

THE INFORMANT!

What was Mark Whitacre thinking? A rising star at agri-industry giant Archer Daniels Midland (ADM), Whitacre (Matt Damon) suddenly turns whistleblower. Even as he exposes his company's multi-national price-fixing conspiracy to the FBI, Whitacre envisions himself being hailed as a hero of the common man and handed a promotion. But before all that can happen, the FBI needs evidence, so Whitacre eagerly agrees to wear a wire and carry a hidden tape recorder in his briefcase, imagining himself as a kind of de facto secret agent.

Unfortunately for the FBI, their lead witness hasn't been quite so forthcoming about helping himself to the corporate coffers. Whitacre's ever-changing account frustrates the agents (Scott Bakula and Joel McHale) and threatens the case against ADM as it becomes almost impossible to decipher what is real and what is the product of Whitacre's active imagination.

Academy Award[®] winner Matt Damon ("Good Will Hunting," the "Bourne" movies) stars in "The Informant!," based on the true story of the highest-ranking corporate whistleblower in U.S. history. The film also stars Scott Bakula, Joel McHale and Melanie Lynskey.

"The Informant!" is directed by Academy Award[®] winner Steven Soderbergh ("Traffic") from a screenplay by Scott Z. Burns, based on the book *The Informant (A True Story)*, written by Kurt Eichenwald. The film is produced by Gregory Jacobs, Jennifer Fox, Michael Jaffe, Howard Braunstein and Kurt Eichenwald. George Clooney, Jeff Skoll and Michael London served as executive producers, with Michael Polaire co-producing.

The behind-the-scenes creative team includes production designer Doug Meerdink, editor Stephen Mirrione and costume designer Shoshana Rubin. The music is by multiple Oscar[®] winner and nominee Marvin Hamlisch ("The Sting," "The Way We Were").

Warner Bros. Pictures presents, in association with Participant Media and Groundswell Productions, a Section Eight-Jaffe/Braunstein Enterprise, "The Informant!" The film has been rated R by the MPAA for language.

www.theinformantmovie.com

For downloadable general press information and photos on "The Informant," please visit: <http://press.warnerbros.com>

ABOUT THE PRODUCTION

"Everyone in this country is a victim of corporate crime by the time they finish breakfast."

"The Informant!" is a dark comedy about corporate espionage, multinational price fixing, wiretapping, embezzlement, FBI investigations and a high-level company whistleblower. What's so funny about that? In the hands of director Steven Soderbergh, pretty much everything.

The film follows the somewhat strange and unpredictable journey of Mark Whitacre from corporate golden boy to FBI informant in the years from 1992 to 1996. "The more I learned about the story, the more I responded to the material," Soderbergh says. "But I knew there have been serious films done on similar subject matters by great filmmakers. I thought one way to do something distinctive was to play the irony of the situation. Everything fell into place once that decision was made."

Matt Damon, who stars in the role of Mark Whitacre, observes, "It's like peeling an onion. You start with a certain set of assumptions and then realize you can't assume anything as the situation becomes utterly ridiculous. It's a great story and a really incredible character."

The plot of "The Informant!" was first told in-depth in a book by Kurt Eichenwald, who also served as a producer on the movie. Screenwriter Scott Z.

Burns was introduced to the story when he heard an interview with Eichenwald on the radio. He remembers, “I was on my way to a brunch and I ended up driving around the restaurant for the entire hour. I went directly from there to buy the book and spent the rest of the day reading it.”

The screenwriter recalls that when he and Soderbergh first began talking about how to adapt the book, “Steven said he wanted to make it a comedy. At first I wasn’t sure what to make of that, but as we started working on the script, I realized that most of the things that happened *were* pretty outrageous.”

Burns ultimately hit on the concept that became the key to finding the film’s overriding humor. Soderbergh reveals, “It was Scott who came up with the idea of the voiceover. Once that happened, it was clear which direction the movie was going.”

Producer Gregory Jacobs affirms, “One of the amazing things Scott brought to the table was the idea of weaving in Mark Whitacre’s inner monologue. Little by little it reveals what’s going on beneath the surface with Mark, and what’s fun is how it doles out that information. It’s a unique perspective and I think it’s what makes this script so intriguing.”

Producer Jennifer Fox adds, “It was a great way to show the absurdity of the situation, the idea of an unreliable narrator—the *most* unreliable narrator because he’s someone who has a hard time distinguishing the truth.”

In fact, as Damon remarks, Whitacre’s narration is not only unreliable, it is also not necessarily related to the scene unfolding on the screen. “It’s more of a stream of consciousness, a kind of digressive thinking,” he says. “He might be in the middle of a conversation with someone when something triggers this inner monologue that can spin off in any direction: ties, polar bears, frequent flier miles...whatever.”

Burns relates that in writing Whitacre’s voiceover, “a lot of it was just allowing my mind to wander. As a writer, it was fun for me to think of the sort of tangents someone in his position could go off on at any particular moment in the story. What came out of that generated a kind of comedy that Steven and Matt really responded to.”

“There should be a TV show about a guy who calls home one day and he’s there. He answers...only it’s someone else. He’s somehow divided into two...”

From the start, Matt Damon was Steven Soderbergh’s first and only choice for the central role of Mark Whitacre. “Matt has been involved from the beginning, even before there was a script,” Jacobs confirms. “Steven always felt that he was perfect for this role and, really, Matt can do anything—action, comedy, drama...”

“Matt is incredibly charismatic, which was important for the role,” Fox says. “Despite learning what his character has been doing and cringing at some of his decisions, you have to kind of love him.”

A biochemist as well as an astute businessman, Mark Whitacre is on the fast track at agricultural conglomerate Archer Daniels Midland (ADM), a company with a vested interest in virtually every aisle of the supermarket. His job puts him in a position to know, and play a part in, the inner workings of ADM...most above board but some, well, under the table. Perhaps it’s a crisis of conscience, perhaps something more, but Mark suddenly turns whistleblower, exposing to the FBI a multi-national price-fixing scheme regarding the price of a new food additive called lysine. As we hear him say, *“It’s all very scientific, but if you’re a stockholder, all that matters is that corn goes in one end and profit comes out the other.”*

Damon describes, “He’s a successful guy—a brilliant young executive on the rise at this huge company, which raises the question about why he does what he does. It could well be for altruistic purposes—maybe he really is conflicted about the illegal price fixing—but slowly you start to realize that something is a little ‘off.’ That’s one of the things that made him such a fascinating character to play.”

“Matt has an inherent believability, a ‘nice young man’ quality that I think is very difficult to fake,” says Soderbergh. “That was crucial to the story because you have to continually believe what Mark is saying, particularly when he says, ‘That’s it; I’ve told you everything.’ Every time he says that, you need to believe him. Matt embodies a wonderful kind of boyish charm and optimism that allows him to pull that off.”

The director continues, “I also know he is fearless and would embrace every aspect of the character, no matter how we made him look. Whether it was his

weight or his hair, I knew Matt would disappear into this character without hesitation.”

Damon, who did gain about 30 pounds to play Whitacre, notes, “His face is also rounder than mine so I had little things stuck in my gums to push my cheeks out. And I wore a fake mustache. Whitacre was also bald and wore a hairpiece, but the hairpiece was so good that no one knew he didn’t have hair. It’s actually a great metaphor for the character. It was right there in front of everybody and nobody ever figured it out.”

*“Seven thirty a.m. I am approaching the
entrance to the office. Entrance breached.”*

Whitacre’s firsthand account of ADM’s involvement in price fixing certainly gets the attention of the government, but it’s not enough to build a case against the company. In order to get the evidence they need, the FBI asks him to wear a wire. If only in his mind, Mark immediately gains secret agent status, with the state-of-the-art gadgets to prove it—Agent 0014 because he’s “*twice as smart as 007*.” For a man who had built his career on feeding sugar to microbes to create lysine, it was an exciting time.

Damon offers, “It is absolutely exhilarating for him to have to steer conversations and try to get people to say certain words and get them on tape. And he’s very good at it. He has to be really clever and Mark loves being the smartest guy in the room.”

“Mark could not be more excited to wear a wire,” Jacobs agrees. “I think it shows another aspect of his personality—thinking of himself as some kind of action hero. It’s thrilling for him to feel like an FBI agent, one of the guys. And for the FBI agents, it’s great that he’s willing and eager to get them the information they need.”

Mark’s involvement with the FBI wasn’t something he initially sought out. Jacobs explains, “Mark originally tells his boss that ADM is being blackmailed by a Japanese competitor who is sabotaging ADM’s lysine production with some kind of virus. For ten million dollars, they will provide the cure. We never specify whether or not it’s true, but Mark assumes ADM will simply pay the money. Instead, when the FBI gets called in, it completely throws Mark for a loop.”

Because Mark claims that the blackmail call came to his house, the FBI sends an agent out to put a tap on his home phone. But as the FBI agent is leaving, Mark's wife, Ginger, gives a clear indication that there is a lot more going on, giving her husband an ultimatum: "*Are you going to say something or am I?*"

Ginger is played by Melanie Lynskey, who notes, "I'm not sure how much Ginger actually knows; I think she got only pieces of information from Mark. Ginger loves her husband; she believes in him even in the times when he is a lot more sure than she is that everything will be okay. I think she is an amazing wife and a remarkable woman."

Soderbergh comments, "Ginger may not know everything Mark is involved in, but her attitude is, 'My husband is my husband and that's all there is to discuss.' Melanie has a quality that makes you understand that Ginger is someone who is totally dedicated to her husband and her children. She has stuck in my mind since the first time I saw her in 'Heavenly Creatures,' and 16 years later I am even more impressed by her. She is so watchable, so emotionally real."

Lynskey has equal praise for her director, saying, "I have always loved Steven's movies, so I felt so lucky to be a part of this film. He was so much fun to work with, and Matt was amazing. He's just the kindest person and a very generous actor."

"He seems like a really good guy. I hope he doesn't mind me calling him Brian instead of Agent Shepard. Might even try 'Bri' out."

When the FBI has to send an agent to Mark's house, there is no question who will get the case: Agent Brian Shepard, who happens to be the only FBI agent in Decatur, Illinois. Manning his small office, Shepard never imagines that a relatively routine assignment will lead to the biggest case of his career.

Brian Shepard is played by Scott Bakula, who acknowledges, "Brian is the only agent in town so when the investigation started, he was the guy. All of a sudden this giant case falls in his lap; it is the opportunity of a lifetime, but he has no way of knowing where it will ultimately lead. It's complicated to begin with, never mind trying to decipher what is true and not becoming distracted by Mark's behavior,

which isn't necessarily lining up with what Shepard expected. When you add those elements, the whole thing becomes completely bizarre."

"Scott was perfect for the role of Brian Shepard," Soderbergh states. "His ability to portray someone who is completely sincere and earnest convinced me we had to have him. It was wonderful to watch him transform himself into this very straightforward, honest FBI agent for whom the world is black and white. He really understood what I was looking for and what the part needed. As the film goes on, the way he plays Shepard's frustration with Whitacre is funny, but it's also real. He represents all the people in the FBI and Justice Department who didn't know what to make of Whitacre after a while."

When the government learns the scope of Whitacre's claims about ADM's price fixing, they immediately assign another agent from the state capital office to work with Shepard. Joel McHale, who plays Agent Bob Herndon, says, "It's too big a case for the one guy to handle alone, so my character is brought in to help out. He stays a little more reserved than Shepard, who becomes really entrenched in the case and with Whitacre. Bob is also younger than Shepard and I'm way younger than Scott Bakula," he teases. "I feel like I grew up watching him on 'Quantum Leap' and 'Enterprise,' so it was great to work with him."

Taking it in stride, Bakula says, "Joel is a character. He's very funny and we had a lot of laughs. We're complete opposites in our approach, as are our characters. I think it creates an interesting dynamic on screen."

"Joel had the perfect energy to counterbalance Scott because they need to be almost a comedy duo," concurs Soderbergh. "Scott was the perfect straight man, while Joel's energy was much edgier. They had great contrast."

"When it's over, the board of directors at ADM is gonna understand. They're gonna see the position I was in and that I acted in everyone's best interests."

The casting of Joel McHale was part of a larger concept that Soderbergh had for the cast of "The Informant!" The director explains, "When we began casting, I started thinking about stand-up comedians and how their energy is so unique. I asked our casting director, Carmen Cuba, to start trolling comedy clubs. I wanted

people who were not necessarily widely known to the public, and I couldn't be happier with the choices we made.”

Gregory Jacobs adds, “Steven’s take on it was it’s such a crazy story and the events are so bizarre to begin with, so he thought if we cast comics—get them to play it straight but put their own mark on it—it would be a great way to go. It was such a brilliant idea and another example of what makes Steven such an interesting filmmaker. And we were really lucky to get the cream of the crop; they came in and just knocked it out of the park.”

Joining the cast of “The Informant!” are comedians Tom Papa, Tom Wilson, Rick Overton, Tony Hale, Patton Oswalt, Paul F. Tompkins and, in something of a casting coup, the Smothers Brothers.

Papa was cast as Mick Andreas, Vice Chairman of ADM, not to mention the son of ADM Chairman Dwayne Andreas and heir-apparent to the “throne.” Papa offers, “You can take any character and put him into a situation that’s absurd and, even if it’s troubling and intense, a lot of funny stuff will come out of it.”

Wilson plays ADM Head of Security Mark Cheviron, who has no idea of the major security breach right under his nose. “What’s interesting is that Steven never told me, or anyone else, to play it for laughs,” Wilson notes. “He let us do our thing. And all of the comedians, including myself, came at our roles straight on. To paraphrase Neil Simon, ‘You play comedy exactly the way you play drama, except you play the comedy a little more seriously.’”

“Sometimes the truth is absurd and this is a classic example,” says Overton, who plays Terry Wilson, President of everything corn-related at ADM. “The glory of this story is that it is based on true events; the joke is in the circumstances.”

Comedians Patton Oswalt and Paul F. Tompkins appear as FBI Agents Herbst and D’Angelo. Tony Hale plays Jim Epstein, Whitacre’s attorney who tries to help him cut a deal with the government.

Comedy legends Tom and Dick Smothers appear in “The Informant!” in cameo roles. “It was amazing to have them on the set,” says Jacobs. “I know their fellow comedians were in awe...I think we all were. But what’s great about the Smothers Brothers is that they are so down to earth. During lunch, they did routines for the cast and crew and, of course, Tommy did a whole routine with his yo-yo. It was fantastic.”

Tom Smothers plays the all-powerful Chairman of ADM, Dwayne Andreas. Dick Smothers is seen as Judge Harold Baker, who presides over a pivotal trial in the film. “This is the first time my brother and I have been in the same movie but not in the same scenes,” Tom Smothers relates. “This is our 50th anniversary—50 years in show business—and it’s great to be in a Steven Soderbergh movie. This is a terrific opportunity for me because our career is just about over,” he deadpans. “I think it’s brave of Steven to put a bunch of comics in the movie because we’re notorious for going off script.”

“The Informant!” cast also includes Ann Cusack as Robin Mann, from the U.S. Department of Justice; Clancy Brown as ADM attorney Aubrey Daniel; and Soderbergh veteran Eddie Jemison as Whitacre’s friend and co-worker Kirk Schmidt.

“Didn’t these people see The Firm or read the book? It’s all there.”

After more than two years of secretly recorded meetings and conversations, the Justice Department has all the evidence they need to move in on ADM. Naturally, when all of ADM’s ranking executives are taken down, there will be a void at the top. And, logic notwithstanding, because he would be the only one left, Mark Whitacre assumes he will be chosen to fill that void.

Matt Damon observes, “From the outside, it seems delusional to think that after bringing this company down, they are going to make you the president. But to his way of thinking, the ADM brass are the bad guys; they are doing something illegal. So why wouldn’t they reward the guy who is cleaning house and restoring the reputation of this great company? What a great signal to shareholders to have this guy running the place. Whether or not that’s a sound argument is another question.”

It’s a question even Ginger has to ask. Melanie Lynskey affirms, “There are times she has to admit that what Mark is telling her doesn’t make any sense. But he is so sure everything is going to be fine that she just puts her faith in him. She has to trust that he is telling her the truth...until it all comes crashing down around her.”

Scott Bakula adds, “Nobody really knows what’s going on inside Whitacre’s head except Whitacre. For the FBI, the ‘fish’ on the line is so big that they have their sights on that and just keep hanging on...even when the line begins to unravel.”

With their eyes on the prize, the FBI doesn’t see that Mark Whitacre has been hiding a lot more than a wire. What they learn about their star witness ultimately calls into question everything Whitacre has ever told them. And when the other shoe drops, it’s going to come down right on the government’s entire case.

“They probably wanted me to move into Dwayne’s old house when I took this job because they’ve got it wired like in a Crichton novel.”

As he traditionally does, Steven Soderbergh took on multiple duties behind the camera, acting as his own cinematographer and, sometimes, camera operator. For “The Informant!,” the filmmaker once again utilized the “Red Cam,” a cutting-edge camera that he had first employed on his two-part biopic feature, “Che.”

A high-definition digital camera, the Red Cam is designed for convenience and flexibility. It also allows Soderbergh to use minimal or even natural lighting, which fit in perfectly with the director’s famously fast style of filmmaking.

“It’s very efficient filmmaking, and it also helps to make the whole experience more fun,” says Jennifer Fox. “There is very little lag time, which just feeds everybody’s energy.”

Greg Jacobs, who has also served as Soderbergh’s first assistant director on 16 of his films, offers, “Particularly with comedy, I think momentum is important because it enables Steven to keep the actors in the moment...and on their toes,” he smiles.

The actors agree. “When you come out of hair and makeup in the morning, Steven is ready to shoot,” states Damon, who counts “The Informant!” as his fifth film under Soderbergh’s direction and is no stranger to his approach. “Everybody on the set knows that you had better come in absolutely prepared and ready to go. It’s one of the things I love about working with him.”

Collaborating for the first time with Soderbergh, Bakula says, “The great test for me was learning early on if I came up with a new idea after we shot a scene, Steven is not coming back to that. He’s already in the next room shooting another

scene,” he laughs. “It makes for a wonderful atmosphere on the set because everybody’s energized, everybody’s focused.”

“The Informant!” was filmed almost entirely on location, in many cases using the actual sites where the true events unfolded: in and around Decatur, Illinois, as well as in Hawaii. Soderbergh attests, “I like to take advantage of being on location and filming in places you don’t see all the time in movies. There is always a benefit to being in the real place—shooting in the offices that Shepard and Herndon occupied, or in the hotel where the actual surveillance took place, or the house the Whitacres lived in at the time. I think something good always comes from that and, in our case, there is a look to that part of Illinois that you can’t fake. You have to be there; you have to go and get it.”

Jacobs adds, “It was great to be able to shoot in as many actual locations as possible. When we learned we would be able to film in the Whitacres’ old house, it was a no-brainer. It added so much to the flavor and authenticity.”

Lynskey reveals that she was unaware of the home’s connection to the story when she first arrived at the location. “I didn’t know it had been their house until halfway through the first day. I said, ‘I wonder if their real house looked a lot like this,’ and then someone told me, ‘This *is* the real house.’ It was quite surreal.”

Screenwriter Scott Burns points out that the house held certain clues that were overlooked by everyone. “When you see the house and the garage and the stables across the road, it is the physical manifestation of the story. You truly get the scope of Whitacre’s grandiosity. You begin to wonder why no one was scratching their head and wondering where all the money was coming from.”

“Looking at where the house is, there’s nothing out there but corn,” Damon laughs. “I mean nothing but a two-lane highway and a lot of corn. And he had eight cars, including a Ferrari and a Porsche. *Eight cars.*”

While the production was able to utilize the actual house, the décor had changed over the years. Production designer Doug Meerdink confirms, “I needed to change some of the renovations made by the current owners because the home was now too contemporary. I also wanted to infuse the personalities of Mark and Ginger into it. As I went around Decatur, everyone remembered Mark. They all commented on how he was ‘bigger than life,’ and, to some degree, his home had to reflect that.”

Meerdink and his team not only had to adjust for the years but also for the seasons. Snow was required for several winter scenes, but that was not likely to happen since filming took place in June. With the help of some movie magic, the citizens of Decatur were understandably surprised to find some of their streets covered in “snow” in the summer.

The production was unable to shoot inside ADM’s current offices, although some exteriors were shot outside the company headquarters and Meerdink was invited to come in and see the current offices and the trading floor. “It was very informative, but we learned that everything had since been modernized. We did a lot of research to find the right finishes, colors and styles that would have been in place when Whitacre worked there.” The designer and his team later re-created the offices of ADM in a building in Carson, near Los Angeles.

“The issue of what happened at ADM is still a big topic of conversation in Decatur,” says Soderbergh. “But the good news is that everyone was so helpful and very respectful of what we were doing.”

“It is still a company town,” Jacobs notes, “so we were concerned that there might be some minor misgivings amongst the people of Decatur that we were going to portray the city in a negative light. But everybody, including the new brass at ADM, got that this movie is about a specific time and not about ADM or the city of Decatur today. In fact, Decatur was fantastic. Everyone was very welcoming.”

For obvious reasons, the cast and crew also appreciated filming on location at the Makaha Resort in Waianae, Hawaii, where Whitacre records a pivotal meeting between ADM executives and their foreign counterparts to fix the price of lysine.

“They never put the Brioni ties on sale. I should just get all the ties in Paris...shove them in a duty free bag.”

In capturing both the time and place of “The Informant!,” Meerdink worked closely with costume designer Shoshana Rubin. “There was a pretty constant dialogue between us,” Meerdink says. “We really had a great working relationship and I think her infusion of humor in the costumes was brilliant.”

Rubin relates, “In talking to Steven, I knew he wanted the costumes to add a bit of quirkiness to the characters. Because the movie is about real people and

events, I was able to go back and look at old photographs. I noticed that Mark wore a lot of loud ties, so I drew some inspiration from that.”

By contrast, an FBI agent on a limited budget “would not have an extensive wardrobe,” Rubin adds, “so one of the things Scott Bakula suggested was that his character wear the same ties repeatedly. Being from St. Louis, Scott knows that area well, so he had some very helpful input for his wardrobe.”

Because the story is set in the Midwest, Melanie Lynskey’s wardrobe had to be very seasonal, but Rubin wanted to establish an overall style that fit Ginger’s taste, regardless of the weather. “Ginger wears flowing long skirts and slacks, and a lot of prints and flowers. Her look is a little innocent,” the costume designer describes. “Melanie was such fun to work with, not to mention a really good sport. I mean, who these days wants to put on a pair of high-waisted pants and tuck your shirt into them? It’s not a very flattering look, but she pulled it off beautifully.”

Completing Melanie’s appearance is the character’s perfectly coiffed and somewhat conservative hairstyle. Rubin reveals, “Melanie has a very young look and (hair department head) Gloria Casny did a great job creating a hairstyle that aged her up a bit.”

Although both Meerdink and Rubin had worked with Soderbergh in the past—Meerdink as an art director and Rubin as a costumer—“The Informant!” marks their first film as designers. “It’s always rewarding to give people a new opportunity when you’ve worked with them for a while,” says Soderbergh. “I knew Doug and Shoshana were talented and ready to move up to the next level. They were excited and their excitement permeated the entire crew, so everybody wins.”

“I’ve always thought when this was over there’d still be a place for me at ADM. I’ve still got a lot of friends there.”

One of the most integral creative elements of “The Informant!” is the score, written by Oscar[®]-winning composer Marvin Hamlisch and marking his first film score in more than a decade. Soderbergh recalls, “I was watching Woody Allen’s ‘Bananas’ and was reminded of how much I loved Marvin Hamlisch’s spectacular score. Greg Jacobs, who was watching the movie with me, must have been reading

my mind because he said, ‘We should get Marvin for ‘The Informant!’ My response was one word, which is repeatedly uttered by Mark Whitacre in the film: ‘Absolutely!’”

Already a fan of Soderbergh’s work, Hamlich says, “I obviously knew that he was a brilliant, innovative director. But I came to learn that he also has great instincts when it comes to the use of music in film. It made the job a joy.”

Hamlich also teamed with Alan and Marilyn Bergman to write “Trust Me,” the song heard at the end of the movie, which is performed by Steve Tyrell.

Jennifer Fox says that Hamlich’s music puts the finishing touch on “The Informant!” “Marvin’s score immediately sets the comedic tone of the film and puts the audience in the right frame of mind for this incredible story. I honestly can’t imagine the movie without that music now.”

Matt Damon concludes, “It sets an interesting tone for a movie dealing with a subject you might not think would lend itself to comedy. But the story and the way it’s told is so absurd that you can’t help but shake your head and laugh.”

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ABOUT THE CAST

MATT DAMON (Mark Whitacre) has been honored for his work on both sides of the camera, including an Academy Award® for Best Screenplay and an Oscar® nomination for Best Actor. He next stars in the true-life drama “Invictus,” directed by Clint Eastwood and slated for release on December 11. In March 2010, Damon stars in the thriller “Green Zone,” directed by Paul Greengrass.

Damon’s upcoming film projects also include the independent film “Margaret,” directed by Kenneth Lonergan, and “The Adjustment Bureau,” which he is currently filming under the direction of George Nolfi. In addition, for the small screen, Damon both executive produced and appears in “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. It will air on the History Channel in December.

“The Informant!” marks Damon’s fifth collaboration with Steven Soderbergh. He previously teamed with the director as part of the all-star casts in the action comedies “Ocean’s Eleven,” “Ocean’s Twelve” and “Ocean’s Thirteen.” Damon also had a cameo role in the second part of Soderbergh’s two-part biopic, “Che.”

In 2007, Damon starred as Jason Bourne in the Paul Greengrass-directed hit actioner “The Bourne Ultimatum,” reprising the role he originated in the 2002 blockbuster “The Bourne Identity,” directed by Doug Liman, and then reprised in the first sequel, “The Bourne Supremacy,” for director Greengrass.

Damon’s recent film credits also 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.

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 Academy Award® and a Golden Globe Award, as well as several critics groups awards for Best Original Screenplay. Damon also garnered Oscar®, Golden Globe and Screen Actors Guild (SAG) Award® nominations for Best Actor. Also 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 other 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 appearance 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 and is an ambassador for the children's foundation ONEXONE.

SCOTT BAKULA (Agent Brian Shepard) has been recognized for his work in a variety of mediums, from feature films to television to the musical theatre and

more. He most recently graced the stage of the famed Hollywood Bowl, starring as Nathan Detroit in a limited run of the musical "Guys and Dolls."

Bakula next stars in the TNT series "Men of a Certain Age," with Ray Romano and Andre Braugher. Premiering on December 8, 2009, the series focuses on three guys who have been buddies since college and who are now each experiencing their own form of mid-life crises. In addition, Bakula has had recurring roles on two hit series: the CBS sitcom "The New Adventures of Old Christine," playing young Christine's father; and NBC's action comedy "Chuck," as the title character's estranged dad.

He previously served a four-year mission as Captain Jonathan Archer in "Star Trek: Enterprise," the latest television series in the "Star Trek" franchise. The show chronicled the original voyage of the Starship Enterprise and its first commander, Bakula's Captain Archer, and his crew. For his work on "Enterprise," Bakula received a People's Choice Award nomination for Favorite Male Performer in a New Television Series.

Television fans also know Bakula for his five-year stint on the innovative series "Quantum Leap." For his multi-faceted portrayal of time traveler Sam Beckett, he won a Golden Globe for Best Actor in a Drama Series, in addition to earning four Emmy Award nominations, three more Golden Globe Award nominations, and four Best Actor Awards from the Viewers for Quality Television. Bakula also directed three episodes of the series. "Quantum Leap" still remains one of the most popular series in syndication around the world. There is also a "Quantum Leap" soundtrack album, which features songs performed by Bakula in several episodes of the show.

Bakula also starred in and executive produced the Showtime movie "What Girls Learn," the CBS telefilm "Papa's Angels" and the CBS movie "The Bachelor's Baby." Among his other longform television credits are the Showtime projects "A Girl Thing" and "Mean Streak"; the Lifetime movie "Blue Smoke," based on Nora Roberts' bestseller; the television adaptation of Tom Clancy's "NetForce"; and the miniseries "The Invaders," to name only a few. He also recently guest starred on "Boston Legal" and has had recurring or regular roles on such series as Tracey Ullman's "State of the Union," "Designing Women" and "Murphy Brown," among others.

On the big screen, Bakula has been seen in a broad range of feature films, including Irwin Winkler's "Life as a House"; the indie film "Role of a Lifetime"; 1999's

Oscar®-winning Best Picture “American Beauty,” for director Sam Mendes; “Major League: Back to the Minors”; Clive Barker’s supernatural thriller “Lord of Illusions”; “Mi Familia (My Family)”; “A Passion to Kill”; “Color of Night,” with Bruce Willis; the football comedy “Necessary Roughness”; and Carl Reiner’s “Sibling Rivalry,” which marked Bakula’s feature film debut. He was also heard as the voice of Danny the cat in the animated musical “Cats Don’t Dance.”

Born in St. Louis, Bakula moved to New York in 1976 where he began his career on the stage. He made his Broadway debut in 1983, starring as Joe DiMaggio in "Marilyn: An American Fable." In 1988, he was honored with a Tony nomination for his starring role in the Broadway musical "Romance/Romance."

Throughout his career, Bakula has continued to return to the stage, recently starring in “Dancing in the Dark” at San Diego’s Old Globe Theater, and Jane Anderson’s “Quality of Life” at the Geffen Playhouse. His other recent theater credits include “No Strings” at UCLA’s Freud Playhouse, and a production of the Tony Award-winning musical “Shenandoah” at the historic Ford’s Theater in Washington, DC. His other stage credits include the critically acclaimed off-Broadway and Los Angeles productions of "Three Guys Naked from the Waist Down" and the Los Angeles and Boston productions of "Nite Club Confidential." Bakula’s singing talents have also been showcased in performances at Carnegie Hall, the Kennedy Center Honors, and at the Hollywood Bowl.

JOEL McHALE (Bob Herndon) is enjoying a breakout year. In addition to his role in “The Informant!,” he will be starring in the new NBC comedy series “Community,” in which he plays a lawyer forced to go back to community college after his undergraduate degree is declared invalid.

McHale is also known as the star of E!’s “The Soup,” a weekly entertainment show which satirizes pop culture and current events. He also serves as a writer and producer on the show. In addition, McHale recently began touring the country to sold out audiences with his stand-up act.

Born in Rome and raised in Seattle, Washington, McHale became a cast member on Comedy Central’s “Almost Live,” a show from a group of Seattle-based performers which featured a mixture of skit comedy and stand-up. After moving to Los Angeles, he landed roles on “Will & Grace”, “CSI: Miami” and “Pushing Daisies.”

He also jumped onto the big screen with roles in “Spider-Man 2” and “Lords of Dogtown.”

MELANIE LYNSKEY (Ginger Whitacre), a native of New Zealand, first took critics and audiences by storm with her performance in Peter Jackson’s 1994 film “Heavenly Creatures,” opposite Kate Winslet. For her work in that film, Lynskey won a New Zealand Film and Television Award for Best Actress in a Film. She has since earned praise for a wide range of roles in films and on television.

Earlier this year, Lynskey was seen in Sam Mendes’ widely acclaimed romantic comedy “Away We Go,” with John Krasinski and Maya Rudolph. She also co-stars with Edward Norton in Tim Blake Nelson’s “Leaves of Grass.” Additionally, she will also be seen with George Clooney, Jason Bateman and Vera Farmiga in Jason Reitman’s “Up in the Air,” which is slated for release in December. Both “Leaves of Grass” and “Up in the Air” are premiering at the 2009 Toronto Film Festival. She recently completed filming the independent feature “Helena from the Wedding.”

In addition, Lynskey was recently seen in Clint Eastwood’s “Flags of Our Fathers.” She also starred in two films for director Andy Tennant: “Sweet Home Alabama,” with Reese Witherspoon, and “Ever After,” opposite Drew Barrymore. Her other credits include Billy Ray’s “Shattered Glass,” opposite Hayden Christensen and Peter Sarsgaard; Stephen Gaghan’s directorial debut film “Abandon”; and Michael Cacoyannis’ film adaptation of Chekhov’s “The Cherry Orchard,” with Charlotte Rampling and Alan Bates.

Lynskey also starred in the independent New Zealand road movie “Snakeskin,” for which she received her second New Zealand Film and Television Award nomination for Best Actress. She also reunited with director Peter Jackson for a cameo in his second film, “The Frighteners.” She is nominated for her third New Zealand Film and Television Award for Best Actress for this year’s film “Show of Hands.”

On television, Lynskey is best known for the role of Rose in the CBS series “Two and a Half Men,” with Charlie Sheen and Jon Cryer. She has also guest starred on such series as “The L Word,” “Psych” and “The Shield.” Her longform credits include the miniseries “Comanche Moon” and Stephen King’s “Rose Red.”

ABOUT THE FILMMAKERS

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

Among Soderbergh’s other film directing credits are the two-part biopic “Che,” the “Ocean’s” trilogy, “The Good German,” “Bubble,” “Solaris,” “Full Frontal,” “The Limey,” “Out of Sight,” “Gray’s Anatomy,” “Schizopolis,” “The Underneath,” “King of the Hill” and “Kafka.” He most recently directed “The Girlfriend Experience.”

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

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

His other producer or executive producer credits include Gregory Jacobs’ films “Wind Chill” and “Criminal”; George Clooney’s “Good Night, and Good Luck.” and “Confessions of a Dangerous Mind”; “A Scanner Darkly,” directed by Richard Linklater; “Rumor Has It...” directed by Rob Reiner; “Syriana,” directed by Stephen Gaghan; Lodge Kerrigan’s “Keane,” which played at the Telluride, Toronto and New York Film Festivals; John Maybury’s “The Jacket”; “Far From Heaven,” directed by Todd Haynes; “Insomnia,” directed by Christopher Nolan; Anthony and Joseph

Russo's "Welcome to Collinwood"; Gary Ross' "Pleasantville"; and Greg Mottola's "The Daytrippers."

SCOTT Z. BURNS (Screenwriter) recently wrote the screenplay for the action hit "The Bourne Ultimatum," directed by Paul Greengrass and starring Matt Damon. Together with Lawrence Bender and Laurie David, Burns also produced the Academy Award®-winning documentary "An Inconvenient Truth," for which he was honored with the Humanitas Prize and the Stanley Kramer Award from the Producers Guild of America.

In addition, Burns wrote and directed the critically acclaimed independent film "Pu-239," starring Radha Mitchell and Paddy Considine and executive produced by George Clooney and Steven Soderbergh. He is currently writing "Side Effects," a psychological thriller set against the world of pharmaceuticals, which he is also attached to direct. Burns is also producing the comedy feature "Pumas," starring Jennifer Aniston, and a thriller based on the Columbian hostage rescue.

With fellow producers Angelina Jolie and Brad Pitt, he is developing "No Place Like Home," an original series for HBO based on the work of humanitarian aid organizations. Also for the small screen, he is developing "Yogaman," a half-hour comedy series for HBO, co-written with David Duchovny.

Burns grew up in Minnesota, where he dreamed of being a rock star. Those dreams were crushed when his parents gave him a trombone instead of a guitar for his seventh birthday. He had no choice but to reconsider. Graduating Summa Cum Laude from the University of Minnesota with a degree in English Literature, he started out in advertising. He worked as a writer, creative director and commercial director, and founded Tool of North America.

Burns was part of the creative team responsible for the "Got Milk?" campaign, as well as campaigns for Major League Baseball, MTV, VH1, Coors Light, Volkswagen and various environmental groups. His work in advertising has been recognized at the Clio Awards, the Cannes Film Festival and the New York Film Festival.

In 1999, Burns joined the writing staff of the ABC series "Wonderland," which was named by *Time Magazine* as one of the year's "Ten Best New Shows." Burns also wrote and directed the advertising campaign for The Detroit Project, a group he

founded along with Arianna Huffington, Laurie David, Lawrence Bender and Ari Emmanuel, which takes aim at the U.S. government's energy policies.

Additionally, Burns has written for *GQ Magazine* and *The Huffington Post*. And he did receive a guitar for his 13th birthday, which he still plays.

GREGORY JACOBS (Producer) has enjoyed a long association with Steven Soderbergh, as both a producer and an assistant director on a wide range of film projects. Earlier this year, Jacobs produced Soderbergh's independent film "The Girlfriend Experience," and was an executive producer on the director's two-part film biopic, "Che," starring Benicio Del Toro, who won Best Actor honors at the 2008 Cannes Film Festival for his portrayal of Che Guevara. In addition, Jacobs produced Soderbergh's films "The Good German," starring George Clooney and Cate Blanchett; and "Bubble," an independent film starring only non-actors, which premiered at the 2005 Venice Film Festival.

He also collaborated with Soderbergh on the "Ocean's" trilogy, serving as the first assistant director on all three films, as well as co-producer on "Ocean's Twelve" and executive producer on "Ocean's Thirteen." He also produced "Full Frontal" and the Soderbergh-directed "Equilibrium" segment of the short-film trilogy "Eros," and was an executive producer on "Solaris."

Jacobs and Soderbergh began their collaboration when Jacobs was the first assistant director on the 1993 film "King of the Hill." He has since worked alongside Soderbergh as the first assistant director on such films as the Oscar[®]-winning hits "Traffic" and "Erin Brockovich," as well as "The Limey," "Out of Sight" and "The Underneath."

Jacobs made his writing and directing debut on the feature "Criminal," starring John C. Reilly, Diego Luna and Maggie Gyllenhaal. He also produced the film, which screened at several international film festivals before opening in limited release in September 2004. He subsequently directed the 2007 horror thriller "Wind Chill," starring Emily Blunt, Ashton Holmes and Martin Donovan.

A native of New Jersey, Jacobs attended New York University Film School. While still a student, he worked as a production assistant on John Sayles' 1987 feature "Matewan." He went on to serve as Sayles' second assistant director on the films "Eight Men Out" and "City of Hope." Jacobs has also worked as an assistant

director with other noted filmmakers on such projects as Roland Joffe's "Goodbye Lover," Richard Linklater's "The Newton Boys," John Schlesinger's "Eye for an Eye," Hal Hartley's "Amateur," Jodie Foster's "Little Man Tate" and the Coen brothers' "Miller's Crossing."

JENNIFER FOX (Producer) received an Academy Award® nomination as a producer on the Best Picture nominee "Michael Clayton," written and directed by Tony Gilroy and starring George Clooney in the title role. Tilda Swinton won a Best Supporting Actress Oscar® for her role in the film, which received a total of seven nominations, also including Best Director, Best Original Screenplay, Best Actor (Clooney) and Best Supporting Actor (Tom Wilkinson). Additionally, Fox earned a Producers Guild of America Award nomination for "Michael Clayton," which also garnered four Golden Globe nominations, including Best Picture, and was recognized by a number of critics groups. Fox collaborated again with Gilroy to produce his next film, "Duplicity," starring Julia Roberts, Clive Owen, Tom Wilkinson and Paul Giamatti.

Fox served as President of Steven Soderbergh and George Clooney's production company Section Eight from 2001 to 2007. She ran the day-to-day operations of Section Eight, in addition to producing Stephen Gaghan's "Syriana," for which George Clooney won an Academy Award® for Best Supporting Actor. Under the Section Eight banner, Fox also executive produced the Clooney-directed drama "Good Night, and Good Luck.," which received six Oscar® nominations, including Best Picture; Richard Linklater's "A Scanner Darkly," starring Keanu Reeves, Robert Downey Jr., Woody Harrelson and Winona Ryder; "Pu-239," which premiered at the 2006 Toronto International Film Festival; Rob Reiner's "Rumor Has It...," starring Jennifer Aniston, Kevin Costner, Shirley MacLaine and Mark Ruffalo; "The Jacket," directed by John Maybury, and starring Adrien Brody and Keira Knightley; and "Criminal," directed by Gregory Jacobs and starring John C. Reilly, Diego Luna, and Maggie Gyllenhaal.

During Fox's tenure, Section Eight also produced the "Ocean's" trilogy, "Welcome to Collinwood," "Far From Heaven," "Insomnia," "Confessions of a Dangerous Mind" and "The Good German."

Prior to Section Eight, Fox was Vice President of Production at Universal Pictures, where she worked on several films, including Steven Soderbergh's "Erin Brockovich."

MICHAEL JAFFE (Producer) has been in the entertainment business for four decades. He most recently served as executive producer on last year's independent romantic comedy "Jack and Jill vs. the World." His previous feature film credits as an executive producer include "Mad at the Moon," "Wedlock," "18 Again!" and "Bad Medicine." Additionally, he produced the comedies "Disorderlies," "One Crazy Summer" and "Better Off Dead," and was a co-producer on "Body Snatchers."

A two-time Emmy Award nominee, Jaffe runs Jaffe/Braunstein Films, Ltd. with his producing partner, Howard Braunstein. The company has produced over 70 television films and six miniseries for broadcast and cable. Their recent producing credits include such longform projects as "The Memory Keeper's Daughter," for which they earned an Emmy nomination for Outstanding Movie for Television; the miniseries "Elvis," starring Jonathan Rhys Meyers in his Golden Globe-winning performance, and for which they earned an Emmy nomination for Outstanding Miniseries; "The Engagement Ring," starring Patricia Heaton; the earthquake disaster miniseries "10.5 Apocalypse," the sequel to their original ratings hit "10.5," starring Kim Delaney and Frank Langella; "Faith of My Fathers," based on Senator John McCain's best-selling book; "Touch the Top of the World," based on the true story of Erik Weihenmayer who, despite being blind since birth, climbed Mt. Everest; and "The Brooke Ellison Story," directed by the late Christopher Reeve.

Jaffe's additional projects with Braunstein include the three-hour television musical event "Rodgers & Hammerstein's South Pacific," starring Glenn Close and Harry Connick Jr.; "...First Do No Harm," starring Meryl Streep; "Gilda Radner: It's Always Something"; a remake of the family classic "Sounder," for ABC's "The Wonderful World of Disney" franchise; "Deliberate Intent," starring Timothy Hutton, the first original film for cable's FX Network; "Ice Bound," starring Susan Sarandon; and "The Rosa Parks Story," which won the NAACP Image Award for outstanding television movie or dramatic special and featured an acclaimed performance by Angela Bassett, who earned an Emmy nomination and an NAACP Image Award.

Jaffe and Braunstein also served as producers and financiers of the A&E series "The Nero Wolfe Mysteries," starring Timothy Hutton. Additionally, they financed a second series for A&E, Sidney Lumet's "100 Centre Street."

HOWARD BRAUNSTEIN (Producer) is a two-time Emmy Award nominee. He teamed with producing partner Michael Jaffe to form Jaffe/Braunstein Films, Ltd. after spending five years in research, scheduling, and current programming at FOX, which he joined when the fledgling network was launched in 1986. Jaffe/Braunstein has produced over 70 television films and six miniseries for broadcast and cable. "The Informant!" marks Braunstein's feature film producing debut.

Braunstein and Jaffe's recent longform producing credits include the 2008 Lifetime movie "The Memory Keeper's Daughter," for which they earned an Emmy nomination for Outstanding Movie for Television; the miniseries "Elvis," starring Golden Globe winner Jonathan Rhys Meyers in the title role, and for which they received an Emmy nomination for Outstanding Miniseries; "The Engagement Ring," starring Patricia Heaton; the earthquake disaster miniseries "10.5 Apocalypse," the sequel to their original ratings hit "10.5," starring Kim Delaney and Frank Langella; "Faith of My Fathers," based on Senator John McCain's best-selling book; "Touch the Top of the World," based on the true story of Erik Weihenmayer, who, despite being blind since childhood, eventually summits Mt. Everest; and "The Brooke Ellison Story," directed by the late Christopher Reeve.

Braunstein's additional projects with Jaffe include the three-hour television musical event "Rodgers & Hammerstein's South Pacific," starring Glenn Close and Harry Connick Jr.; "...First Do No Harm," starring Meryl Streep; "Gilda Radner: It's Always Something"; a remake of the family classic "Sounder," for ABC's "The Wonderful World of Disney" franchise; "Deliberate Intent," which starred Timothy Hutton and was the first original film for cable's FX Network; "Ice Bound," starring Susan Sarandon; and "The Rosa Parks Story," which won the NAACP Image Award for Outstanding Television Movie or Dramatic Special and starred Angela Bassett in an acclaimed performance that brought her an Emmy nomination and an NAACP Image Award.

Braunstein and Jaffe also served as producers and financiers of the A&E series “The Nero Wolfe Mysteries,” starring Timothy Hutton. Additionally, they financed a second series for A&E, Sidney Lumet’s “100 Centre Street.”

Raised in Los Angeles, Braunstein received his bachelor’s degree in Communication Studies at UCLA and his Master’s Degree from the USC Annenberg School for Communication.

KURT EICHENWALD (Author/Producer) is the *New York Times* bestselling author of three nonfiction books. A former senior writer and investigative reporter at the *New York Times*, Eichenwald has written about corporate corruption and related topics for more than two decades.

A three-time finalist for the Pulitzer Prize, Eichenwald was a winner of the George Polk Award in 1996 for his articles about deficiencies in the American system of kidney dialysis care. In 1998, he won another Polk Award for a series of articles about allegations of corruption at the nation’s largest private hospital chain, the Columbia/HCA Healthcare Corp. In 2006, he won the Payne Award for Ethics in Journalism.

His first book, *Serpent on the Rock*, was about the Prudential Securities investment scandal. His second, *The Informant*, was a finalist for a J. Anthony Lucas Book Award and was deemed by *The New York Times* as one of the best nonfiction books of the decade. His most recent book, *Conspiracy of Fools: A True Story*, about the Enron scandal, was a finalist for the *Los Angeles Times* Book Award. His next book, a narrative history of the War on Terror from 2001 to 2008, is scheduled for release in 2010.

Born in New York City, Eichenwald graduated with distinction from Swarthmore College in 1983 with a degree in political science.

GEORGE CLOONEY (Executive Producer) is an Academy Award®-winning actor who has also been honored for his work as a writer, director and producer.

In 2006, the same year Clooney won an Oscar® for Best Supporting Actor for “Syriana,” he also received Academy Award® nominations for Best Director and for Best Original Screenplay for “Good Night, And Good Luck.” It marked the first time

in Academy history that an individual received acting and directing nominations for two different films in the same year.

Clooney's work on "Good Night, and Good Luck." and "Syriana" also brought him numerous other accolades. For the first, he garnered dual Golden Globe, BAFTA, and Critics' Choice Award nominations for Best Director and Best Screenplay; nominations for both a Directors Guild of America Award and a Writers Guild of America Award; an Independent Spirit Award nomination for Best Director; and a Screen Actors Guild (SAG) Award[®] nomination for Best Ensemble, shared with the cast. The Broadcast Film Critics Association also presented Clooney with its Freedom Award for "Good Night, and Good Luck." In addition, he won a Golden Globe Award and earned BAFTA Award, SAG Award[®] and Critics' Choice Award nominations for Best Supporting Actor for his role in "Syriana."

Last year, Clooney received another Oscar[®] nomination, in the category of Best Actor, for his performance in the title role of "Michael Clayton." He was also an executive producer on the film, which earned a total of seven Oscar[®] nominations.

Clooney has a number of projects upcoming, including Jason Reitman's "Up in the Air," in which he stars as a corporate downsizer and which will premiere at the 2009 Toronto Film Festival, and the animated feature "The Fantastic Mr. Fox," in which he voices the title character. This fall, Clooney also stars in Grant Heslov's "The Men Who Stare at Goats," which he is also producing under the banner of Smokehouse, the production company he formed with Heslov.

Smokehouse's inaugural production was the 2008 release "Leatherheads," which Clooney directed, co-wrote and starred in, opposite Renee Zellweger. That same year, Clooney joined the ensemble cast of the Coen brothers' dark comedy "Burn After Reading," together with Brad Pitt and Frances McDormand. The film marked his third collaboration with the Coens, following "O Brother, Where Art Thou?," for which Clooney won a Golden Globe Award for Best Actor in a Motion Picture Musical or Comedy, and "Intolerable Cruelty."

Clooney was previously partnered with Steven Soderbergh on the production company Section Eight, which produced the "Ocean's" trilogy, directed by Soderberg and starring Clooney as part of an all-star ensemble cast. Section Eight also produced the 2002 film "Confessions of a Dangerous Mind," which marked Clooney's directorial debut, bringing him a Special Achievement in Film Award from

the National Board of Review. Other Section Eight films included the aforementioned "Michael Clayton," "Syriana" and "Good Night, and Good Luck.," as well as "The Good German," "Insomnia," "Far From Heaven," "The Jacket," "Full Frontal," and "Welcome to Collinwood." For Section Eight's television division, Clooney executive produced and directed five episodes of "Unscripted," a reality-based show that debuted on HBO in 2005. He was also an executive producer and cameraman for HBO's "K Street."

Clooney's other film acting credits include Soderbergh's "Solaris"; "The Perfect Storm"; "Three Kings"; "Out of Sight," which marked his first collaboration with Soderbergh; "The Peacemaker"; "Batman & Robin"; "One Fine Day"; and "From Dusk Till Dawn."

Clooney has starred in several television series but is best known for his five years on the hit NBC drama "ER." His portrayal of Dr. Douglas Ross earned him Emmy Award, Golden Globe and SAG Award[®] nominations. Additionally, he was an executive producer and star of the live television broadcast of "Fail Safe," a 2000 telefilm based on the early 1960s novel of the same name. "Fail Safe" was nominated for both Golden Globe and Emmy Awards for Best Miniseries or Motion Picture Made for Television.

JEFF SKOLL (Executive Producer) founded Participant Productions (now Participant Media) in January 2004 and serves as Chairman. Skoll's vision for Participant is to create an independent, global media company to produce and finance entertainment focused on long-term benefits to society.

Skoll recently served as executive producer on Participant's films "Good Night, and Good Luck.," "North Country," "Syriana," "American Gun," "An Inconvenient Truth," "The World According to Sesame Street," "Fast Food Nation," "Angels in the Dust," "Jimmy Carter Man from Plains," "Darfur Now," "The Kite Runner," "Charlie Wilson's War," "Chicago 10," "The Visitor," "Standard Operating Procedure," "The Soloist," "Pressure Cooker" and "Food, Inc."

MICHAEL LONDON (Executive Producer) is the principal and founder of Groundswell Productions, an independent production and financing company formed in 2006. Since its inception two years ago, Groundswell has produced several

recent releases, which include: Gus Van Sant's Academy Award[®]-winning "Milk," starring Sean Penn, Emile Hirsch, Josh Brolin and James Franco; "The Visitor," from writer-director Tom McCarthy and starring Richard Jenkins; "Appaloosa," directed by Ed Harris, who also stars opposite Renée Zellweger and Viggo Mortensen; "Smart People" directed by Noam Murro and starring Dennis Quaid, Thomas Haden Church, Ellen Page and Sarah Jessica Parker; Marshall Thurber's "The Mysteries of Pittsburgh," based on the Michael Chabon novel and starring Sienna Miller, Peter Sarsgaard, and Jon Foster; and Todd Louiso's "The Marc Pease Experience," starring Jason Schwartzman, Ben Stiller and Anna Kendrick.

The company is in post-production on Andrew Jarecki's "All Good Things," starring Ryan Gosling, Kirsten Dunst, Jeffrey Dean Morgan and Frank Langella.

Prior to founding Groundswell, London produced the Alexander Payne film "Sideways," which won a Golden Globe for Best Picture - Comedy or Musical, an Independent Spirit Award, and was a Best Picture nominee at the 2005 Academy Awards[®], where it won the Oscar[®] for Best Adapted Screenplay.

In 2005, London produced "The Family Stone," written and directed by Thomas Bezucha and starring Diane Keaton, Sarah Jessica Parker, Dermot Mulroney, Luke Wilson, Claire Danes, Rachel McAdams and Craig T. Nelson. London also produced Neil Burger's "The Illusionist," a period romantic thriller set in Vienna, which premiered at the Sundance Film Festival in 2006 and was released in August 2006. The film starred Edward Norton, Paul Giamatti and Jessica Biel and was produced with David Levien, Brian Koppelman, Cathy Schulman and Bob Yari, who also financed the picture.

Earlier in 2006, London teamed up again with Alexander Payne to produce "King of California," which was written and directed by Mike Cahill, and starred Michael Douglas and Evan Rachel Wood.

In 2003, London produced "House of Sand and Fog," starring Jennifer Connelly and Ben Kingsley, and Catherine Hardwicke's "Thirteen," starring Holly Hunter and Evan Rachel Wood. Both received Academy Award[®] nominations and 2004 Independent Spirit Awards. "Thirteen" also won Best Director honors at the 2003 Sundance Film Festival.

Previously, London spent five years as a production executive at Fox, which he departed as executive vice president of production. Films under his supervision

included “Alien³,” “Die Hard 2,” “Sleeping with the Enemy,” “Hoffa” and “The Sandlot.” He started his career as a staff writer for the *Los Angeles Times* after receiving his undergraduate degree from Stanford University.

DOUG MEERDINK (Production Designer) first worked with Steven Soderbergh as the art director on the 2006 film “The Good German.” The following year, he served as the supervising art director on the director’s “Ocean’s Thirteen.”

Meerdink’s film career began in 1993 when he designed several titles at the studios of filmmaker Roger Corman. After working in television for two years, he established himself as a set designer or art director on such films as “Contact,” “Titanic,” “The Perfect Storm,” “Jurassic Park III,” “The Italian Job” and “War of the Worlds.”

As an art director, he worked with a number of prominent production designers, including Ed Verreaux, Rick Carter and Phil Messina. More recently, he collaborated with designer Martin Whist, as the supervising art director on “Cloverfield” and “The Promotion.” In 2000, Meerdink held the post of production designer on the documentary “Shooting War.”

Meerdink studied architecture and environmental design at Miami University in Oxford, Ohio, before continuing his graduate studies at Virginia Polytechnic Institute.

In 2006, he was invited to serve as guest designer at the Ice Hotel in Jukkasjarvi, Sweden.

STEPHEN MIRRIONE (Editor) won an Academy Award[®] for his work on the ensemble drama “Traffic,” which marked his first collaboration with Steven Soderbergh. Mirrione also received nominations for a BAFTA Award and an Eddie Award, from the American Cinema Editors, for his work on the film. He has since teamed with Soderbergh on the ensemble action comedies “Ocean’s Eleven,” “Ocean’s Twelve” and “Ocean’s Thirteen.”

In 2007, Mirrione earned his second Oscar[®] nomination for his work on Alejandro González Iñárritu’s drama “Babel,” for which he won an Eddie Award and earned another BAFTA Award nomination. The film premiered at the 2006 Cannes Film Festival, where Mirrione won the Vulcain Artist-Technical Grand Prize. He had

earlier received a BAFTA Award nomination for his editing work on González Iñárritu's "21 Grams."

Mirrione most recently edited the football comedy "Leatherheads," his third film with director George Clooney. They had previously teamed on Clooney's directorial debut, "Confessions of a Dangerous Mind," followed by the acclaimed "Good Night, and Good Luck." for which Mirrione garnered both BAFTA and Eddie Award nominations.

Mirrione's other editing credits include Gregory Jacobs' "Criminal"; two films for director Jill Sprecher, "Clockwaters" and "Thirteen Conversations About One Thing"; and Doug Liman's "Swingers" and "Go."

MARVIN HAMLISCH (Composer) has won virtually every major entertainment award, including three Oscars[®], four Grammys, four Emmys, a Tony and three Golden Globe Awards. In addition, the groundbreaking and seminal Broadway musical "A Chorus Line," for which he wrote the music, won the Pulitzer Prize.

Hamlisch is the composer of more than 40 motion picture scores, including his Oscar[®]-winning score and song for "The Way We Were" and his adaptation of Scott Joplin's music for "The Sting," for which he received a third Oscar[®]. He has also received nine additional Oscar[®] nominations, including nods for his score for "Sophie's Choice"; song and score for "The Spy Who Loved Me"; and the song "Through the Eyes of Love," from "Ice Castles," which he also scored. His prolific output of film scores also includes original compositions and/or musical adaptations for such films as "Ordinary People," "Same Time Next Year," "The Swimmer," "Three Men and a Baby," "Take the Money and Run," "Bananas" and "Save the Tiger," to name only a few.

Apart from his film work, Hamlisch holds the position of principal pops conductor for the National Symphony Orchestra, Pittsburgh Symphony Orchestra, Colorado Symphony Orchestra, Milwaukee Symphony Orchestra, Seattle Symphony and San Diego Symphony.

Hamlisch was musical director and arranger of Barbra Streisand's 1994 concert tour of the U.S. and England, as well as of the television special "Barbra Streisand: The Concert," for which he received two of his Emmys.

Hamlisch is a graduate of the Juilliard School of Music and Queens College, where he earned a Bachelor of Arts degree.

SHOSHANA RUBIN (Costume Designer) began her association with director Steven Soderbergh as a costumer on two Oscar®-winning films: “Erin Brockovich,” working with designer Jeffrey Kurland; and “Traffic,” for designer Louise Frogley. She has since worked on the Soderbergh-directed films “Ocean’s Eleven,” with Kurland; “Solaris,” with designer Milena Canonero; and “Full Frontal,” on which she was the costume supervisor. “The Informant!” is Rubin’s first film as a costume designer.

Rubin graduated from the University of Michigan in 1996 with a Bachelor of Fine Arts degree. Moving to Chicago, she was first hired by Kurland as a costumer on “My Best Friend’s Wedding.” Rubin went on to work with Kurland on such films as “Living Out Loud,” “In Dreams,” “Man on the Moon,” “Hidalgo,” “Criminal” and “Collateral,” as well as the Soderbergh films.

In addition, she has worked with a number of other costume designers, including Ellen Mirojnick on “What Women Want” and “Rat Race”; and Denise Wingate on the films “Live Free or Die Hard,” “Employee of the Month” and “Rise.” Rubin’s other film credits include “Post Grad,” “Strange Wilderness,” “Mr. & Mrs. Smith” and “xXx: State of the Union.”

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