



Rob Reiner's

LBJ

Starring Woody Harrelson

**2016 Toronto International Film Festival
Gala Presentation**

Running Time: 96:54

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LBJ

Short Synopsis

After powerful Senate Majority Leader Lyndon Johnson (Woody Harrelson) loses the 1960 Democratic presidential nomination to Senator John F. Kennedy (Jeffrey Donovan), he agrees to be his young rival's running mate. But once they win the election, despite his extensive legislative experience and shrewd political instincts, Johnson finds himself sidelined in the role of vice president. That all changes on Nov. 22, 1963, when Kennedy is assassinated and Johnson, with his devoted wife Lady Bird (Jennifer Jason Leigh) by his side, is suddenly thrust into the presidency. As the nation mourns, Johnson must contend with longtime adversary Attorney General Bobby Kennedy (Michael Stahl-David) and one-time mentor Georgia Senator Richard Russell (Richard Jenkins) as he seeks to honor JFK's legacy by championing the historic Civil Rights Act of 1964.

Long Synopsis

On the eve of the 1960 presidential primaries, Senate Majority Leader Lyndon Johnson (Woody Harrelson), the most powerful Democrat in Washington, underestimates the political skill of Massachusetts Senator John F. Kennedy (Jeffrey Donovan) and his shrewd campaign manager Bobby Kennedy (Michael Stahl-David). After losing the nomination to the telegenic junior senator, Johnson agrees to be Kennedy's running mate, optimistic he can transform the vice presidency into a vital office. But when JFK wins the election, he and Bobby, the newly appointed attorney general, dismiss Johnson's efforts to broker a compromise between Southern Democrat segregationists and the Administration over a ground-breaking Civil Rights Bill. Effectively sidelined and frustrated by his figurehead status, Johnson tells his closest advisors "My future is behind me."

But everything changes on November 22, 1963, when Kennedy's assassination in Dallas thrusts Johnson into the most powerful office in the world. While the nation mourns, President Johnson, with his devoted wife Lady Bird (Jennifer Jason Leigh) by his side, moves into the White House, re-igniting tensions with a grieving Bobby.

As Johnson tries to win over his predecessor's formidable team of advisors, the first Southern President in a century faces a deeply divided country, torn between North and South, Democrat and Republican, black and white. With a lifetime of legislative experience and the future of his political life hanging in the balance, Johnson defies his longtime mentor, Georgia Senator Richard Russell (Richard Jenkins), and teams with Texas Senator Ralph Yarborough (Bill Pullman) to honor JFK's legacy by championing passage of the historic Civil Rights Act of 1964.

LBJ is directed by Oscar® nominee Rob Reiner (*A Few Good Men*, *When Harry Met Sally*) and written by Joey Hartstone (*Shock and Awe*). The movie stars Emmy® winner and Oscar nominee Woody Harrelson (*The People vs. Larry Flynt*, "True Detective"), Michael Stahl-David (*Cloverfield*), Emmy winner and Oscar nominee Richard

Jenkins (*The Visitor*), Oscar nominee Jennifer Jason Leigh (*The Hateful Eight*), Jeffrey Donovan (“Fargo,” “Burn Notice”), Bill Pullman (*The Killer Inside Me, Independence Day*) and Kim Allen (“Army Wives”).

The film is produced by Rob Reiner and Liz Glotzer. Executive producers are Martin Shafer, Elizabeth A. Bell, Julie B. May, Glenn P. Murray, Mike Ilitch Jr., Danny Roth, Damiano Tucci, Michael Tadross Jr., Chris Conover, Hernan T. Narea, Daniel Alberto, Allan Mandelbaum, Lloyd Braun and Andrew Mittman. Costume Designer is Dan Moore (“The Bronx is Burning”). Music by Emmy winner and Oscar nominee Marc Shaiman (*Sleepless in Seattle, The American President*). Director of Photography is Barry Markowitz, ASC (*Crazy Heart, All the Pretty Horses*). Production designer is Christopher R. DeMuri (*Being Charlie*). Makeup designer is Oscar winner Ve Neill (*The Hunger Games, Mrs. Doubtfire*).

About the Production

As an American who came of age during the 1960s, Oscar-nominated director Rob Reiner wasn't sure at first about the idea of bringing real-life political figure Lyndon Baines Johnson to the big screen. "During the Vietnam War era, LBJ was like the devil," says Reiner. "I was raised on 'Hey hey, LBJ, how many kids did you kill today?' Johnson could have sent me off to war so I didn't care for him."

But Reiner gained new respect for the 36th U.S. president after Castle Rock Entertainment executive Liz Glotzer suggested he take a look at Joey Hartstone's screenplay, *LBJ*. "I read the script and found it smart, well researched and funny," Reiner says. "But the thing I liked most about the story is that it shows another side to Lyndon Johnson."

The germ of the project originated with sibling producers Tim and Trevor White. "LBJ had been so powerful in Congress, then got pushed aside until the moment of JFK's assassination, when he had to figure out how to get the Kennedy men and the country behind him," says Trevor White. "We felt that Johnson's story during this period of time carried a lot of emotional weight."

In early 2012, the Whites enlisted Hartstone to flesh out their concept. "I knew almost nothing about Johnson before I started doing my research," says the screenwriter. "LBJ always gets eclipsed by Vietnam, which overshadows everything he accomplished, and by the Kennedys, because they're so engaging and captivating."

But once Hartstone delved into the JFK era from Johnson's point of view, the Texas politician emerged as a sympathetic character in his own right. "I feel like in a way, Johnson is actually far more relatable than the Kennedys," says Hartstone. "It was easy for me to sympathize with LBJ, who's surrounded by Kennedy men who are so incredibly smart and charismatic. I fell in love with the character that way."

Hartstone's nuanced screenplay inspired Reiner to provide moviegoers with a three-dimensional portrait of Lyndon Johnson that explores both his extraordinary political abilities and his private insecurities while highlighting his often-overlooked achievements in the area of civil rights. "We wanted to paint a more detailed, complex picture of Johnson," Reiner says. "LBJ wasn't just some loudmouth from Texas who bullied people around and picked up dogs by their ears."

Becoming Lyndon

Reiner's excitement about the project only increased when Woody Harrelson agreed to take on the title role. "Woody Harrelson is one of the finest actors in America," Reiner notes. "He's also a nice person. Whatever rough edges LBJ has, you see this humanity pushing through because Woody himself is such a good man."

The Texas-born actor, Oscar-nominated for portraying another controversial real-life figure in *The People vs. Larry Flynt*, says the role presented a unique challenge. "It's a very daunting responsibility to play someone when you can look on YouTube and verify whether there's any validity to the performance," says Harrelson. "At the same time, I didn't want to do an impersonation because LBJ's too fascinating as a person to try and

impersonate. So before I started the movie, I was in absolute terror and it took me two weeks before that faded into a kind of ‘Orange Alert.’”

Harrelson quickly rose to the challenge, however, infusing his portrayal with many of his own ideas and research. “It was Woody’s idea to push Lyndon to the extremes a little bit more than it was in the script,” Hartstone recalls. “He went further on the racist spectrum, but also further on the Kennedy spectrum. Most days on set, Woody came in with quotes and things Johnson had said or done, which was really fun to watch.”

Three-time Oscar-winning makeup designer Ve Neill collaborated with prosthetics wizard Arjen Tuiten to transform Harrelson into the square-jawed politician. “My big concern was, I don’t want to walk around with a face that looks fake,” Harrelson says. “You see so much of that, even in very expensive films, and it takes you completely out of the story. But Ve Neill is amazing, a true master of her craft.”

Reiner was thrilled with Neill and Tuiten’s subtle handiwork. “Not only does Woody look right — the ears and the nose and the jowl and the hair and all that stuff — but Ve created a makeup design that allowed flexibility,” observes the director. “Woody could scratch it and touch it, so you forget that he’s wearing prosthetic makeup.”

Formidable First Ladies

Neill, who has previously worked on such makeup-heavy features as *Ed Wood*, *Mrs. Doubtfire*, *Beetlejuice* and *The Hunger Games*, transformed Jennifer Jason Leigh into the spitting image of Johnson’s supportive wife Lady Bird. “The transformation was pretty spot on,” says Leigh, whose nurturing persona in **LBJ** stands in stark contrast to her Oscar-nominated portrayal of a psychotic killer in *The Hateful Eight*. “It was easy for me to believe I was Lady Bird Johnson because the makeup team did an incredible job of creating this likeness that I didn’t even know I had. I wouldn’t have seen the resemblance if I were just to look at a photograph of her, but there it is.”

Reiner credits Leigh with channeling Lady Bird’s warmth and unwavering loyalty, which Lyndon Johnson counted on throughout his career. “I’ve known Jennifer for a long time but we had never worked together, so when she agreed to play Lady Bird I was thrilled,” Reiner says. “LBJ had a tremendous amount of insecurity. Lady Bird was his rock because she gave him unconditional love. Jennifer did a great job getting that across.”

Actress Kim Allen, who plays Jackie Kennedy in the film, already bore a striking resemblance to the iconic first lady. When Allen slipped into a stitch-perfect copy of the famous outfit worn by the First Lady on the fateful day in Dallas, her transformation was complete. “I really wanted to get Jackie’s essence right,” says Allen. “The poise, the elegance, the way she carried herself, the way she spoke. The minute I put on that pink suit, it transported me.”

The Kennedy Clan

Lyndon Johnson’s place in history is inextricably linked with John Fitzgerald “Jack” Kennedy. Jeffrey Donovan, who portrays JFK in the movie, wanted to get beyond the powerful Kennedy mythology and access the

living, breathing human behind the legend. “Everybody has their idea of who JFK was,” says Donovan. “I tried to create a real guy named Jack Kennedy.”

Donovan, raised in Amesbury, Massachusetts, shared his mastery of regional accents when he met with Reiner about the role. “Jeffrey had already played Bobby Kennedy in the *J. Edgar* movie,” Reiner recalls. “Being from Massachusetts, he was able to show me the difference between the way Jack spoke and the way Bobby spoke.” Outfitted in his hairpiece and wardrobe, Donovan in character as President Kennedy sometimes startled Reiner. “There are camera angles where you see Jeff sitting in the Oval Office as JFK and you go ‘Oh my goodness!’ Reiner says. “The resemblance was uncanny.”

LBJ also dramatizes the long-simmering friction between Johnson and Attorney General Robert “Bobby” Kennedy, played by Michael Stahl-David. In the film, Bobby tangles frequently with Johnson over the Civil Rights Bill and his late brother’s legacy. Stahl-David said the quality of Harrelson’s acting and makeup gave him the sensation of stepping back in time to the 1960s. “I would have been star struck if I felt like I was acting opposite Woody Harrelson,” says Stahl-David. “But it really felt more like I was acting opposite LBJ, which was pretty wild.”

Researching the role during pre-production, Stahl-David found himself deeply moved when he came across footage of Bobby Kennedy quoting the words of an ancient Greek dramatist. “One of the most inspiring videos I watched showed Bobby giving a speech right after Martin Luther King was killed,” Stahl-David says. “When he tells the audience what happened, you can hear the gasps and cries in the crowd. And then Bobby quotes Aeschylus: ‘Even in our sleep, pain, which does not forget, falls drop by drop on the heart, until in our own despair, against our will, wisdom comes by the awful grace of God.’”

Writer Hartstone didn’t hold back in his depiction of the famously tough Bobby. To dramatize the attorney general’s distrust of Johnson, he furnished Stahl-David with some of film’s most biting lines. “Bobby has always been a hero of mine,” Hartstone says. “I loved the idea that he would be sort of the worthy adversary for Johnson.”

Recreating History

Production designer Christopher R. DeMuri, who earlier teamed with Reiner on 2015 drama *Being Charlie*, conducted intensive research in order to reconstruct historical details of the time with maximum accuracy. “The sequence where we see Lyndon Johnson getting sworn in on Air Force One had to be right on the money,” he says. “We found archival images of the swearing in, but they’re all black and white. It was tricky to make sure we got the right colors and that the seats were all in the right places.”

Fortunately, the original Boeing VC-137C U plane, dubbed SAM 26000, still exists. “The plane got renovated a few times after Johnson left office and continued to be used,” says DeMuri, who uncovered a grisly detail in his research. Nobody had anticipated the logistical needs of an assassination, so the coffin initially failed to fit inside the plane. “Photos show that they had to cut out a section of one of the bulkheads walls to make room for the casket. For our set, we included the saw marks going through the wall. That kind of attention to detail was really important to us.”

DeMuri also worked with costume designer Dan Moore to re-create the scene of JFK's assassination on location in Dallas' Dealey Plaza. "The first time I saw Kim as Jackie in that pink suit with the pink pillbox hat," he recalls, "The hair on the back of my neck stood up."

An Energetic Shoot

Filming on *LBJ* began in September 2015 in New Orleans and moved quickly under Reiner's famously fast-paced directing style. "Rob's incredible," says Harrelson. "You come in thinking you've got a full day of work ahead of you, and you're out by lunch." Harrelson praises director of photography Barry Markowitz for keeping up with the no-nonsense director. "Barry is the fastest lighter I've ever worked with," says the actor. "He uses mostly natural light and he's brilliant."

Markowitz, whose extensive résumé includes *Crazy Heart* and *All the Pretty Horses*, forged an easy rapport with Reiner last year when he shot *Being Charlie*. "Rob's from the Bronx, I'm from Brooklyn," Markowitz explains. "We don't overthink it. We think it, but we don't overthink it. Rob knows what he needs because he's already pre-edited in his head. He knows lenses, he knows lighting, he's a joy to follow."

A veteran actor in his own right, Reiner's philosophy is that brisk pacing motivates cast members to deliver strong performances. "There's nothing worse than sitting around all day waiting to do your thing," Reiner says. "Barry's brilliant. He figures out ways to make light work in a minimal amount of time, which makes it pleasurable for the actors."

Untangling a Complex Legacy

As *LBJ* reveals, Lyndon Johnson was a masterful behind-the-scenes negotiator who lacked the leading-man looks and charisma of his presidential predecessor. "Hopefully, this movie will enable people to see LBJ in a more human light," Reiner says. As co-founder of numerous political action groups including American Foundation for Equal Rights, which sponsored the successful constitutional challenge to California's gay-marriage ban, Reiner envisions *LBJ* as an opportunity to re-assess Johnson's pragmatism while in office. "Now that I'm older, having spent a lot of time in politics, I've come to understand more about what it takes to get things done," he says. "I now admire LBJ a lot more than I used to."

For actor Jeffrey Donovan, *LBJ* captures a fascinating chapter of American history fueled by a bittersweet irony. "This movie peels away the curtain to show what LBJ was really going through," Donovan says. "He wanted the greatest position in the land, and then he's given it because of the greatest tragedy in the land."

Harrelson says he continues to ponder Johnson's complex legacy. "I can't even make a judgment on the good or bad of Lyndon Johnson," he says. "I mean, where *can* you make a judgment? Vietnam: bad. But the domestic programs he got going — Head Start, the Civil Rights Act, the Voting Rights Act — he pushed through dozens of things. Had he not gotten bogged down in Vietnam, I think Johnson might be considered one of the greatest presidents ever."

ABOUT THE CAST

WOODY HARRELSON (Lyndon Baines Johnson) received his first Oscar and Golden Globe Award® nominations as Best Actor for his critically acclaimed portrait of controversial magazine publisher Larry Flynt in Milos Forman's acclaimed 1996 drama *The People vs. Larry Flynt*. He repeated the dual feat in 2009, this time as Best Supporting Actor, for his work as a stern Army casualty notification officer in Oren Moverman's war drama *The Messenger*, which premiered at the Sundance Film Festival and collected prizes at the Berlin and Deauville Film Festivals.

In addition to his critically acclaimed performances, Harrelson has also triumphed on the big screen in one of Hollywood's most successful film franchises, co-starring as Haymitch Abernathy in the *Hunger Games* (*The Hunger Games*, *The Hunger Games: Catching Fire* and *The Hunger Games: Mockingjay Part 1* and *Part 2*).

Harrelson has stayed busy in the movie arena, recently starring in the thriller *Triple 9*, the sequel *Now You See Me 2* and the Western *The Duel*. Upcoming releases include the dramedy *Wilson*, co-starring Judy Greer; Rob Reiner's *Shock and Awe*, with Jessica Biel; Martin McDonagh's *Three Billboards Outside Ebbing, Missouri*, opposite Peter Dinklage; and *War for the Planet of the Apes*, co-starring Sara Canning.

The actor first endeared himself to millions of viewers as a member of the ensemble cast of NBC's long-running comedy "Cheers." For his work as the affable bartender Woody Boyd, Harrelson won an Emmy Award in 1989 and was nominated four additional times during his eight-year run on the show. He also picked up another nomination after guest starring as the same character on the NBC spinoff "Frasier." He returned to the small screen in a pair of HBO projects, picking up Emmy nominations (Outstanding Dramatic Lead Actor) for his work in Jay Roach's political drama "Game Change" (2012) and Nic Pizzolatto's crime series "True Detective."

Harrelson made his big-screen debut as a high-school football player in *Wildcats*, which also featured another burgeoning talent, Wesley Snipes. Harrelson and Snipes would later reunite in Ron Shelton's basketball comedy *White Men Can't Jump* and the action-thriller *Money Train*. He then starred opposite Robert Redford and Demi Moore in Adrian Lyne's drama *Indecent Proposal* and won acclaim for his performance as the homicidal Mickey for director Oliver Stone in the powerful drama *Natural Born Killers*.

Next, Harrelson played a series of memorable characters including the one-handed bowler Roy Munson in the Farrelly brothers' comedy *Kingpin*; a newspaperman caught in a web of intrigue in Volker Schlöndorff's thriller, *Palmetto*; and a journalist covering war-torn Bosnia in *Welcome to Sarajevo*.

Other film credits include *Wag the Dog*, *The Sunchaser*, *Doc Hollywood*, *L.A. Story*, *The Cowboy Way*, *Edtv*, *The Thin Red Line*, *The Hi-Lo Country*, *After the Sunset*, *North Country*, *A Prairie Home Companion*, *A Scanner Darkly*, *No Country for Old Men*, *Zombieland*, *Friends With Benefits*, *Seven Psychopaths*, *Now You See Me*, *Out of the Furnace* and *2012*.

Born in Midland, Texas, and raised in Lebanon, Ohio, Harrelson majored in theater arts and English at Hanover College in Indiana. Following graduation, he moved to New York to pursue a career in acting, quickly landing his first professional role as an understudy in the Broadway staging of Neil Simon's "Biloxi Blues."

An accomplished stage actor, Harrelson returned to his alma mater, Hanover College, to star in a production of "The Diviners." He then appeared on the Los Angeles stage in 1993 in "Furthest From the Sun," a drama he both wrote and directed, before co-starring with Glenn Close and Laura Dern in the 1991 staging of "Brooklyn Laundry," directed by James L. Brooks. Other stage appearances include Edward Albee's "The Zoo Story," the Off Broadway presentation of "The Boys Next Door," the San Francisco production of "Biloxi Blues" and the basketball-themed play "2 on 2," which he also wrote.

JEFFREY DONOVAN (John F. Kennedy) is renowned for his versatility and striking presence, making a name for himself through memorable performances on both stage and screen. He may be best known for his starring role as ex-CIA operative Michael Westen in the long-running episodic series "Burn Notice." Donovan executive produced and directed his "Burn Notice" co-star Bruce Campbell in the original USA Network prequel movie "Burn Notice: The Fall of Sam Axe," in which he also reprised the role of Westen.

Most recently Donovan joined the cast of FX's award-winning hit series "Fargo," starring alongside Patrick Wilson, Nick Offerman, Brad Garrett, Jean Smart, Ted Danson and Rachel Keller. He also co-starred in Denis Villeneuve's acclaimed 2015 thriller *Sicario*, opposite Emily Blunt, Josh Brolin and Benicio del Toro, and worked with Matthew Fox in the recent sci-fi horror film *Extinction*.

Donovan will next be seen in the crime thriller *Shot Caller*, alongside Lake Bell, Benjamin Bratt and Jon Bernthal.

The actor played Robert F. Kennedy (opposite Leonard DiCaprio), in Clint Eastwood's biographical drama *J. Edgar*. That role marked his second for Eastwood, after co-starring with Angelina Jolie and John Malkovich in the 2008 period drama *Changeling*. Donovan hails from Kennedy country, having grown up in northeastern Massachusetts (Amesbury). He graduated from UMass Amherst with a drama degree before earning his master's degree from New York University's graduate-level acting program at the Tisch School of the Arts.

The actor made his feature debut in *Throwing Down*, which won the grand prize at the Hamptons International Film Festival. He had a memorable cameo in the blockbuster romantic comedy *Hitch*, opposite Will Smith, and delivered a captivating leading-man performance alongside Ashley Judd in the Joey Lauren Adams film *Come Early Morning*, which premiered at the 2006 Sundance Film Festival. Other film credits include *Sleepers*, *Purpose*, *Book of Shadows: Blair Witch 2* and *Bait*.

In 2004 Donovan earned critical acclaim for his starring role as Detective David Creegan in the USA Network original series "Touching Evil," his first starring role on television. Other TV credits include HBO's original film "When Trumpets Fade," recurring roles on "Crossing Jordan," "Spin City," "The Beat" and "The Pretender," as well as notable guest appearances on "CSI: Miami," "Law & Order," "Homicide: Life on the Street" and "Monk."

On stage, Donovan won rave reviews for his performance in "Don't Dress for Dinner" at the Royal George Theatre in Chicago. Other stage work includes "Hamlet" at Boston Commons; Amy Freed's Pulitzer Prize runner-up "Freedomland"; "The Glory of Living," directed by Philip Seymour Hoffman and co-starring

Anna Paquin; and the Los Angeles staging of Mike O'Malley's play "Searching for Certainty," in which he not only starred, but produced as well.

MICHAEL STAHL-DAVID (Robert F. Kennedy) is perhaps best known for his breakthrough role in the hit monster movie (and monster hit) *Cloverfield*, which was produced by J.J. Abrams. He was last seen co-starring alongside Oscar Isaac, Peter Riegert and Alfred Molina in HBO's widely hailed miniseries "Show Me a Hero." The actor recently completed work on a pair of TV movies: Hallmark Channel's "Just in Time for Christmas," with William Shatner and Christopher Lloyd, and TNT's "Untitled Miami Project," opposite Christopher McDonald and Elizabeth Perkins.

Stahl-David hails from Chicago, where he performed onstage at the city's renowned Steppenwolf and Goodman theaters during his student days at Columbia College. He made his professional acting debut in the John Hughes-produced high-school drama *New Port South*, which filmed on location in Chicago's northern suburbs. Stahl-David then netted a featured role in the dramedy *Uncle Nino*, opposite Joe Mantegna.

Big-screen credits include *Love & Air Sex*, *In Your Eyes*, *The Congress*, *The Project* and *Mutual Friends*. Stahl-David was a series regular on ABC's "My Generation" and NBC's acclaimed "The Black Donnellys." He guest-starred on "Kings," "Mercy," "Numb3rs" and "Law & Order: Criminal Intent."

Stahl-David is also the creator of the critically acclaimed web series "Michael Stahl-David: Behind the Star," a mockumentary on Crackle.com that chronicles the actor's life following the release of his hit film *Cloverfield*.

Theater credits include "Picked," "The Overwhelming," "The Commons of Pensacola" and "The Happy Sad."

JENNIFER JASON LEIGH (Lady Bird Johnson) was literally born into the film industry, as the daughter of actor Vic Morrow and screenwriter Barbara Turner. She made her film debut in the extremely obscure film *The Spy Who Never Was* when she was only 14. A few years later, Leigh dropped out of high school to study acting at the Lee Strasberg Institute. Leigh's first important TV role was as the anorexic heroine of "The Best Little Girl in the World" (1981), for which she voluntarily dropped to 86 pounds before the cameras rolled. This "method" approach was typical of Leigh, who, even after obtaining stardom, has indulged in intense subtextual preparation for roles, such as writing a diary in the style of whichever character she was playing.

A lighter excursion followed with Amy Heckerling's classic 1982 feature *Fast Times at Ridgemont High* (1982), which cast Leigh as Phoebe Cates' sexually curious best friend. But just as Leigh's career was building towards her own stardom, tragedy struck when her father was killed during an accident on the set of *Twilight Zone: The Movie* (1983).

Almost a decade later, Leigh earned critical praise and a reputation for taking on dark, difficult roles for performances opposite Alec Baldwin, in *Miami Blues*, and a pair of Stephens (Lang and a younger Baldwin) in Uli

Edel's drama *Last Exit to Brooklyn*. Playing ex-con Baldwin's prostitute lover in the former and yet another lady of the night in the latter, Leigh was rewarded with a New York Film Critics Circle Award for her powerful work.

More acclaim followed, first for her turn as a drug-addicted narcotics agent in *Rush* (1991), then for her portrayal of a phone-sex worker in Robert Altman's 1993 drama *Short Cuts*. As part of the film's ensemble cast, she shared in a Volpi Cup win at the Venice Film Festival. In other efforts, Leigh demonstrated a fondness for flamboyant, curiously accented characterizations, notably her maniacal "roommate from hell" opposite Bridget Fonda in *Single White Female* (1991), her Katharine Hepburn-style comic turn in the Coen brothers' *The Hudsucker Proxy* (1994), and her deliberately artifice-laden portrayal of writer Dorothy Parker in Alan Rudolph's *Mrs. Parker and the Vicious Circle* (1994).

After her portrayal of the deeply troubled, angry young daughter opposite star Kathy Bates in *Dolores Claiborne* (1995), Taylor Hackford's moody adaptation of the Stephen King novel, Leigh triumphed as a deeply troubled, angry young musician in Ulu Grosbard's *Georgia*, for which she won the New York Film Critics Award as Best Actress and earned an Independent Spirit nomination as well.

She next reunited with Altman in *Kansas City* (1996), his tribute to jazz music and his boyhood home, then donned petticoats for Agnieszka Holland's adaptation of Henry James' *Washington Square* (1997). Her role as Albert Finney's plain and withdrawn daughter was far from that in her other film that year, *A Thousand Acres*. As youngest daughter of family patriarch Jason Robards, Leigh returned to her tradition of playing forthright, outspoken characters. However, whatever kinds of character she had played in the past, very few of them were anything like Allegra Geller, the computer game designer she played in David Cronenberg's *eXistenZ* (1999).

Leigh co-wrote her first screenplay, *The Anniversary Party* (2001), with actor Alan Cumming. They also co-directed the film, which starred many of their friends, including Phoebe Cates, Kevin Kline, John C. Reilly and Parker Posey. The small-budget movie earned Independent Spirit Award nominations for Best First Feature and Best First Screenplay.

More recently, Leigh won a Genie Award for Best Supporting Actress for her role as the mother of a child actor in the Canadian film *Childstar* (2004), starred for director Charlie Kaufman in *Synecdoche, New York* (2008) and appeared in ex-husband Noah Baumbach's *Margot at the Wedding* (2007) and *Greenberg* (2009). She co-starred alongside Miles Teller and Shailene Woodley in *The Spectacular Now* and was part of Shira Pevin's ensemble cast (alongside Kristen Wiig, Tim Robbins, Joan Cusack and Wes Bentley) in *Welcome to Me* (2015).

RICHARD JENKINS (Sen. Richard Russell) received a well-deserved Oscar nomination for Best Actor for his highly praised performance in director Tom McCarthy's drama *The Visitor*. The film premiered to critical acclaim at the 2007 Toronto Film Festival and the 2008 Sundance Film Festival, winning the Grand Prix at the 34th Deauville Festival of American Film.

Jenkins' performance as Walter Vale, a disillusioned Connecticut economics professor whose life is transformed by a chance encounter in New York City, made McCarthy's second big-screen effort the

independent film hit of 2008 and earned Jenkins the National Board of Review Spotlight Award. He also received nominations for Screen Actors Guild and Independent Spirit awards.

A decade earlier, Jenkins received his first (of three) Independent Spirit Award nominations as Best Supporting Male for his performance in David O. Russell's comedy *Flirting With Disaster*. They would reunite for 2004's *I Heart Huckabees*. He scored his most recent nomination for the horror-Western *Bone Tomahawk* (2015), co-starring with Patrick Wilson and Kurt Russell.

Other notable credits from the last few years include Drew Goddard's *Cabin in the Woods*, Josh Radnor's *Liberal Arts*, Christopher McQuarrie's *Jack Reacher*, Matt Reeves' *Let Me In*, Ryan Murphy's *Eat, Pray, Love*, Will Gluck's *Friends With Benefits*, Adam McKay's *Step Brothers*, Andrew Dominik's *Killing Them Softly*, Roland Emmerich's *White House Down* and, most recently, John Krasinski's family drama *The Hollars*.

Jenkins previously teamed with Rob Reiner on 2005's *Rumor Has It* and, over the years, has worked with such esteemed directors as Clint Eastwood (*Absolute Power*), Lawrence Kasdan (*Darling Companion* and Jenkins' big-screen debut, *Silverado*), the Farrelly brothers (*There's Something About Mary*, *Me, Myself and Irene*, *Hall Pass*); Sydney Pollack (*Random Hearts*), Robert Redford (*The Company You Keep*), Lasse Hallström (*Dear John*), the Coen brothers (*The Man Who Wasn't There*, *Intolerable Cruelty*, *Burn After Reading*); Peter Berg (*The Kingdom*); Woody Allen (*Hannah and Her Sisters*); Scott Hicks (*Snow Falling on Cedars*); and Mike Nichols (*Wolf*).

In 1986 Jenkins landed his first starring film role with Oscar-winning writer Horton Foote's *On Valentine's Day*. Numerous projects followed, including George Miller's *The Witches of Eastwick*, Richard Benjamin's *Little Nikita*, Ron Shelton's *Blaze*, Andrew Bergman's *It Could Happen to You* and Niki Caro's *North Country*.

On television, Jenkins is best remembered as Nathaniel Fisher, the deceased patriarch of the Fisher family, on HBO's immensely successful drama "Six Feet Under." His occasional appearances as the heart of this often-dysfunctional family helped earn the cast a Screen Actors Guild nomination in 2002 for Outstanding Performance by an Ensemble in a Drama Series. Jenkins most recently netted an Outstanding Lead Actor Emmy (along with another Screen Actors Guild nomination) for his work in another HBO miniseries, "Olive Kitteridge." Previously, he appeared in numerous made-for-television films, including Emmy winner "And the Band Played On," "Sins of the Father" and "Into Thin Air: Death on Everest."

Onstage, Jenkins has amassed an impressive list of credits as a company member for 14 years at Rhode Island's Trinity Repertory Company, where he served an additional four years as its Artistic Director.

BILL PULLMAN (Sen. Ralph Yarborough) started acting professionally in New York theater in 1983 before beginning a film career that spans over 70 features and several television series. His notable movie work includes blockbuster comedies such as *Ruthless People*, *Spaceballs* and *Casper*; dramas *The Serpent and the Rainbow*, *The Accidental Tourist* and *Igby Goes Down*; rom-coms *Sleepless in Seattle* and *While You Were Sleeping*; action films like *Independence Day* and its recent sequel, *Independence Day: Resurrection*; thrillers such as *Malice*; Westerns *The Virginian* and *Wyatt Earp*; film noir-style thrillers *The Last Seduction*, *Lost Highway* and *Zero Effect*; horror movies such as *The*

Grudge; and television miniseries “Revelations” and “Torchwood.” He will next be seen in the comedy *Brother in Law*, alongside Gillian Jacobs and Taran Killam, and the adventure *Walking Out*, with Matt Bomer.

Pullman’s most recent theater work was the Broadway drama “The Other Place,” “Healing Wars” at Arena Stage, The New Group’s “Sticks and Bones” and the bilingual production of “Othello” at the National Theater in Bergen, Norway. He also performed in Beth Henley’s play “The Jacksonian,” alongside Ed Harris, Amy Madigan and Glenn Headley.

Other theater credits include the Broadway world premiere of Edward Albee’s “The Goat” (Drama Desk nomination), Albee’s “Peter and Jerry” (Drama Desk nomination), and the Kennedy Center production of Frank D. Gilroy’s “The Subject Was Roses” (Helen Hays nomination).

Pullman directed and produced the TNT movie “The Virginian,” which won the Wrangler Award for Best Picture in 2000. He also wrote and directed the stage play “Expedition 6,” performed at the Kennedy Center, Baltimore Theatre Project and Magic Theatre in San Francisco.

KIM ALLEN (Jacqueline Kennedy) made her professional acting debut in a guest spot on the WB series “The Bedford Diaries,” a decade ago. Since then she has logged roles in more than 20 projects on both the big and small screens. While Allen is best known for playing Kim Delaney’s daughter Amanda on the hit Lifetime series “Army Wives,” she has also guest-starred on “The Carrie Diaries,” “Law & Order: Criminal Intent” and “Lipstick Jungle,” where she first appeared alongside “Army Wives” star Brooke Shields.

Film credits include thriller *Scavenger Killers*, horror film *Lyle* and comedy *Sex Guaranteed*.

Allen grew up outside of Springfield, Massachusetts, and graduated with a bachelor’s in drama from NYU’s Tisch School of the Arts, with minors in biology and anthropology.

Allen has toplined a number of shorts including Shawn Christensen’s 2012 Oscar winner *Curfew*, which screened at dozens of global film festivals including Tribeca, Moscow, L.A. Shorts, Stockholm, New York, London, Karlovy Vary and China International New Media.

ABOUT THE FILMMAKERS

ROB REINER (Director, Producer) has guided some of the most popular and influential motion pictures of the past three decades, creating works in a diverse mixture of styles and genres that includes satire (*This Is Spinal Tap*), suspense (*Misery*), comedy (*When Harry Met Sally*, *The American President*) and drama (*Stand By Me*, *A Few Good Men*).

The versatile filmmaker has been immersed in the entertainment business for much of his life, succeeding first as an actor before turning to directing and producing. The son of the multitalented Carl Reiner, his list of television and feature appearances early in his career is encyclopedic in length. As a performer, Reiner made his film debut in his father's 1967 comedy *Enter Laughing*, then found fame as one of the stars of the long-running hit series "All in the Family," appearing as Mike Stivic for seven seasons. During his tenure on the show, Reiner won two Emmy Awards (with three additional nominations) and picked up five Golden Globe nominations as Best Supporting Actor.

He also wrote and directed several TV pilots and series episodes in the 1970s before finding immediate success, both commercially and critically, as a feature-film director with the acclaimed 'rockumentary' comedy, *This Is Spinal Tap*, in 1984. He followed with the road comedy *The Sure Thing* a year later, then received the first of his three nominations from the Directors Guild of America (and the first of four Golden Globe nods) for his work on *Stand By Me*, the 1986 adaptation of Stephen King's novella. Reiner also earned an Independent Spirit Award nomination for his directorial achievements on the film.

A succession of box-office hits over the next few years established Reiner as one of the most stylish filmmakers of his generation. They included the comedy *When Harry Met Sally...* (DGA and BAFTA nominations), *Misery* (for which Kathy Bates won the Best Actress Oscar in 1990) and *A Few Good Men* (four Oscar nominations including Best Picture, DGA and Golden Globe bids for Best Director).

Other notable directing credits include *The Princess Bride*, *The American President* (his fourth Golden Globe nomination for directing), *North*, *Ghosts of Mississippi* (for which James Woods was nominated for a Best Supporting Actor Oscar), *The Story of Us*, *Alex & Emma*, *Rumor Has It*, *The Bucket List*, *Flipped*, *The Magic of Belle Isle*, *And So It Goes* and *Being Charlie*.

When not behind the camera, Reiner still finds time to exercise his acting talents in front of the camera for directors such as Nora Ephron (*Sleepless in Seattle*), Mike Nichols (*Primary Colors*), Ron Howard (*Edtv*), Martin Scorsese (*The Wolf of Wall Street*), Woody Allen (*Bullets Over Broadway*) and Albert Brooks (*The Muse*), among others.

Reiner is one of the founders of Castle Rock Entertainment, which has been a longtime industry leader in film and television production. Their slate of successes in the past three decades includes the hit films *City Slickers*, *Honeymoon in Vegas*, *In the Line of Fire*, *The Shawshank Redemption* and *The Green Mile* (the latter two films were Best Picture nominees) and the beloved television series "Seinfeld," among many other projects.

Reiner is a recipient of a Star on the Hollywood Walk of Fame (1999) and was feted with a 2014 Gala Tribute by the Film Society of Lincoln Center, celebrating his long and distinguished career.

JOEY HARTSTONE (Writer) is a screenwriter and professor based in Los Angeles. After receiving his undergraduate degree in 2005 from Brandeis University in Boston, Hartstone moved west to pursue a career in film and television, working on several shows including “Project Runway” and “Top Chef.”

In 2007 he completed UCLA’s Professional Program, winning its screenwriting competition with his script *The Gentleman From Arizona*, which was also a finalist in the One in Ten Screenwriting Competition. The following year, Hartstone was admitted to UCLA’s M.F.A. Screenwriting Program, where his 2009 script *New Dogs*, a political drama, won the program’s annual competition.

In 2010 Hartstone received his M.F.A. in screenwriting from UCLA, where he now teaches the craft himself. He also produced and received story credit for the 2013 documentary short *Mountains Will Move*, set against one of Africa’s highest peaks, Mount Meru.

MATTHEW GEORGE (Producer) In 2013 George formed Acacia Filmed Entertainment and Savvy Media Holdings. ACACIA is developing a slate of projects to produce under these banners. Already completed is *LBJ*, directed by Rob Reiner and starring Woody Harrelson, Jennifer Jason Leigh, Richard Jenkins and Bill Pullman AND the thriller *Wind River*, written and directed by Taylor Sheridan and starring Jeremy Renner and Elizabeth Olsen. In addition, Acacia is about to commence production on the drama *Shock and Awe*, directed by Rob Reiner and starring Woody Harrelson, Tommy Lee Jones, Alec Baldwin, Milla Jochovic, James Marsden and Jessica Biel. In addition to George’s executive experience overseeing the financing and production of start-driven prestige films, George has a longstanding background as a filmmaker.

George's industry initiation began in 1995 when George wrote, directed and executive produced his crowd-pleasing debut film, *Under the Gun* (a.k.a. *Iron Fist*), with Australian producer Paul Currie and U.S.-based producers Fred Weintraub, Tom Kuhn and Chuck Norris. This early success gave him a springboard to direct *Four Jacks* (2001), an adrenalized thrill-ride that became a film festival darling. Then, in 2002, George co-wrote and directed the high-concept action-comedy *Let's Get Skase*, alongside longtime collaborator and award-winning Australian actor Lachy Hulme.

George has developed various films and television projects over the years and has a uniquely positioned himself to understand, not only the finance side of the entertainment business, but also with his past experience, effectively communicate and help filmmakers achieve their goals.

LIZ GLOTZER (Producer) has enjoyed a long-standing association with filmmaker Rob Reiner, having joined Castle Rock Entertainment (of which he is a founding partner) at its inception before ascending to the rank of president of motion pictures in 1993. Most recently, Glotzer produced Whit Stillman’s *Damsels in Distress*, Reiner’s *The Magic of Belle Isle* and *And So It Goes* (both as executive producer); Richard Linklater’s Oscar-nominated romantic drama *Before Midnight* and his acclaimed black comedy, *Bernie* (Independent Spirit and Gotham Award nominations for Best Picture); *Friends With Benefits*, starring Justin Timberlake and Mila Kunis;

Music and Lyrics, with Hugh Grant and Drew Barrymore; and romantic comedy *The Rewrite*, directed by Marc Lawrence.

During Glotzer's tenure, Castle Rock has produced 90 films, including some of the most popular releases in recent generations: Reiner's own directorial efforts *When Harry Met Sally*, *Misery* and *A Few Good Men*; Andrew Bergman's *Honeymoon in Vegas*; Wolfgang Petersen's *In the Line of Fire*; Frank Darabont's *The Shawshank Redemption* and *The Green Mile*; Christopher Guest's *Best in Show*; Robert Zemeckis' *The Polar Express*; and Tony Gilroy's *Michael Clayton*. In addition to their commercial success, Castle Rock features have earned numerous Oscar nominations and multiple award wins.

Glotzer received her bachelor's in literature from Bennington College in Vermont and her master's from USC's Peter Stark Program. Prior to joining Castle Rock (and while she was pursuing her master's degree), she joined the Samuel Goldwyn Company, where she was involved in a number of projects including the sleeper hit that launched Julia Roberts' career, *Mystic Pizza*.

TIM WHITE (Producer) is a founder and managing partner of Star Thrower Entertainment. He is currently Executive Producing Taylor Sheridan's *Wind River* with Jeremy Renner and Elizabeth Olson. He produced Kasra Farahani's *The Good Neighbor*, which premiered at SXSW in March 2016. White also produced his brother and co-founder Trevor's first film *Jamesy Boy* which premiered in 2014, and is currently producing *Ingrid Goes West*, directed by Matt Spicer and starring Aubrey Plaza and Elizabeth Olsen, as well as *A Crooked Somebody*, directed by Trevor White, and starring Rich Sommer, Clifton Collins, Jr., Joanne Froggatt, Amy Madigan and Ed Harris. White also has many other film and television projects in various stages of development and production, including a television series at HBO. He is a graduate of Williams College where he won an NCAA tennis championship.

TREVOR WHITE (Producer) is a founder and managing partner of Star Thrower Entertainment. He co-wrote and directed *JAMESY BOY*, starring James Woods, Mary-Louise Parker, Ving Rhames and Taissa Farmiga, which premiered in 2014, and he is currently shooting his next directorial effort, *A Crooked Somebody*, starring Rich Sommer, Clifton Collins, Jr., Joanne Froggatt, Amy Madigan and Ed Harris. Trevor produced is Executive Producing Taylor Sheridan's *Wind River* with Jeremy Renner and Elizabeth Olson. He produced Kasra Farahani's *The Good Neighbor*, which premiered at the 2016 SXSW Film Festival. White is also currently producing *Ingrid Goes West*, directed by Matt Spicer, and starring Aubrey Plaza and Elizabeth Olsen. He has many other film and television projects in various stages of development and production, including a television series at HBO. He is a graduate of Cornell University.

BARRY MARKOWITZ, A.S.C. (Director of Photography) reunites with Rob Reiner after serving as cinematographer on the filmmaker's most recent directorial effort, *Being Charlie*. Markowitz has lensed all four of actor-director Billy Bob Thornton's dramatic features: his Oscar-winning 1995 directorial debut, *Sling Blade*, *Daddy*

and *Them, Jayne Manfield's Car* (which premiered at the 62nd Berlin International Film Festival) and *All the Pretty Horses*, for which Markowitz received a Best Cinematography Award nomination from the Las Vegas Film Critics Society.

Markowitz has also collaborated with other actors-turned-filmmakers like Al Pacino (*Chinese Coffee*), Nicolas Cage (on the actor's directorial debut, *Sonny*) and Robert Duvall (on Oscar nominee *The Apostle* and, more recently, *Wild Horses*). He first met Duvall as a camera assistant on his 1982 film *Angelo My Love*.

Markowitz has also guided the camerawork on such films as Scott Cooper's *Crazy Heart* (for which star Jeff Bridges took home the Best Actor Oscar), James Toback's *Two Girls and A Guy* (and his 1988 documentary, *Big Bang*), Karen Leigh Hopkins' *Miss Meadows* and Jack Fisher's *Torn Apart*.

In addition to his work in the feature-film arena, Markowitz has also directed the photography on a number of short films (*Court of Conscience, A Plain Morning, Good Men, The Last Session*) and documentaries such as 1988's *AIDS: The Facts of Life* (his first feature credit), *Bashir Bashir, Fatal Fallout* and *God's Fiddler: Jascha Heifetz*.

Markowitz also maintains a busy profile in the commercial world, where his lensing for such directors as Bob Giraldi, David Gray, Craig Brownrigg and Rob Lieberman can be seen in spots for such products as Bud Light, Goodyear, Direct TV, National Geographic and Carnival Cruise Lines, among others.

Markowitz was born in Brooklyn, where his first exposure to film was old black-and-white movies with dialogue spoken in his first language, Yiddish. He subsequently earned his college degree in Jewish studies from Hebrew University in Jerusalem, expecting to become a teacher. Instead, he found his calling working for a New York camera rental house, where he cleaned equipment. This in turn led to introductions to many camera professionals in the film world, notably Garrett Brown (inventor of the Steadicam), for whom he worked as focus puller for five years.

CHRISTOPHER R. DeMURI (Production Designer) re-teams with director Rob Reiner after designing his most recent feature, *Being Charlie* (2015). For his work on Danny Boyle's Oscar-nominated drama *127 Hours*, DeMuri earned an Art Director's Guild Award nomination.

Over the past quarter century, DeMuri has built a resume that includes more than 25 feature films (as both designer and art director) encompassing a wide variety of designs from historic period pieces to contemporary dramas, as well as more than 300 episodes of network television series, pilots, M.O.W.'s, miniseries and national commercials (for brands such as Disney, Sears, Nine West, Sara Lee and Mattel).

DeMuri graduated with a bachelor of fine arts degree in 1991 from San Diego State University, where he began pursuing his vocational interest by designing student films. A year later, he broke into the feature-film arena as a graphic artist on the cultish horror-comedy *Killer Tomatoes Eat France*, the fourth installment in the franchise created by John De Bello.

He graduated to art director on the 1995 CBS miniseries "Nothing Lasts Forever" before landing the same assignment on the popular CBS series "Touched by an Angel." He worked on all 212 episodes (over nine

seasons) of the long-running inspirational show, a nominee for the Emmys' 1997 President's Award and a perennial awards candidate for the series' two stars, Roma Downey and Della Reese.

After the show ended its run in 2003, DeMuri moved up to production designer on the video feature, *Urban Legends: Bloody Mary*, directed by Mary Lambert. Over the past decade, DeMuri has volleyed back and forth from designer to art director, amassing feature credits such as *Darling Companion*, *Gentlemen Broncos*, *Dark Matter*, *Need for Speed*, *Bonneville*, *American Pastime*, *American Zion*, *Unearthed*, *Evil Angel*, *Lock and Roll Forever*, *The American Mall*, *Waiting for Forever*, *Animals*, *Slow Moe*, *Saints and Soldiers: The Void* and *A House Divided* as well as the MTV pilot "Bully Beatdown," for producer Mark Burnett.

DAN MOORE (Costume Designer) recently supervised the wardrobe departments for such high-profile features as *Wild*, *Ender's Game*, *The Hunger Games* and *X-Men: The Last Stand*. He won an Emmy for the CBS series "The Magnificent Seven," in addition to a Costume Designers Guild Award nomination. Moore was nominated again for Billy Crystal's nostalgic baseball drama "61*," for HBO.

Moore has stepped into the threads of most of the departmental roles in the costuming arena since walking onto the set of his very first production more than 35 years ago: Stuart Rosenberg's prison drama, *Brubaker*, starring Robert Redford in the title role. Moore did not set out along this "dress for success" path when he pursued his doctoral dissertation in the English department at Ohio State University, after earning his bachelor's degree at Notre Dame. While at OSU, he landed a production assistant job on *Brubaker* through a contact at the Ohio Film Bureau. Given the hordes of extras cast for the movie, he was drafted into the costume department.

Moore thus began stitching together a new vocation when the wardrobe supervisor on *Brubaker* offered him a job on his next project, Walter Hill's acclaimed 1980 Western *The Long Riders*. That opportunity led to a long and fruitful collaboration with Hill (14 projects to date). He was a set costumer on Steven Spielberg's Oscar-nominated classic *ET* as well as Hill's next two features, *Southern Comfort* and the buddy cop film *48 Hrs.* During this early era of his newfound career, Moore was promoted to costume designer on Tim Hunter's acclaimed coming-of-age adventure, *Tim*.

Moore continued his affiliation with Walter Hill as costume supervisor on his 1984 actioner, *Streets of Fire*, the comedy *Brewster's Millions* and the musical drama *Crossroads* before a promotion to costume designer for Hill's 1987 Western *Extreme Prejudice*. Their partnership continued over the next decade, with Moore creating the wardrobes for *Red Heat*, *Johnny Handsome*, *Trespass*, *Wild Bill*, *Geronimo: An American Legend* and *Last Man Standing*.

He has designed two dozen series and telefilms including Dan Pritzker's 2010 silent movie *Louis*, ESPN's original series "The Bronx Is Burning" and William Friedkin's acclaimed Showtime drama "12 Angry Men," based on Reginald Rose's 1950s Broadway courtroom drama.

BOB JOYCE (Editor) is working with director Rob Reiner again after editing his most recent feature film, *Being Charlie* (2015).

Joyce began his career working with director (and storyboard artist) John Coven on a trio of short films at the turn of the millennium, serving as Coven's editor on the spoof *Out There*, starring Harry Shearer (Platinum Award, WorldFest Houston); the horror thriller *Repossessed*, with JoBeth Williams (Audience Award at the Big Bear Lake International Film Festival); and sci-fi film *Talk 5.0*. During this period, Joyce wrote, directed and edited his own short film (which Coven co-produced), the six-minute comedy *Drum Solo*.

Joyce cut a few more short films before landing his first feature, the 2004 thriller *Lost*, starring Dean Cain. He remained in the feature-film arena on a handful of titles (*The Phobic*, *The Queen of Screams*, *The Gold & the Beautiful*) before commencing a long-standing collaboration with director Doug Campbell on the 2010 crime-drama *Locked Away*.

Over the next half-decade (2010 to 2015), Joyce edited eight more Campbell projects including the big-screen thriller *Walking the Halls* (2012) and the TV movies "Betrayed at 17" (2011), "Home Invasion" (2012), "Teenage Bank Heist" (2012), "The Surrogate" (2013), "Dirty Teacher" (2013), "Death Clique" (2014) and "Sugar Daddies" (2014).

Joyce has also maintained an ongoing association with director Hanelle M. Culpepper, editing *Hunt for the Labyrinth Killer*, "Deadly Sibling Rivalry" and *Murder on the Thirteenth Floor* (on which he also served as 2nd unit director). He has also worked with filmmakers Mary Lambert (*Presumed Dead in Paradise*) and Penelope Spheeris ("The Real St. Nick").

Joyce also lent his editing expertise to a pair of recent celebratory testimonial projects: the biographical documentary *Steadicam Guild Life Achievement Award a Tribute to Garrett Brown* (2013) and *SOC 2014: The Motion Picture Camera: Past, Present and Future*, a four-minute short produced for the Society of Camera Operators' Lifetime Achievement honors.

VE NEILL (Makeup) is one of the most renowned makeup artists in the motion-picture business, setting many standards of excellence in the field. A three-time Oscar winner (*Ed Wood*, *Mrs. Doubtfire*, *Beetlejuice*), Neill's notable credits include *The Hunger Games* (all four films), *X-Men: Days of Future Past*, *The Amazing Spider-Man*, the first three *Pirates of the Caribbean* films, *Constantine* and *John Carter*. She has had a fruitful partnership with director Tim Burton, working together on a number of films between their first collaboration, *Beetlejuice*, and their last, *Sweeney Todd: The Demon Barber of Fleet Street*. Neill teamed up with Steven Spielberg for *Amistad* and *A.I. Artificial Intelligence*.

Over the course of her career Neill has won two Emmys, four Saturn Awards, a BAFTA and the Local 706 Best Character Makeup Award. She was the first artist to win the Hollywood Foreign Press Makeup Artist of the Year Award and was the first to be honored as Makeup Artist of the Year by MAC Cosmetics. That is a total of 21 international nominations for her creative and innovative makeups.

From her early career as a rock 'n' roll stylist, Neill began to develop her skills as a designer and makeup artist. Specializing in concept, design and execution, Neill entered the film industry and discovered her talent for extreme fantasy makeup. Her first notable credit came with *Kingdom of the Spiders*, starring William Shatner.

END CREDITS

Unit Production Manager
MICHAEL R. WILLIAMS

First Assistant Director
STEPHEN HARRISON

Second Assistant Director
JASON ALTIERI

Produced by
MICHAEL R. WILLIAMS

Visual Effects Supervisor & Producer
RAYMOND MCINTYRE JR.

Co-producer
CHRISTOPHER H. WARNER

Post Supervisor
JERRY GILBERT

Cast

LYNDON B. JOHNSON	WOODY HARRELSON
BOBBY KENNEDY	MICHAEL STAHL-DAVID
SENATOR RICHARD RUSSELL	RICHARD JENKINS
LADY BIRD JOHNSON	JENNIFER JASON LEIGH
JOHN F. KENNEDY	JEFFREY DONOVAN
SENATOR RALPH YARBOROUGH	BILL PULLMAN
JOHN CONNALLY	JOHN BURKE
WALTER JENKINS	C. THOMAS HOWELL
GEORGE REEDY	JOHN ELLISON CONLEE
KENNY O'DONNELL	MICHAEL MOSLEY
LARRY O'BRIEN	TIM RANSOM
TED SORENSEN	BRENT BAILEY
AGENT RUFUS YOUNGBLOOD	BRIAN STEPANEK
JACK VALENTI	DARREL GUILBEAU
BILL MOYERS	OLIVER EDWIN
CLIFF CARTER	MICHAEL HORN
JACKIE KENNEDY	KIM ALLEN
PIERRE SALINGER	RICH SOMMER
ARTHUR SCHLESINGER	WALLACE LANGHAM
JUANITA ROBERTS	KATE BUTLER
MRS. LINCOLN	JEAN CALDARERA
MRS. WRIGHT	MARGO MOORER
SENATOR HUBERT HUMPHREY	DOUG MCKEON

SENATOR MIKE MANSFIELD DAN BRIGHT
SENATOR EVERETT DIRKSEN GARY GRUBBS
AGENT KIVETT ZACK CARTER
AGENT ROBERTS DOUGLAS M. GRIFFIN
SECRET SERVICE AGENT TERRY DALE PARKS
CONGRESSMAN BROOKS BRETT BAKER
CONGRESSMAN THOMAS THOMAS FRANCIS MURPHY
CONGRESSMAN THORNBERRY KEVIN CRANK
SAM BEER KEVIN STILLWELL
ABE FORTAS DAN HEWITT OWENS
KEN GALBRAITH ROB STEINBERG
AGENT KILDUFF TRAVIS WESTER
MILLER PETER GABB
JIM ROWE BRYAN BATT
UNDERSECRETARY DEAN WEST
NICK KATZENBACH CARL PALMER
ROBERT MCNAMARA JUDD LORMAND
ED GUTHMAN CASEY GROVES
JUDGE SARAH HUGHES MARY RACHEL DUDLEY
SENATOR ANTHONY REYNOLDS
BOB WALKER ADAM FRISTOE
NEWSCASTER #1 RANDALL TAYLOR
NEWSCASTER #4 GERRY MAY
CAROLINE CLAIRE DONOVAN
KENNEDY LUCAS DONOVAN
JOHN KENNEDY JR.

STUNT COORDINATOR MARK RICCARDI

STUNT PERFORMERS VANCE BOYD
JOHN BRANAGAN
JEFF BROCKTON
JOHN CANN
EDDIE MATTHEWS
MIKE MAYHALL
CARL PAOLI

Art Director JAYMES HINKLE
Set Designer JESSICA OCHOA

Art Department Coordinator ERIN FOSTER
Art Department PA JILL GENTRY

Set Decorator LES BOOTHE
Lead Person MIKE CALABRESE
Buyer KRISTIN BICKSLER
Gang Boss CARY WHITAKER
On Set Dresser SAM LOTHRIDGE
Set Dressers PATRICK CALABRESE
MATTHEW L. CROWMAN

MICHAEL D. FITZGERALD
GUY GUIDRY
ERNEST J. LEVRON, JR.
DANIEL MAES
TONY ZIEGLER

Property Master SCOTT NIFONG
Assistant Property Master TAYELOR NIFONG

A Camera Operator/Steadicam MICHAEL STUMPF
A Camera 1st Assistants STEVEN SEARCH
A Camera 2nd Assistants CODY GAUTREUX
B Camera Operator BARRY MARKOWITZ, ASC
B Camera 1st Assistants ROB BAIRD
ZACK SEIFERT
B Camera 2nd Assistants ROME JULIAN
AERON MCKEOUGH
C Camera Operator BOB FOSTER
C Camera 2nd Assistant JUSTIN COOLEY
Digital Imaging Technician DARREN SMITH
Digital Utility CHAD TAYLOR
Still Photographers SAM EMERSON
COOK ALENDAR
KYLE KAPLAN

Video Assist DEREK A. SCHWEBEL
Teleprompter Operator PAUL THOMASON

Sound Mixer ERIK H. MAGNUS, CAS
Boom Operator MATT ARMSTRONG
Sound Utility MARC UDDO

Makeup Department Head VE NEILL
Prosthetic Makeup Designer ARJEN TUITEN
Key Makeup Artist CARLA BRENHOLTZ
Makeup Artist CHRISTINA MORRIS
Additional Makeup Artists LADIEDRA M BALDWIN
STACEY HERBERT
DARRYL LUCAS
CHRISTINA MORRIS
EMILY TATUM
DOMINIE TILL
VICKI VACCA
Makeup Assistant BONNIE THIFFAULT
Hair Department Head LINDA FLOWERS
Key Hair Stylist DAINA DAIGLE
Hair Stylists MARCOS GONZALES
DONITA SATHER
AMY WOOD
Additional Hair Stylists MELIZAH ANGUIANO
TIMOTHY BLACKBURN
ALBERT BROWN

THERESA FLEMING
CURTIS FORMEN
VONI HINKLE
DONNA JONES
ERIN KILLELEA
YOLANDA MERCADEL
LAWRNELL B RATTLER
LINDA TRAXLER
CARL VARISTE
CRYSTAL WELLS

R-E-N STUDIOS

Studio Coordinator LINDA STURGEON
Mold Supervisor GARY YEE
Hair Supervisor AIMEE MACABEO
Prosthetic Dental Appliances YOICHI ART SAKAMOTO
Silicon Department RUSSELL DON SING
Studio Tech AYMOND EGANGO

Costume Supervisor HEIDI HOWELL
Key Costumer JENNIFER KAMRATH
Set Costumer KELLY HERDUS
Costumers PATRICIA GORMAN
VANESSA LACY
BRITTANY LATHAN
CHRIS NAUSLEY

Additional Costumer MOLLY KAMRATH
Cutter/Fitter HEIDI HAFER
Costume Assistant EMILY ST. MARTIN

Production Accountant BARBARA LONG
First Assistant Accountant SCOTT HERRICK
Payroll Accountant DANIELLE FISCHER
Accounting Clerk JESSIE FRANCIS

Post Production Accountant REENA MAGSARILI

Production Coordinator JAX BAKER
Assistant Production Coordinator ROSE BEALE
Travel Coordinator CHELSEA KRANT
Office Production Assistants CAM OWEN
LEVI BROWN

Second Second Assistant Director KRISTINA MASSIE
Key Set Production Assistant ALICIA DEAN
Set Production Assistants AVA AMUNDSEN
TREVOR JONES
ROBBIE MIRELS
ALEX SALAZAR
CODY WILLIAM WALKER

Script Supervisor	MELISSA YOUNT FLANAGAN
Studio Teacher	LAURIE MILLS
Chief Lighting Technician	ALLEN PARKS
Asst. Chief Lighting Technician	GONZALO "GONZO" GONZALEZ
Set Lighting Technicians	CARTER LEE GARRETT BYRON MARIGNY LOUIS ZLOTOWICZ
Generator Operator	SERGIO VILLEGAS
Dimmer Board Operator	LOUIS SHANEYFELT
Rigging Gaffer	JOSH ANDERSON
Rigging Best Boy Electric	ANTONIO SANSOVICH
Rigging Electricians	KATELYN TYREE HENRY GUZMAN BRYAN FREED
Key Grip	JAMES SELPH
Best Boy Grip	MICHAEL SATTERFIELD
A Dolly Grip	JOE CASSANO
B Dolly Grip	MAX BEARD
Company Grips	GERALD AUTIN KENDELL K. JOSEPH LANDON KIJOWSKI JERONE ORDON ROBERT ZAS
Crane Tech	MIKE KENEDDY
Libra Head Tech	ROCKY BABCOCK
Additional Company Grip	LUCAS PORTERFIELD
Rigging Key Grip	MOSES MOTT
Rigging Best Boy Grip	RAUL MARIN
Rigging Grip	KAREEM AUDAIN KEVIN COIGNET SCOTT WHITEMORE
Location Manager	LEONARD REYNOLDS
Key Assistant Location Manager	JOHN A. MMAHAT, JR.
Assistant Location Manager	JORDAN JACKSON
Location Assistants	JOSH STEVENS NICHOLAS THOMAS
Location Scout	HARRY FORTUNA
Transportation Coordinator	WELCH LAMBETH
Transportation Captain	LAWRENCE JOHNSON
Dispatcher	DEANNA DAVIS
Picture Vehicle Coordinator	RICHARD BROWN
Picture Car Mechanic	MICHAEL SCHLUMBRECHT
Driver for Mr. Harrelson	MIKE LOVE
Drivers	ALEX STEVE ALLEN KIRK BAPTISTE WINDELL BEAN ELSTON COLLINS

DAWN COOK
LANCE A. CROWLEY
SYLVESTER DAVIS
TITUS EDWARDS
RANELDO K. EVANS
GERALD FRANCIS
COREY FRAZIER
LAURENT GOUGNEAU
TRAMEKA HOWARD
ROBERT HUSBAND
WAYNE E. JOLLA, SR.
MICHAEL LAFLEUR
AARON MICKENS
DERRICK RATTLER
DAWN MARIE ROBINSON
FRANCIS D. ROBINSON
GREG THOMAS
WILLIAM H. VARNARDO
CHARLES WHITAKER

Casting Associate JEREMY GORDON
New Orleans Casting TRACY KILPATRICK
New Orleans Casting Associate BLAIR FOSTER
New Orleans Extras Casting ADAM HOCHFELD
New Orleans Extras Casting Assistants MARY HUBER
ALYSSA JACOBSON

Set Medic GARIN SPARKS
Construction Medic VICKI JOHNSON

Caterer FRENCHY'S CATERING
Chef/Drivers FREDRIC PERRIN
Sous Chef JERI LYNN PERRIN
Catering Assistants CARLOS MORALES
MANNY RAMOS
BRANDON ATWELL
SEAN RICHARD
JOSE RAMOS
JASON DOYLE

Craft Service Foreperson MARGARET LANCASTER
Craft Service Assistant CHARLOTTE LANCASTER

Executive Assistant to Mr. Reiner TRICIA OWEN
& Mr. Shafer
Assistant to Mr. Reiner New Orleans ELLA SWIFT
Assistant to Producers ADAM GAMBREL
Assistant to Mr. Harrelson JOSHUA FRITEL

Dialect Coach JEROME BUTLER

Storyboard Artist JESSE MICHAEL OWEN

Visual Effects Coordinator RAYMOND MCINTYRE, III

Special Effects Coordinator DAVE NAMI
Special Effects Foreman VLADIMIR ESIPEMKO

EPK Producer DAVID AKIN

Unit Publicist ERNIE MALIK

Construction Coordinator DANIEL COE
Construction Foreperson JOHN SEAY
Location Foreperson JASON WILSON
Construction Buyer EVERETTE EGLIN
Gang Bosses NICHOLAS ELLERBEE
DAVID S. SESSUM, JR.
Propmakers PAUL ALBERT
ROBERT GUILLOT
ALFRED J. HINGLE, JR.
JEREMY KEIFER
KYLE A. KING
WILLIAM J. MILLER
MICHAEL ROBILLARD
ADAM ROBBINS
MARCUS TURCHI
JOHN SCHAEFER
MARSHALL SMITH
CHAD YATES
JACOB YATES
Lead Greens AUSTIN LEVALLEY
Greensman JOHN LOWE
Utility Techs CARLTON DAWSON
DUSTIN DIAZ
NOAH STARCHER
Lead Scenic RICK BRODERMAN
Scenic Artists SPENCER ABADIE
RONALD CASTLEBERRY
LUANNE CLAREY
MELISSA COBY
SONIA L. GARCIA
DANIEL HOLLOWAY
DIANE HOWARD
LINDANNE B. LEWIS
BRENT ROSNER
DUSTIN WALKOWSKI
TAYLOR WEEKS
LINDSAY WEEKS
Plasterers ERIK CARPENTER
BRANDON DEESE

DALLAS UNIT

Additional Second Assistant Director LISA MALL
Location Manager AARON HALLOWAY
Key Assistant Location Manager JOHN MITCHELL
Assistant Location Manager RUBY LORENZANA
Locations Assistant COOPER CARR
C Camera Operator BROWN COOPER
C Camera 1st Assistant JOHN SIZER
C Camera 2nd Assistant SCOTTY REESE
D Camera Operator RICK ANDERSON
D Camera 1st Assistant JORDAN BOSTON JONES
Scorpio Head Tech JEFF GRIFFITH
On Set Dresser GREG BEUTEL
Video Assist MATTHEW WALLACE
Extras Casting ANDREI CONSTANTINESCU
Extras Casting Assistants KATE WARREN THOMAS
RENEE ROBERTS
Craft Service Foreperson MICHAEL DONES
Craft Service Assistants LORI DONES
CHRIS SHORT
LAYLA WATKINS
CLAUDIA WESTURN
Additional Makeup Artists MANDY BENTON
AMANDA MCGOWAN
VICKI VACCA
MARLENE WHITON
Additional Hair Stylists JAMESEY BARES FORD
MARTHA BERES FORD
NINA BRIESE
KENDALL COLEY
AMMY LOPEZ
DEE MCELROY
REY MEDRANO
JOHN MERCER
NATALIE NASH
JUDY WALTER
LOURDES WALTER
Additional Costumer KARINA WATTS
Costume Assistant DANIEL DE LA TORRE
Additional Grips ADAM BEARD
MIKE FEDUCCIA
TRACY HANSOME
CHARLES HARDY
CHRISTOPHER NASH
Crane Tech DANIEL PILMAIER
Additional Catering JF CATERING
Set Production Assistants MARIO LARACUENTE
MICHELLE MILLETTE
JEFF WEISS
ERNEST WILSON
VICTORIA WRIGHT

Transportation Captain JJ ECHAVARRIA
Picture Car Mechanic JOHNNY ECHAVARRIA
Drivers TONY BELL
ROY EMPFIELD
TRAVIS HAIR
ROBERT HENDERSON
NATHAN HICKMAN
STEVE SPRACKLEN

WASHINGTON DC UNIT

Production Supervisor JONATHAN ZURER
STEPHANIE ANTOSCA
First Assistant Director JOESPH MCDOUGALL
Director of Photography MICHAEL STUMPF
1st Assistant Camera CHRISTOPHER HORNE
2nd Assistant Camera JASON HOCHREIN
Digital Utility JOHN VALLON

Key Grip JOHN KIMMER
Additional Grips BRIAN LEACH
JOSEPH KURTZ

Locations Manager MATT NOONAN

Transportation Coordinator DANIELLE FREDRICKSON
Drivers JAMES BROWN
JAMES JACKSON
RAYMOND OLIVER
DERMONT TREANOR

Key Set Production Assistant SEAN BREDBENNER
Set Production Assistants CHRISTOPHER CAREY
ROBERT KIMMER
JIM ROBLERO

Completion Bond Services provided by Film Finances, Inc

First Assistant Editor Q HEINRICHS

Audio Editorial Services provided by THE FORMOSA GROUP

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Dialogue Editor KIMAREE LONG
Sound Effects Editor MATT WILSON
Foley Editor ROBERT CABALLERO
Assistant Sound Editor PERNELL SALINAS
Foley Artist RICK OWENS

Foley Mixer TERA BLUME
GEORDY SINCAVAGE

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Jennifer Bowman-Gallagher - Audio Post
Producer
Michael Miller - ADR Recordist

HARBOR PICTURES NEW YORK
CITY
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Bobby Johanson - ADR Mixer
Michael Rivera - Recordist

DOPPLER STUDIOS ATLANTA
John St. Denis - ADR Mixer
Reed Lovell - Recordist

ROCKY MOUNTAIN RECORDERS
DENVER
Chris McNaughton – ADR Mixer

FALL ON YOUR SWORD
BROOKLYN
Andrew Orkin – ADR Mixer

ADR Voice Casting LEIGH FRENCH

Re-Recording Mixer STANLEY KASTNER
LON BENDER

Re-Recording Stage Engineers GEORGE HART AND STEVE NEAL
Re-Recording Stage Technician RYAN WILSON
Re-Recorded at DELUXE HOLLYWOOD

Score Produced by MARC SHAIMAN &
SCOTT M. RIESETT

Music Editor CHRISTOPHER BROOKS
Orchestrations by JEFF ATMAJIAN &
JON KULL

Orchestra Contractor ISOBEL GRIFFITHS
Assistant Orchestra Contractor SUSIE GILLIS
Orchestra Leader THOMAS BOWES
Music Assistant BEN BONNEMA
Music Preparation by DAKOTA MUSIC SERVICE
TIM PERRINE

Score Recorded at ABBEY ROAD STUDIOS
Recording Engineer JAKE JACKSON
Mixing Engineer FRANK WOLF
Score Conducted by JEFF ATMAJIAN

Visual Effects by PIXEL MAGIC

Executive Producer RAY SCALICE
Production Supervisor VICTOR DIMICHINA
Production Coordinator RAYMOND MCINTYRE III
Lead 3D Artist JORDAN ALPHONSO
3D Artists ADAM VISSER
DAVID RIDLEN
Modeler/Texture Artist CHASE CHAMPAGNE
Compositing Artists PATRICK TRAHAN
CHRIS COOPER
RICHARD LANDRY
J. THOMAS WILSON
BLANE GRANSTAFF
DJ SHEA
Roto Lead/Compositing Artist DAN BRINEY
Roto Artists JAKE BAROUSSE
ZACHARY HAHN

Digital Intermediate Provided by LOCAL HERO

Digital intermediate Executive Producer STEVE BANNERMAN
Digital Intermediate Supervising Colorist LEANDRO MARINI
Digital Intermediate Colorist LEE HULTMAN
Chief Technology Officer DUCK GROSSBERG
Digital Intermediate Technologist CARLO OLIVO
Digital Intermediate VFX Supervisor WORTH BJORN WALTERS
Digital Intermediate Producer JESSICA CLARKE
Digital Intermediate Conform Artist JAMES BRILL
Digital Intermediate Operator BORJA RIBES BLANQUER

Post Production by POST AT CELTIC MEDIA CENTRE

Digital Intermediate Conform Artist JASON OURSO
MATT HATHCOX

Title Design by RIVER ROAD CREATIVE
Title Designer RICHIE ADAMS

Camera Package by PANAVISION
Camera Cranes & Dollies by CHAPMAN/LEONARD STUDIO
EQUIPMENT, INC
Insurance Provided by HUB INTERNATIONAL
Travel Agency ALTOUR
Weather Service SPOT-ON WEATHER
Dolby Sound Consultant BRYAN ARENAS

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Bumble and Bumble

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