Boy Electric	RONNIE PHILLIPS
HOD Electrical Rigger	BILL BEENHAM
Key Grip	KEVIN FRASER
Best Boy Grip	DEAN MORRIS
Special Effects Supervisor.....	DOMINIC TUOHY
Senior SFX Technicians	JEREMY LOVETT
	ADAM ALDRIDGE
SFX Coordinator.....	CARMILA GITTENS
Lead VFX Data Wrangler	HOLLY GOSNELL
VFX Texture Photographer	TAYLOR TULIP-CLOSE
Costume Supervisor	KENNY CROUCH
Costumers	MARK HOLMES
	CIARA McARDLE
	JOHN NORSTER
	SARAH MOORE
	REBECCA JAMES
	WARREN HAIGH
Costume Coordinator	SARAH ROBINSON
Assistant Make-up.....	MELISSA LACKERSTEEN
Assistant Hairstylist	JAN JAMISON
Stills Photographers	JAY MAIDMENT
	KEN REGAN
UK Accountant	MICHAEL BEAUDIN
Assistant Accountants	PAUL MURPHY
	SABBIR AHMED
	ANDREW PYKE
Tutor	SHARON MILTON
Extras Casting.....	LAURA SHEPPARD
	BETH CLEVELEY
Construction Manager	HARRY METCALFE
Transport Coordinator.....	PHIL ALLCHIN
Facilities Coordinator.....	CAIN LEE
Picture Vehicles	MARK OLIVER & MARTIN ALDBRICE
Unit Nurse.....	STEPHANIE BARKER

Security.....MARK “SPIKE” DAVIS
 BEN HOPE
 Security for Mr. DamonTERRY RIGARLSFORD
 Health and Safety Advisor..... LARRY EYDMANN
 Caterers..... FIRST UNIT CATERERS LTD
 RED CHUTNEY LTD
 Base Production AssistantsEDWINA SERCOMBE
 SARAH BRAND
 Set Production AssistantsTOBY SPANTON
 LUCY COVER
 SAM SMITH
 DANNI BENNETT

FRENCH UNIT

Production Services (France)..... PENINSULA FILM
 Line Producer.....JOHN BERNARD
 Production Manager GILLES CASTERA
 Production CoordinatorAGNES BERMEJO LAINE
 Production Accountant FRANCOISE BOUILLON POMMEROLLE
 Art Director..... ANNE SEIBEL
 Second Assistant Director VANESSA DJIAN
 GafferSTEPHANE ASSIE
 Key GripMICHAEL STRASSER
 Location ManagerANTONIN DEPARDIEU
 Transport CaptainMAXIME COUTERET

SAN FRANCISCO UNIT

Production Coordinators..... KAREN E. SHAW
 ERIN ENGMAN
 Second Second Assistant Director VALERIE JOHNSON
 Camera LoaderTREVOR CARROLL-COE
 Still PhotographerKEN REGAN
 Extras CastingNANCY HAYES
 KELLY PISARRI
 Security for Mr. Damon MICHAEL SPEARMAN
 Caterer TONY KERUM
 Construction Coordinator MICHAEL A. MUSCARELLA
 Paint Supervisor ENRICO PARONELLI
 Costumer Supervisor..... NANCY FOREMAN
 Costumers CHRIS PROCTOR
 JACK TAGGART
 Craft Service..... NANCY G. JAMES
 BRIAN K. STUART
 SANDY REED

Key Grip	CHARLES SALDAÑA
Best Boy Grip	DOUGLAS L. WALL
Dolly Grip	GREG BROOKS
Key Rigging Grips	BRUCE D. SPELLMAN
	MARK SHANKEL
Assistant Hair	PATRICIA DEHANEY
Assistant Make-Up	STEVEN E. ANDERSON
Location Manager	PATRICK O. MIGNANO
Key Assistant Location Manager	PETER MOODY
Assistant Location Manager	MATTHEW RIUTTA
Set Medic	MARK BOSIA
Leadman	JOHN MICHELETOS
On Set Dresser	JAMES DANIEL FERNANDEZ
Set Dressers	KINNEY K. BOOKER
	GRETCHEN SCHARFENBERG
	JERRY WISKERSON
Assistant Chief Lighting Technician/ Rigging	JOHN D. LACY
Special Effects Supervisor	STEVEN RILEY
SFX Foreman	RYAN RILEY
Set Staff Assistants	ADAM CUTHBERT
	JEFF KRAMER
	RICCI PIER REINBOLD
Staff Assistants	JUSTIN OBERMAN
	DEBORAH A. WILSON

Tsunami Sequence Design by
MICHAEL OWENS

VISUAL EFFECTS BY: SCANLINE VFX LOS ANGELES

Visual Effects Supervisors.....	BRYAN GRILL
	STEPHAN TROJANSKY
Visual Effects Executive Producer	JOEL MENDIAS
CG Supervisor	DANIELLE PLANTEC
Compositing Supervisor	JOE FARRELL
Digital Effects Supervisor	DEBORAH CARLSON
Animation Supervisor	CHAD FINNERTY
Character Rigging Supervisor	CARLOS ANGUIANO
Digital Effects Producer	LISA K. SPENCE
Visual Effects Editor	MITCH GLASER
Visual Effects Production Management.....	JAMES DORNOFF
	ROBERT EVANS
	RENEE WARD
	MICHAEL ZAVALA

Lead Visual Effects Artists

NICK CREW	LUKAS LEPICOVSKY	SAY
RINTHARAMAY		
CLAUDIA KNORR	JUSTIN MIJAL	GREG TSADILAS
	Digital Artists	
DEREK BLUME	JOANNA GOSLICKA	JOE SCARR
MARKUS BOOS	MELISSA HUERTA	WALTER SCHULZ
JAMIE BOWERS	APOLLO KIM	JAEIL SEO
SUE CAMPBELL	JOEL KITTLE	GREG SZAFRANSKI
CHARLEY CARLAT	JOE MANGIONE	TOBY WATSON
NICK DAMICO	JUSTIN MITCHELL	CHRISTIAN
ZEILLER		
CHRISTOPH GAUDL	SHINICHI REMBUTSU	CHRISTIAN
ZURCHER		
	Compositors	
MIKE BOZULICH	JOSHUA LaCROSS	ROHINI UNA
MONTENEGRO		
JAMIE HALLETT	CHRIS LeDOUX	CHRISTINE
PETERSON		
IAN A. HARRIS	NOLL LINSANGAN	NABIL
SCHIANTARELLI		
JEFF KIM	CHRISTINE LO	STEFANO TRIVELLI
	Technical Support	
THOMAS GANSHORN	CARL LOEFFLER	BRIAN PEYATT
DAVID HACKETT	LAP VAN LUU	OLIVER
PILARSKI		
PAUL HUDSON	SCOTT MILLER	NILS THUEREY

MUSIC

“Piano Concerto #2”
Written by Sergei Rachmaninoff

“Una Furtiva Lagrima” from “L'elisir D'amore”
Written by Gaetano Donizetti
Performed by Peter Dvorsky
Courtesy of Cobra Entertainment LLC
By arrangement with Source/Q

“La Fleur Que Tu M'avais Jetée” from “Carmen”
Written by Georges Bizet
Performed by Marcello Giordani
Courtesy of Naxos
By arrangement with Source/Q

"Nessun Dorma" from "Turandot"
Written by Giacomo Puccini, Giuseppe Adami and Renato Simoni
Performed by Tito Beltran
Courtesy of Silva Screen
By arrangement with Source/Q

"Che Gelida Manina" from "La Bohème"
Written by Giacomo Puccini
Performed by Thomas Harper
Courtesy of Naxos
By arrangement with Source/Q

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THE OFFICE OF THE BRITISH FILM COMMISSIONER
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LA POSTE
FRANCE TÉLÉVISIONS HEADQUARTERS DESIGNED BY JEAN-PAUL VIGUIER
SA ARCHITECTURE
FRANCE TÉLÉVISIONS AND ITS STAFF

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Motion Picture Association of America

This Motion Picture
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