

INVICTUS

From director Clint Eastwood, “Invictus” tells the inspiring true story of how Nelson Mandela (Morgan Freeman) joined forces with the captain of South Africa’s rugby team, Francois Pienaar (Matt Damon), to help unite their country.

Newly elected President Mandela knows his nation remains racially and economically divided in the wake of apartheid. Believing he can bring his people together through the universal language of sport, Mandela rallies South Africa’s underdog rugby team as they make an unlikely run to the 1995 World Cup Championship match.

Warner Bros. Pictures presents, in association with Spyglass Entertainment, a Revelations Entertainment / Mace Neufeld production, a Malpasco production, “Invictus,” starring Oscar® winners Morgan Freeman (“Million Dollar Baby,” “The Dark Knight”) and Matt Damon (“Good Will Hunting,” the “Bourne” franchise).

The film is produced by Eastwood, Lori McCreary, Robert Lorenz and Mace Neufeld. The screenplay is by Anthony Peckham, based upon the book *Playing the Enemy*, by John Carlin. Freeman, Tim Moore, Gary Barber and Roger Birnbaum are the executive producers.

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

Filming on “Invictus” was accomplished entirely on location in and around the cities of Cape Town and Johannesburg, South Africa.

“Invictus” is distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company. The film has been rated PG-13 by the MPAA for brief strong language.

www.invictusmovie.com

For downloadable general press information and photos on “Invictus,” please visit: <http://press.warnerbros.com>

ABOUT THE PRODUCTION

*Sport has the power to change the world. It has the power to inspire,
it has the power to unite people, in a way that little else does.*

– Nelson Mandela

The 1995 World Cup Final was, to most people around the world, little more than a thrilling rugby match. But to the people of South Africa, it was a turning point in their history—a shared experience that helped to heal the wounds of the past even as it gave new hope for the future. The architect of this benchmark event was the nation’s president, Nelson Mandela. Its builders were the members of South Africa’s rugby team, the Springboks, led by their captain, Francois Pienaar.

Directed by Clint Eastwood, “Invictus” chronicles how President Mandela and Francois Pienaar joined forces to turn their individual hopes—the president, to unite his country; the captain, to lead the nation’s team to World Cup glory—into one shared goal with the motto “One team, one country.”

In the film, Mandela calls upon Pienaar to lead his team to greatness, citing a poem that was a source of inspiration and strength to him during his years in prison. It is later revealed that the poem is “Invictus,” by William Ernest Henley. The title is translated to mean “unconquered,” which, Eastwood says, “doesn’t represent any one character element of the story. It takes on a broader meaning over the course of the film.”

Morgan Freeman stars in the role of Nelson Mandela and also serves as an executive producer on the film. “This is an important story about a world-shaking event that too few people know about,” he states. “I cannot think of any moment in history when a nation coalesced so suddenly and so completely. I was proud to have the opportunity to tell this story. And when you have the chance to tell it with Clint Eastwood’s abilities...it’s something you just have to do.”

As “Invictus” opens, Nelson Mandela—a man who had spent 27 years in prison for fighting against apartheid—is elected president of a South Africa that is still bitterly divided. Though the unjust system has officially ended, the long-held racial lines between people cannot easily be erased. With his country teetering on the brink of implosion, President Mandela sees hope in an unlikely place: the rugby field. With

South Africa poised to host the World Cup Finals, Mandela looks to unite the country behind their national team, the Springboks.

Eastwood notes, “This story takes place at a critical point in Mandela’s presidency. I think he demonstrated great wisdom in incorporating sport to reconcile his country. He knows he needs to pull everybody together, to find a way to appeal to their national pride—one thing, perhaps the only thing, they have in common at that time. He knows the white population and the black population will ultimately have to work together as a team or the country will not succeed, so he shows a lot of creativity using a sports team as a means to an end.”

That end is Mandela’s dream of a “rainbow nation,” starting with the Springbok colors of green and gold. The president’s plan is not without risk. In the face of daunting social and economic crises, even his closest advisors question why he is focusing on something as seemingly insignificant as rugby. Many also wonder how he can support the Springboks, especially at a time when black South Africans want to permanently eradicate the name and emblem they have long despised as a symbol of apartheid. But Mandela has the foresight to recognize that eliminating the white South Africans’ beloved rugby team will only widen the rift between the races to a point where it might never be bridged.

Putting the story in perspective, John Carlin, the author of the book *Playing the Enemy*, on which the film is based, explains, “What you have to understand is that the green shirt of the Springboks was a powerful reminder to black South Africans of apartheid. They hated that shirt because it symbolized, as much as anything else did, the tremendous indignities to which they were subjected. Mandela’s genius was to recognize that this symbol of division and hatred could be transformed into a powerful instrument of national unity.”

Screenwriter Anthony Peckham is a native of South Africa, giving him special insight to the story’s time and place. He adds, “Mandela realized he had a perfect opportunity to address the part of the electorate that had not voted for him...that, in truth, feared him. White South Africans followed the Springboks religiously, so to use the forum of the World Cup was brilliant. But it wasn’t just a game; it was the fact that Mandela embraced a team that black South Africans hated and almost by force of will dragged all of the people into following them.”

Nevertheless, a rugby match cannot be decided in the halls of government, so Mandela reaches out to the one man who can help him accomplish his objective: the

captain of the Springbok team, Francois Pienaar. Matt Damon portrays the rugby player who suddenly finds himself in the center of a political arena. “Mandela basically asks him to exceed his country’s expectations and his own expectations and win the World Cup,” the actor says. “It’s an enormous request, but Francois knows that it’s actually bigger than any rugby match. And along the way, the entire team realize they have become an important instrument in bringing their country together. It’s a beautiful, inspiring story that shines a light on the best of who we are and what human beings are capable of. And what makes it more incredible is that it really happened.”

Francois Pienaar agrees with his onscreen counterpart. “I’ve always maintained that Hollywood could not have imagined a better story than what happened in South Africa in 1995. I was fortunate enough to be the captain of a wonderful group of men who were focused on uniting our country, and we could not have asked for a better leader than Nelson Mandela to help us do that.”

As the host country of that year’s World Cup, South Africa is automatically qualified to compete. But the Springboks were unarguable underdogs, largely because of their lack of experience on the world stage. Eastwood explains, “Because of apartheid, South Africa had been banned from participating in international sporting events for years. So no one thinks the Springboks have much chance of winning, including them. But they open themselves up to the possibility.”

The rainbow nation starts here. Reconciliation starts here. Forgiveness starts here.

– Nelson Mandela in “Invictus”

“Invictus” did not have a linear progression from book to screen. Rather, there were several people on similar paths that serendipitously intersected at exactly the right time. Morgan Freeman and his producing partner, Lori McCreary, had been working with South African producer Anant Singh for years, as Singh was developing a movie about Nelson Mandela. He had been trying to adapt Mandela’s autobiography, *A Long Walk to Freedom*, for the screen, but capturing the entire span of Mandela’s story in the timeframe of a feature film proved to be nearly impossible.

McCreary says, “I was devastated, but Morgan reassured me, ‘Lori, when a door closes, a window opens,’ and literally the next week I received a four-page proposal on John Carlin’s book about the ‘95 World Cup, which eventually became *Playing the*

Enemy. We thought it was a great way to get a sense of the soul and character of Mandela in a story that takes place over less than a year's time."

Coincidentally, John Carlin later met Freeman in the city of Clarksdale, Mississippi, where the author—whose "day job" is as a journalist—was researching a story about poverty in the Deep South. His local contact turned out to be a friend of Freeman's, who introduced them. The author recalls, "I said, 'Mr. Freeman, I've got a movie for you.' He asked me what it was about, and I told him, 'It's about an event that distills the essence of Mandela's genius and the essence of the South African miracle.' And he said, 'You mean the rugby game?' I was astonished. That's when I found out that he had already read the book proposal I had written."

Before they proceeded, however, McCreary says that she and Freeman went in person to get the blessing of Mandela, known in South Africa as "Madiba." "Morgan started off by saying, 'Madiba, we've been working a long time on this other project, but we've just read something that we think might get to the core of who you are...' And before he even finished the sentence, Madiba said, 'Ah, the World Cup.' That's when I knew we were heading in the right direction."

About the same time, producer Mace Neufeld was also given Carlin's proposal. He acknowledges, "At that point, I didn't know anything about the '95 Rugby World Cup, but I knew a lot about Mandela as an important world figure. I thought it was an exciting way to tell his story within a thrilling sporting event."

Taking it to the next step, Neufeld approached screenwriter Anthony Peckham, with whom he had worked before, about writing the script. "I jumped into it with both feet," Peckham states. "Part of the reason is that, while South Africans know this story, I don't think the rest of the world does. But it's not just a story for South Africans. To me, this is a story about leadership—not only Mandela's, but also that of the Springboks and others. True leadership is a rare commodity and should be celebrated when we find it."

On a more personal note, Peckham says that growing up in South Africa he knew almost nothing about the man at the center of "Invictus." "In those years, Nelson Mandela was a 'banned person,' so all I knew about him was what the apartheid government told us. It was only after I left that I found out about all the noble things he'd done. So for me, writing this script and learning as much about Mandela as I did was my own journey of liberation and a dream come true."

Unaware that they were already on parallel paths, Neufeld contacted McCreary because, he asserts, “Morgan Freeman was the only person who could play Nelson Mandela.”

“Mace called me and said he had this really great project and a great writer,” McCreary remembers. “He started to pitch me the story, and I couldn’t believe it. We met with him and Tony, and I knew Tony was the right guy to write this script. He had such a passion for this project.”

“When we got Tony’s script, we all thought he had really hit a home run,” Neufeld says. “Now the question was who was going to direct it.”

There was only one answer. Morgan Freeman sent the screenplay to Clint Eastwood, who says he immediately responded to the material. “The story caught my imagination. I thought it was a natural for a movie, and I really liked the way the script was written.”

Producer Robert Lorenz adds, “Clint and I read the script and instantly agreed that it was definitely something we wanted to do. It’s a very powerful story, and a very human story, too, in terms of the bond that develops between Mandela and Francois Pienaar. It’s also a fascinating look at the more personal side of Mandela, as well as illustrating his extraordinary leadership qualities.”

Freeman remarks, “The entire project was like magnets coming together—right people, right time, right place, right issue. Everything just clicked into place, which doesn’t happen very often. But when it does, it’s like destiny.”

How do we inspire ourselves to greatness when nothing less will do? How do we inspire everyone around us?

– Nelson Mandela in “Invictus”

Long before the production of “Invictus,” Morgan Freeman had been chosen for the role of Nelson Mandela by the one person that mattered most. The actor reveals, “Madiba was once asked who he would want to play him in a movie and he said ‘Morgan Freeman.’ When I first met him years ago, I told him I was honored that he had mentioned me to portray him.”

“Invictus” marks Freeman’s third collaboration with Eastwood, and Lorenz observes, “Morgan and Clint are very familiar with each other’s style; they have a real shorthand. It’s a very easy, comfortable relationship, which is why they enjoy working

together so much. Morgan understands exactly what Clint is looking for, and Clint knows Morgan will give him the absolute best performance.”

“Morgan is great,” Eastwood affirms. “I could not imagine anyone else in the role of Mandela. They have the same stature and same kind of charismatic nature. Morgan also has a similar vocal quality, and he worked very hard to capture Mandela’s inflections. I think he did it quite well.”

Freeman, who has spent time with Mandela over the years and considers him a friend, says, “That was one of my main concerns—getting his accent and the rhythm of how he talks. I’ve heard him speak often, and as we got closer to filming I watched some tapes...and then suddenly I had it.”

The actor points out that the most important part of his performance could not be practiced. “I wanted to avoid *acting* like him; I needed to *be* him and that was the biggest challenge. When you meet Mandela, you know you are in the presence of greatness, but it is something that just emanates from him. He moves people for the better; that is his calling in life. Some call it the Madiba magic. I’m not sure that magic can be explained.”

Like Freeman, Matt Damon had to master a South African accent to play Springbok Captain Francois Pienaar. But the role also presented the actor with more physical challenges, starting with the most obvious. “I immediately went online and started reading about Francois and realized that he’s a pretty big guy. I spoke to Clint and said, ‘You know, this guy is huge,’ and he said, ‘Hell, you worry about everything else. Let me worry about that.’”

“Matt may not be the same height as Francois, but he has the same tenacity and power,” Eastwood remarks. “He also worked out very hard and got himself in terrific shape for the film. And,” the director adds, “by structuring set-ups and camera angles, you can make a person look the way you need them to look.”

However, there were no cameras present when Damon met Francois for the first time. The actor relates, “Francois invited me to his home and made me this incredible gourmet dinner. When I got to his house, he answered the door and I just looked up at him. There was a pregnant pause, and I said, ‘I look much bigger on camera.’”

Damon needn’t have worried, as Pienaar says he was immediately impressed by the actor. “He’s a great bloke. I was struck by his humility and his wicked sense of humor. He wanted to learn everything he could about me, my philosophy as a captain

and what it was like for us in 1995. We also chatted about the game of rugby, what happens in training and about the technical aspects. We had a lot of fun.”

“Francois was an enormous help to me. He spent a lot of time answering my questions about a whole host of different things,” says Damon. “I felt a great sense of responsibility to do justice to him and this story because Francois has so much integrity and I believe Mandela is the greatest world leader of our time. It’s incredible what they did and also what their country did.”

*Whether we like it or not, we’re more than just a rugby team...
Times change. We need to change, as well.*

– Francois Pienaar in “Invictus”

In order to be ready to portray a veteran rugby player, Damon also got help from another star member of the 1995 Springboks, Chester Williams, who was then the only black member of the team. On “Invictus,” Williams served as a coach for the onscreen rugby players and was an invaluable resource for the filmmakers.

McCreary attests, “Chester was a great technical advisor because he remembers every single play and where every person was. He was in a unique position in 1995, being the only black player on the Springboks. He became kind of a symbol at the time, which wasn’t his choice because he really just wanted to play rugby. But he took on that mantle and ran with it. It was incredible to have him around and be the leader of our teams.”

“Chester wanted to make sure we played real rugby in the film,” Eastwood adds. “He said, ‘None of this fake movie stuff. We’re going to play proper rugby,’ as he put it. As you know, ‘proper rugby’ is a sport that’s very rough. It’s related to American football, but without any helmets or pads and players on both sides play offense *and* defense. It’s a very tough game, and the guys who play it are a special breed of cat.”

“Clint actually became a big rugby fan,” says Lorenz. “When we were in South Africa, he would watch hours of rugby every night and come in the next morning and talk about the games. He enjoyed it quite a bit.”

For the cast, preparing for the rigorous demands of actually playing rugby, “the training was very intense,” Damon states. “I did a lot of weightlifting and put on a lot of muscle. I also did sprints, which I’d never done before, and some boxing. When I got to South Africa, Chester said, ‘You look really fit. What have you been doing?’ I said,

‘Well, I’ve been weightlifting, boxing and sprinting.’ And he looked at me for a while and then goes, ‘Why didn’t you just play rugby?’” he laughs.

Damon got his chance to play rugby as he and the other actors spent time on the practice field. Eastwood notes, “When you’re an amateur depicting a professional, you have a lot of practicing to do to appear as skilled as these men were. All of the actors who hadn’t played rugby before had a lot of catching up to do. At the same time, we didn’t want our cast to get hurt out there playing with the pros, so we were kind of crossing our fingers the whole time.”

Scott Eastwood, another rugby novice, played the role of Springbok member Joel Stransky, who was responsible for all of the points scored by the team in the World Cup Final. In addition to learning the overall game, Scott had to train to kick what’s called a drop goal, similar to a field goal in American football.

Interestingly, Chester Williams was responsible for casting the man who plays him in the movie, McNeil Hendricks. Now working as a rugby coach, Hendricks had played professional rugby for years, including a stint with the Springboks in the late 1990s. He and Williams have known each other since their playing days, but it was happenstance that led to Hendricks playing his old friend in “Invictus.” Williams recounts, “We were looking for weeks, but none of the players was right. I was in a shopping center and I ran into McNeil Hendricks. I said, ‘I need you to come and play me,’ and I was so happy that he said yes.”

Hendricks says, “It was a great opportunity for me. Chester and I go back a long way, and we have similar personalities. When he played rugby, he was always smiling, and even when I spent lots of time getting knocked to the ground, I was always smiling, too. It was also spectacular to have a chance to work with people like Matt and Morgan and Clint Eastwood.”

Most of the rugby players—although representing different countries competing in the onscreen games—were cast in South Africa. Sports coordinator Aimee McDaniel was responsible for assembling the men who would comprise the various teams.

McDaniel started working on the project just four months before principal photography commenced. She worked closely with Chester Williams and his fellow rugby coaches, Rudolf De Wee and Troy Lee, to choose the right men for the teams. McDaniel recalls, “The first thing I had to do was get about 500 rugby players together in about two weeks, which was a challenge because the season was about to start. We went to every rugby club in the area and handed out flyers for an open audition. All

these rugby players came in, and we tried them out—doing drills with Chester and the other coaches—and cut them down until we had our final group. From there, the more complicated task was to match the right look with the right position. We ended up with a very cohesive unit.”

Apart from playing rugby, the men playing the powerful New Zealand team, called the All Blacks, had to learn the traditional Maori war chant, called the Haka. “It’s meant to intimidate the opposing team even before the start of the game,” Eastwood explains.

Out of a sense of verisimilitude and “out of respect, we contacted the New Zealand Rugby Association to make sure the Haka would be done correctly,” Lorenz offers. “They sent us an expert named Inia Maxwell, who assisted in the training and was present when we shot the scene so we knew the dance was accurate.”

What’s past is past. We look to the future now.

– Nelson Mandela in “Invictus”

There is another team that is very important to Mandela’s dream of a rainbow nation. At the start of the film, the new president asks the white staff members who had served President de Klerk to stay on in their jobs. His personal security team, led by Jason Tshabalala and Linga Moonsamy, is unfazed...until they discover that his edict also applies to them. Suddenly they find themselves working side by side with former members of the Special Branch, men who, until very recently, had threatened their freedom and their very lives.

Eastwood offers, “Mandela knows his personal bodyguards are the most visible members of his staff, so having both black and white members of the unit would show a very diverse group working together in his government. That is important very to him.”

“Mandela doesn’t just talk about forgiveness and reconciliation as something the rest of the country would have to do; he starts it within his own staff,” Anthony Peckham comments, adding that the integration of Mandela’s security team became a perfect microcosm of the larger story. “The ANC (African National Congress) and the Special Branch had been sworn enemies. So to bring them together with the sole purpose of protecting their now-mutual leader allowed me as a writer to personalize the notion of reconciliation and forgiveness in a way I couldn’t otherwise have done.”

Tony Kgoroge and Patrick Mofokeng play Jason Tshabalala and Linga Moonsamy, respectively. Matt Stern and Julian Lewis Jones were cast as Hendrick Booyens and Etienne Feyder, the onetime members of the Special Branch with whom Jason and Linga must now form a working trust in order to keep Mandela safe.

There are also important women in the lives of both President Mandela and Francois Pienaar. Adjoa Andoh plays Brenda Mazibuko, Mandela's chief of staff, who cannot understand why the president is devoting so much time and energy to something as unimportant as rugby when there are so many more important matters at hand. Marguerite Wheatley appears as Pienaar's then-fiancée, Nerine, who is a strong support for Francois as he faces the greatest challenge of his life.

*It's one of our anthems... It means "God Bless Africa,"
which you have to admit, we could use.*

– Francois Pienaar in "Invictus"

In "Invictus," the lingering shadows of apartheid are clearly seen when Francois Pienaar gives the Springboks the words to South Africa's new national anthem, "Nkosi Sikelel' iAfrika," which means "God Bless Africa" in Xhosa, the language of black South Africans. The song is not meant to replace the previous anthem, "Die Stem (The Voice of South Africa)" but will stand alongside it. Nevertheless, Francois' efforts are met with strong resistance from his white teammates, who are still having difficulty yielding to the changing times.

The anthem is only one of the South African songs heard in the film, and composers Kyle Eastwood and Michael Stevens were also heavily influenced by the indigenous music of South Africa in creating the score. Coincidentally, Kyle Eastwood was already in South Africa at a jazz festival when the film came about, so, Clint Eastwood says, "I sent him to scout around and meet local music groups to see what he could find."

The director continues, "When I got to South Africa, I listened to a lot of different bands. We used the Soweto String Quartet, which is a favorite band of Mandela's. We also found Overtone, an a cappella group that we saw there and really liked."

"We had many well-known musicians who heard about the project and wanted to be a part of it because of the importance of the story," Lorenz says. "Ultimately, Clint went with music that spoke to him and fit his vision of what should be in the film. We

incorporated the sounds of various South African musicians, which gave the music an authenticity and resulted in a unique and very eclectic score that serves the film beautifully.”

*Do you hear that? Listen to your country.
This is it. This is our destiny.*

– Francois Pienaar in “Invictus”

Principal photography on “Invictus” was accomplished entirely on location in South Africa. As often as possible, the filmmakers utilized the same locations where the actual events had unfolded.

Lorenz states, “For the entire cast and crew, being in South Africa drove home the significance of the story because we were constantly reminded of the effect it had on the people. Everybody we talked to could tell us where they were on the day of that final game and about the excitement they felt. It was just a moment in time that defined them and everyone could recall it vividly.”

“Being in the same places gave us all a sense of the reality of the story,” Mace Neufeld notes. “And then it was so amazing to be there less than 15 years after these events transpired and see what has been achieved. It was one of the most remarkable experiences I’ve had as a producer.”

Freeman agrees, noting that he felt a tangible difference in the country from his first visit more than a decade ago. “The first time I went to South Africa, when Mandela was president, there was electricity crackling in the air; there was a feeling of excitement and potential all around. But this time, everything was just moving along—no strain, no pressure—and that was great. It was fabulous to see that what was started then had become the status quo.”

“I would not have filmed this movie any other place but South Africa,” Eastwood declares. “You have to be there—you need the people, you need the places. We wanted that authenticity. The majority of our cast and all of our extras were South African. They also have a viable cinema group in South Africa, so we also had a nice ensemble of Americans and South Africans working together behind the scenes and their crew could not have been better.”

Eastwood also reunited with his key creative team, including director of photography Tom Stern, production designer James J. Murakami, editors Joel Cox and Gary D. Roach, and costume designer Deborah Hopper.

“Clint surrounds himself with people who share his sensibility,” Neufeld remarks. “It’s a remarkable combination. I just sat back in amazement watching him direct this movie. He’s very judicious in his approach to filming, and the cast and crew knew that they had to show up ready to go because he always is.”

Freeman, who is very familiar with Eastwood’s directing style, attests, “He’s quick; if he’s got it in one take, he’s moving on. I just love that. I also appreciate his quietude, which represents strength and control.”

Collaborating with Eastwood for the first time, Damon says, “He’s so fluent in the language of film; he knows exactly what will work in telling the story. As an actor, you feel very secure that you’re in very, very good hands. It was a great experience working with him.”

A majority of the filming took place in and around the coastal city of Cape Town. One of the key scenes shot there was Nelson Mandela’s visit to the Springbok training camp, filmed in an area called Tokai. When the company arrived that morning they discovered some unusual spectators had beaten them to the site: a group of baboons. Eastwood recounts, “We had to wait until the baboons exited, but as soon as the players got out there, they would stay on the sidelines or up in the trees. They looked at us like they were wondering, ‘What kind of crazy people are these?’” the director laughs.

The production also used a house in Cape Town for the interior of President Mandela’s home. Mandela’s personal assistant, Zelda la Grange, complimented the work of production designer James J. Murakami and his team, saying, “I know the house so well and they recreated it to perfection. The environment even felt the same. And then I heard Morgan Freeman speak—I didn’t see who it was at first—and I thought, ‘Now how did Mr. Mandela get here?’” she smiles. “I see Madiba almost every day, and that was the closest anyone could ever come to speaking and behaving like him.”

The exterior scenes of Mandela’s house were done at his actual residence in Johannesburg. Also in that city, the rugby games, including the climactic World Cup Final, were filmed at Ellis Park Stadium, where the games had really been played. Much of the stadium has changed since 1995, so Murakami’s department gathered extensive research to take the venue back to the way it looked at the time, including the appropriate signage of the day. Computer graphics were later employed to complete the

effect, as well as to augment the 2,000-plus extras in the stands. Using motion capture techniques, the visual effects team was able to “sell out” the stadium with 62,000 cheering fans.

Like Murakami, costume designer Deborah Hopper needed to bring back the look of 1995, especially with regard to the Springbok uniforms, since the current team’s outfits are not the same. She explains, “There is a lot of difference in the uniforms. In 1995, the shorts were much shorter and the jerseys were cut fuller and boxier. And the fabric they used at that time was cotton; now it’s synthetic. We had to have the fabric specially knitted for us.”

Hopper and her team also had to duplicate the uniforms of the other teams, including the logos, many of which have also changed. In fact, the Springbok on the team’s logo now faces in the opposite direction from the logo of ’95.

In the film’s final match, the Springbok jersey is also donned by Nelson Mandela, which, Lori McCreary says, “was very significant because that jersey had been an anathema to black South Africans. So Mandela walking out in a Springbok jersey says to everyone, black and white, ‘We’re in this together now. Let’s all work together as one.’” The number on the back of Mandela’s jersey is a 6, in a show of solidarity with his friend and ally, Captain Francois Pienaar.

The scene in which Mandela and Francois first meet, in the president’s office, was filmed in the offices of the Union Buildings, the seat of government in the capital city of Pretoria. It marked the first time any movie had been filmed there.

However, the location that evoked the most emotion for the entire production team and cast was the prison on Robben Island, including the actual cell where Nelson Mandela was held for almost three decades. “We were all moved in different ways, mostly to silence,” McCreary remembers. “After that trip, we all connected to the story and to Mandela in a way we wouldn’t have been if we hadn’t shot those scenes out there.”

Eastwood reflects, “When we went to Robben Island, everybody was struck by how tiny the space was. And to spend 27 years there—maybe the best years of your life—and then come out and still not be bitter is quite a feat.”

The entire Springbok team travels to Robben Island to experience firsthand, if only for a moment, what it was like to be in that terrible place. It is there that Francois is reminded of the poem Nelson Mandela shared with him as a source of inspiration:

INVICTUS

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

William Ernest Henley

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ABOUT THE CAST

MORGAN FREEMAN (Nelson Mandela / Executive Producer) won an Academy Award® for Best Supporting Actor for his role in Clint Eastwood's "Million Dollar Baby," for which he also won a Screen Actors Guild (SAG) Award® and received a Golden Globe nomination. The film marked his second collaboration with director Clint Eastwood, following Freeman's role in the Oscar®-winning Best Picture "Unforgiven."

Freeman has been honored with three additional Oscar® nominations, the first for his chilling performance in the 1987 drama "Street Smart," which also brought him Los Angeles, New York, and National Society of Film Critics Awards, and an Independent Spirit Award for Best Supporting Actor, as well as his first Golden Globe Award nomination. He earned his second Oscar® nomination and won Golden Globe and National Board of Review Awards for Best Actor for the 1989 film "Driving Miss Daisy," in which he recreated his award-winning off-Broadway role. He gained his third Oscar® nod, as well as Golden Globe and SAG Award® nominations, for his performance in Frank Darabont's 1994 drama "The Shawshank Redemption."

His more recent film work includes starring roles in Christopher Nolan's blockbusters "The Dark Knight" and "Batman Begins"; Rob Reiner's "The Bucket List," opposite Jack Nicholson; Robert Benton's "Feast of Love"; Ben Affleck's "Gone Baby Gone"; "Lucky Number Slevin"; Lasse Hallström's "An Unfinished Life," with Robert Redford and Jennifer Lopez; the Jet Li actioner "Unleashed," written by Luc Besson; and the comedy "Bruce Almighty" and its sequel, "Evan Almighty." He also lent his distinctive voice to Steven Spielberg's "War of the Worlds" and the Oscar®-winning documentary "March of the Penguins."

Freeman's earlier film credits include "The Sum of All Fears," "High Crimes," "Along Came a Spider," "Nurse Betty," "Deep Impact," "Hard Rain," Steven Spielberg's "Amistad," "Kiss the Girls," "Se7en," "Glory," "Lean on Me," "Clean and Sober," "Marie," "Teachers," "Harry & Son" and "Brubaker."

In 1993, Freeman made his film directorial debut with "Bopha!" and soon after formed Revelations Entertainment. The company's most recent production was the Brad Silberling comedy "10 Items or Less," in which Freeman starred with Paz Vega.

The Memphis-born actor began his career on New York stages in the early 1960s, following a stint as a mechanic in the Air Force. A decade later, he became a

nationally known television personality when he created the popular character Easy Reader on the popular children's show "The Electric Company."

Throughout the 1970s, he continued his work on stage, winning Drama Desk and Clarence Derwent Awards and receiving a Tony Award nomination for his performance in "The Mighty Gents" in 1978. In 1980, he won Obie Awards for his portrayal of Shakespearean anti-hero Coriolanus at the New York Shakespeare Festival and for his work in "Mother Courage and Her Children." Freeman won another Obie in 1984 for his performance as The Messenger in the acclaimed Brooklyn Academy of Music production of Lee Breuer's "The Gospel at Colonus" and, in 1985, won the Drama-Logue Award for the same role. In 1987, Freeman created the role of Hoke Coleburn in Alfred Uhry's Pulitzer Prize-winning play "Driving Miss Daisy," which brought him his fourth Obie Award. In 1990, Freeman starred as Petruchio in the New York Shakespeare Festival's "The Taming of the Shrew," opposite Tracey Ullman. Returning to the Broadway stage in 2008, Freeman starred with Frances McDormand and Peter Gallagher in Clifford Odett's drama "The Country Girl," directed by Mike Nichols.

MATT DAMON (Francois Pienaar) 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.

Damon has a wide range of projects forthcoming. He'll next be seen starring in the thriller "Green Zone," directed by Paul Greengrass and slated for release in March 2010. Currently, Damon is filming George Nolfi's thriller "The Adjustment Bureau," opposite Emily Blunt. He will then reunite with director Clint Eastwood to star in the drama "Hereafter," written by Peter Morgan, followed by the Coen brothers' remake of the classic Western "True Grit." Damon's upcoming films also include the independent feature "Margaret," directed by Kenneth Lonergan. 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.

Damon most recently starred in the title role of "The Informant!," which marked his 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 2002, Damon originated the role of Jason Bourne in the blockbuster actioner “The Bourne Identity.” He went on to reprise his role in the two hit sequels, “The Bourne Supremacy” and “The Bourne Ultimatum,” both directed by Paul Greengrass.

Damon’s other recent film credits include Martin Scorsese’s Oscar[®]-winning Best Picture “The Departed,” with Leonardo DiCaprio, Jack Nicholson and Mark Wahlberg; Robert De Niro’s dramatic thriller “The Good Shepherd,” with De Niro and Angelina Jolie; and Stephen Gaghan’s geopolitical thriller “Syriana,” with George Clooney.

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, now known as Water.org, and is an ambassador for the children’s foundation ONEXONE.

ABOUT THE FILMMAKERS

CLINT EASTWOOD (Director/Producer) is an award-winning director, producer and actor. Currently, he is directing and producing the drama “Hereafter,” written by Peter Morgan and starring Matt Damon and Cecile de France.

He most recently directed, produced and starred in the widely acclaimed 2008 drama “Gran Torino.” Eastwood won a Best Actor Award from the National Board of Review for his performance as Walt Kowalski, marking his first film role since “Million Dollar Baby.” Also last year, he directed and produced “Changeling,” starring Angelina Jolie in the true-life drama about an infamous 1928 kidnapping case that rocked the LAPD. The film was nominated for a Palme d’Or and won a Special Award when it premiered at the 2008 Cannes Film Festival. It also received three Oscar® nominations, including Best Actress for Jolie, and Eastwood garnered BAFTA Award and London Film Critics Award nominations for Best Director.

In 2007, Eastwood earned dual Academy Award® nominations, in the categories of Best Director and Best Picture, for his acclaimed World War II drama “Letters from Iwo Jima,” which tells the story of the historic battle from the Japanese perspective. In addition, the film won the Golden Globe and Critics Choice Awards for Best Foreign Language Film, and also received Best Picture honors from a number of film critics groups, including the Los Angeles Film Critics and the National Board of Review. “Letters from Iwo Jima” is the companion film to Eastwood’s widely praised drama “Flags

of Our Fathers,” which tells the story of the American men who raised the flag on Iwo Jima in the famed photograph.

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

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

In 1993, Eastwood’s foreboding, revisionist Western “Unforgiven” received nine Academy Award® nominations, including three for Eastwood, who won for Best Picture and Best Director and was nominated for Best Actor. The film also won Oscars® in the categories of Best Supporting Actor (Gene Hackman) and Best Editor, and was nominated for Best Original Screenplay, Best Cinematography, Best Art Direction, Best Editing and Best Sound. Eastwood was also honored with the Academy’s Irving Thalberg Memorial Award in 1995.

Eastwood was first recognized by the Golden Globes in 1971 with the Henrietta Award for World Film Favorite. In 1988, he was awarded the Cecil B. DeMille Lifetime Achievement Award. The following year he won his first Best Director Golden Globe, for “Bird,” and in 1993, he again received the Best Director Award, for “Unforgiven.” Nominated in 2004 for his direction of “Mystic River,” Eastwood took home his third Best Director Golden Globe the following year for “Million Dollar Baby.” He was also nominated in 2005 as the composer of the score for that film.

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

In addition to the Thalberg Award and DeMille Award, Eastwood’s many other lifetime career achievement awards include tributes from the Directors Guild of America,

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

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

ANTHONY PECKHAM (Screenwriter) recently co-wrote the much-anticipated action-adventure mystery "Sherlock Holmes," directed by Guy Ritchie and starring Robert Downey Jr., Jude Law and Rachel McAdams. The film is set for a Christmas 2009 release.

Currently, he is writing the screenplay for the undersea adventure thriller "Deep Sea Cowboys" for producers Alex Kurtzman and Roberto Orci. His upcoming film work includes the screenplays for "The Tourist," based on the book by Olen Steinhauer and being produced by George Clooney, and "The Limit," based on the Michael Cannell book and starring Tobey Maguire.

Peckham counts among his previous credits the feature thriller "Don't Say a Word," starring Michael Douglas, and the Sci-Fi Channel miniseries "5ive Days to Midnight," with Timothy Hutton and Randy Quaid.

Peckham grew up in South Africa, and went on to earn a degree in Political Science, Classical History and English at the University of Cape Town. He added an Honors Degree in English Literature, studying the works of Raymond Chandler under Nobel Prize-winning author J.M. Coetzee. In response to apartheid and influenced by Chandler, Peckham left South Africa to study filmmaking in California at San Francisco State University, where he earned an M.A. in Film.

JOHN CARLIN (Author) was bureau chief of the London *Independent* newspaper in South Africa between 1989 and 1995. He covered Nelson Mandela’s release from prison, as well as his presidential inauguration, and met him many times. He has worked as a foreign correspondent for leading British newspapers in numerous countries—including the U.S. for four years—and has written for *The New York Times*, London’s *The Times*, *Wired*, *New Republic*, *Condé Nast Traveler* and the *Observer* (UK), among many other publications. Carlin has won national journalism awards for his political reporting and food writing.

The film “Live Free or Die Hard,” starring Bruce Willis, was based on an article Carlin wrote for *Wired* magazine. A PBS television documentary on the life of Mandela, for which Carlin conducted the interviews and wrote the script, was nominated for an Emmy in 2000. He is currently senior international writer for *el País*, the world’s leading Spanish-language newspaper.

LORI McCREARY (Producer) began her career in the film industry as a co-producer on the critically acclaimed anti-apartheid film “Bopha!,” which first teamed her with Morgan Freeman, who made his directorial debut on the film. In 1996, the two filmmakers founded Revelations Entertainment with a mission to produce films that glorify the human experience.

As Revelations’ CEO, McCreary produced “The Maiden Heist,” starring William H. Macy, Christopher Walken and Marcia Gay Harden, and Mimi Leder’s “The Code,” starring Antonio Banderas, Radha Mitchell and Freeman.

McCreary’s other film credits include Robert Benton’s “Feast of Love”; “10 Items or Less,” directed by Brad Silberling; “Levity” starring Billy Bob Thornton and Kirsten Dunst; “Under Suspicion,” teaming Freeman and Gene Hackman; and “Along Came a Spider,” based on the James Patterson book and starring Freeman.

McCreary is a rare combination of both film producer and computer scientist. Founder of the Producers Guild of America (PGA) Motion Picture Technology Committee, she has maintained an ongoing dialogue with filmmakers, talent and executives about emerging media, and remains a trusted advisor to leading technology manufacturers as Hollywood continues its transition into the digital arena.

McCreary currently sits on the PGA Producers Council, as well as on the Technology Committee of the American Society of Cinematographers. In addition, she

was profiled by *The Hollywood Reporter* in its illustrious “100 Most Powerful Women in Hollywood” issue.

ROBERT LORENZ (Producer) has worked alongside director Clint Eastwood since 1994 and oversees all aspects of the films produced at Eastwood’s company, Malpaso Productions. As a producer, Lorenz has earned two Academy Award® nominations during what has been Eastwood’s most prolific and successful period as a director.

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

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

Lorenz is currently producing the drama “Hereafter,” which Eastwood is directing from a screenplay by Peter Morgan. The film stars Matt Damon and award-winning French actress Cecile de France.

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

MACE NEUFELD (Producer) is known as one of Hollywood’s most successful and respected producers. His keen eye for talent and ability to turn published works into box-office hits has helped launch the careers of Kevin Costner and Alec Baldwin as well as directors Richard Donner, Roger Donaldson, Phillip Noyce and John McTiernan, among others. He has produced two of the industry’s most successful film franchises:

“The Omen” trilogy; and the four blockbusters based on the Tom Clancy novels featuring the character of Jack Ryan, “The Hunt for Red October,” “Patriot Games,” “Clear and Present Danger” and “The Sum of All Fears.” He is currently in development on a fifth installment of the “Jack Ryan” series, which is scheduled to shoot next year.

His other film credits include the hit crime thriller “The General’s Daughter,” based on Nelson DeMille’s bestseller starring John Travolta, Madeleine Stowe and James Cromwell; the critically acclaimed “No Way Out,” starring Kevin Costner and Gene Hackman; “The Frisco Kid,” starring Gene Wilder and Harrison Ford; “The Saint,” from director Phillip Noyce and starring Val Kilmer and Elisabeth Shue; the psychological thriller “Asylum,” starring Natasha Richardson and Sir Ian McKellen; and the adventure “Sahara,” based on the best-seller by Clive Cussler and starring Matthew McConaughey, Penelope Cruz and Steve Zahn.

In 1976, Neufeld and Harvey Bernhard produced the supernatural thriller “The Omen,” starring Gregory Peck under the direction of Richard Donner, which became an international blockbuster and launched Neufeld’s producing career.

In 1989, Neufeld teamed with former New World Entertainment head Robert G. Rehme to form Neufeld/Rehme Productions. In the 1990s, the company had a successful string of films that included “Flight of the Intruder,” starring Danny Glover; “Beverly Hills Cop III,” starring Eddie Murphy; and “Necessary Roughness.” In 1993, the team of Neufeld/Rehme was voted ShoWest Producers of the Year, and the following year were named Showmen of the Year by the Publicists Guild.

A native of New York and a graduate of Yale University, Neufeld began his career as a manager, guiding the careers of some of the most important talent in the entertainment industry at that time, including Don Adams, Don Knotts, Jay Ward, Gabe Kaplan, and music legends Jim Croce, Randy Newman, Herb Alpert & the Tijuana Brass, and The Carpenters.

In the 1980s, Neufeld’s credits include some of television’s most distinguished films, including the Golden Globe-winning miniseries “East of Eden,” based on John Steinbeck’s classic novel, and the pilot for “Cagney & Lacey,” which went on to become a groundbreaking and award-winning television series. He also served as executive producer on the award-winning miniseries “A Death in California,” and later presented the four-hour 1993 television event “Gettysburg,” which was then the highest-rated basic cable miniseries.

A man of many interests, Neufeld is also an accomplished photographer—his photograph of a returning WWII veteran, entitled “Sammy’s Home,” was voted Picture of the Year by the *New York World Telegram-Sun*. A longstanding member of ASCAP, Neufeld collaborated with lyricist Robert Arthur on material for such stars as Sammy Davis, Jr., Dorothy Loudon and Betty Clooney, and wrote numerous children’s songs, including the theme for the “Heckle and Jeckle” animated series.

Neufeld has been a member of the Board of Trustees of the American Film Institute and a mentor at the USC Peter Stark Producing Program. He has been honored with numerous awards, including the Career Achievement Award in Producing from the Palm Springs International Film Festival. He is also a recipient of a prestigious star on the Hollywood Walk of Fame.

In addition, Neufeld has been a supporter of PATH (People Assisting the Homeless) for over a decade and was honored with the 2000 PATHMakers Award. He is a passionate supporter of Stop Cancer and has served as a member on the Beverly Hills Arts Commission.

TIM MOORE (Executive Producer) has overseen the physical production of all of Clint Eastwood’s films since 2002. He is currently an executive producer on Eastwood’s drama “Hereafter,” starring Matt Damon, which is slated for release next year. In addition, Moore was an executive producer on “Gran Torino” and “Changeling,” and served as co-producer on the dual World War II epics “Flags of Our Fathers” and the award-winning “Letters from Iwo Jima,” which was Oscar®-nominated for Best Picture. His work with Eastwood also includes the dramas “Mystic River,” which earned six Oscar® nominations, including one for Best Picture, and “Million Dollar Baby,” which won four Academy Awards®, including Best Picture. He was also a co-producer on Alison Eastwood’s directorial debut, “Rails & Ties.”

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

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

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

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

GARY BARBER (Executive Producer), together with his partner, Roger Birnbaum, founded the production, finance and distribution company Spyglass Entertainment, where he serves as Co-Chairman and CEO.

Spyglass Entertainment’s films have earned more than \$4.7 billion at the worldwide box office, to date. In addition, the company’s releases have garnered a myriad of honors, including 28 Oscar® nominations and three Academy Award® wins.

Most recently, Spyglass scored back-to-back hits with two summer releases: the sci-fi blockbuster “Star Trek,” from director J.J. Abrams, and the actioner “G.I. Joe: The Rise of Cobra.”

Spyglass’s inaugural film was the 1999 box office phenomenon “The Sixth Sense,” starring Bruce Willis. The film earned more than \$670 million worldwide and received six Academy Award® nominations, including Best Picture. The company subsequently co-financed the Best Picture Oscar® nominees “The Insider,” starring Al Pacino and Russell Crowe, and “Seabiscuit,” starring Jeff Bridges and Tobey Maguire.

Spyglass has also enjoyed success with such films as the smash hit comedy “Bruce Almighty,” starring Jim Carrey, Jennifer Aniston and Morgan Freeman; the epic drama “Memoirs of a Geisha,” based on the bestselling novel; the action adventure “The Legend of Zorro”; the arctic adventure “Eight Below”; the romantic comedy hit “27 Dresses,” starring Katherine Heigl and James Marsden; the action hit “Wanted,” starring Angelina Jolie, James McAvoy and Morgan Freeman; and the holiday comedy “Four Christmases,” pairing Vince Vaughn and Reese Witherspoon, to name only a few.

Upcoming for Spyglass are a number of film projects, including the romantic comedy “Leap Year,” starring Amy Adams and Matthew Goode; the comedy “Dinner for Schmucks,” starring Steve Carell under the direction of Jay Roach; and “Get Him to the Gig,” a raucous comedy with Jonah Hill and Russell Brand.

Barber, a seasoned entertainment industry, has produced or executive produced more than 70 motion pictures and television projects. In addition, he has run business entities in feature film production, foreign distribution and exhibition.

ROGER BIRNBAUM (Executive Producer) co-founded Spyglass Entertainment with his partner Gary Barber. They share the title of Co-Chairman and CEO of the company, which is involved in film production, finance and distribution. Birnbaum has also produced or executive produced virtually all of the projects produced under the Spyglass banner.

Spyglass Entertainment's films have, to date, earned more than \$4.7 billion worldwide. In addition to box office success, the company's releases have been recognized with numerous honors, including 28 Oscar[®] nominations and three Academy Award[®] wins.

Spyglass most recently had two summer hits with the sci-fi blockbuster "Star Trek," directed by J.J. Abrams, and the actioner "G.I. Joe: The Rise of Cobra." The company also has a number of films upcoming, including the romantic comedy "Leap Year," starring Amy Adams and Matthew Goode; the comedy "Dinner for Schmucks," starring Steve Carell under the direction of Jay Roach; and "Get Him to the Gig," a raucous comedy with Jonah Hill and Russell Brand.

Spyglass launched in 1999 with the mega-hit "The Sixth Sense," starring Bruce Willis and Haley Joel Osment. The film grossed more than \$670 million worldwide and received six Oscar[®] nominations, including Best Picture. The company went on to co-finance the Best Picture Academy Award[®] nominees "The Insider," starring Al Pacino and Russell Crowe, and "Seabiscuit," starring Jeff Bridges and Tobey Maguire.

The company's additional successes include the smash hit comedy "Bruce Almighty," starring Jim Carrey, Jennifer Aniston and Morgan Freeman; the epic drama "Memoirs of a Geisha," based on the bestselling novel; the action adventure "The Legend of Zorro"; the arctic adventure "Eight Below"; the romantic comedy hit "27 Dresses," starring Katherine Heigl and James Marsden; the action hit "Wanted," starring Angelina Jolie, James McAvoy and Morgan Freeman; and the holiday comedy "Four Christmases," pairing Vince Vaughn and Reese Witherspoon, to name only a few.

Prior to co-founding Spyglass Entertainment, Birnbaum co-founded Caravan Pictures. He previously held the title of President of Worldwide Production and Executive Vice President of Twentieth Century Fox. Before entering the film industry, he

built a successful career in the music industry as Vice President of A&M Records and Arista Records. He is an AFI Trustee and a former Co-Artistic Director of the institute. He is also a mentor to the USC Peter Stark Producing Program.

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

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

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

JAMES J. MURAKAMI (Production Designer) was honored earlier this year with Oscar® and BAFTA Award nominations for his work as the production designer on Clint Eastwood's period drama "Changeling," set in 1928. He also recently worked with the director on the 2008 drama "Gran Torino" and is currently teamed again with Eastwood on his upcoming film "Hereafter."

Murakami's first film with Eastwood as a production designer was the acclaimed World War II drama "Letters from Iwo Jima." He had previously collaborated with

Eastwood's longtime production designer Henry Bumstead, first as a set designer on "Unforgiven" and later as an art director on "Midnight in the Garden of Good and Evil."

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

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

JOEL COX (Editor), who has worked with Clint Eastwood for more than 30 years, won an Academy Award® for Best Editing for his work on the director's "Unforgiven." He received another Oscar® nomination for his editing work on Eastwood's "Million Dollar Baby." Earlier this year, Cox earned a BAFTA Award nomination for his work on "Changeling." His recent collaborations with Eastwood also include "Gran Torino" and the companion World War II dramas "Flags of Our Fathers" and "Letters from Iwo Jima."

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

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

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

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

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

In addition, Roach was a co-editor on the Eastwood-directed “Piano Blues,” a segment of the documentary series “The Blues,” produced by Martin Scorsese. Continuing his documentary work, Roach went on to co-edit a film about Tony Bennett called “Tony Bennett: The Music Never Ends.”

DEBORAH HOPPER (Costume Designer) has worked with filmmaker Clint Eastwood for nearly 25 years and is continuing their collaboration as the costume designer on his next film, “Hereafter,” slated for release in 2010. She recently earned a BAFTA Award nomination for her period costumes for the true-life drama “Changeling.” She also served as the costume designer on the 2008 contemporary drama “Gran Torino,” which Eastwood starred in and directed. Hopper previously designed the costumes for the Eastwood-directed films “Letters from Iwo Jima,” “Flags of Our Fathers,” “Million Dollar Baby,” “Mystic River,” “Blood Work” and “Space Cowboys.”

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

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

films “Mulholland Falls,” “Dear God,” “Strange Days,” “Showgirls,” “Chaplin,” and “Basic Instinct,” among others.

KYLE EASTWOOD (Composer) and his longtime collaborator Michael Stevens received a Golden Globe nomination for Best Original Song for their work on the title song for the 2008 drama “Gran Torino,” directed by his father, Clint Eastwood. He and Stevens also co-wrote the score for that film. They previously co-wrote songs and score music for the Eastwood-directed films “Letters from Iwo Jima,” “Flags of Our Fathers,” “Million Dollar Baby” and “Mystic River.” Kyle and Stevens also co-wrote the score for Alison Eastwood’s directorial debut feature, “Rails & Ties.”

Growing up in Carmel, California, Kyle Eastwood inherited his love of jazz from his father, who took him to the Monterey Jazz Festival and introduced him to the music of such jazz greats as Duke Ellington, Count Basie and Miles Davis. By the age of 18, Kyle was jamming with his schoolmates in Pebble Beach. In 1986, two years into film studies at USC, Eastwood took off for what he thought would only be a year to pursue music and never looked back.

After years of paying his dues in gigs in and around New York and Los Angeles, Eastwood struck a deal with Sony, which released his first album, *From There to Here*, in 1998. An upbeat collection of jazz standards and original music, the critically praised album features vocals by the legendary Joni Mitchell.

In 2004, Eastwood signed with one of the leading independent jazz labels in the UK, Candid Records. Through Candid, he came in contact with Dave Koz’s label, Rendezvous Entertainment, which signed on to release his future albums in the U.S.

In 2005, Eastwood released his second album, *Paris Blue*, which includes contributions from his father and his daughter, who wrote and recorded the introduction to the title track when she was only nine years old. The album climbed to number one on the French Jazz charts. In Fall 2006, Eastwood released his next album, *NOW*, which was considered his most ambitious. His latest album, titled *Metropolitan*, was released in June 2009.

MICHAEL STEVENS (Composer) co-wrote the song “Invictus 9,000 Days,” with Clint Eastwood, Emile Wellman and Dina Eastwood, in addition to co-composing the film’s score. Together with Kyle Eastwood, he previously composed the score and the title song for Clint Eastwood’s acclaimed drama “Gran Torino,” for which they received a

Golden Globe nomination for Best Original Song. He has also teamed with Kyle Eastwood to write music and songs for Clint Eastwood's "Letters from Iwo Jima," "Flags of Our Fathers," "Million Dollar Baby" and "Mystic River." Additionally, they collaborated on the score for "Rails & Ties," directed by Alison Eastwood.

Stevens previously produced the title song for the film "Grace is Gone," performed by Jamie Cullum. He also scored the documentary "An Unlikely Weapon," about Pulitzer Prize-winning photographer Eddie Adams, which won the award for Best Documentary at the 2009 Avignon Film Festival in France.

Growing up in the Chicago suburb of Palatine, Stevens began playing piano at age five. After a few years, he switched to drums, which prompted his father to buy him a classical guitar in the hope of quieting the incessant percussion in the house. That instrument set the course for Stevens' life as a musician.

At the age of 17, Stevens left Chicago to study classical guitar with the renowned Cuban guitarist Juan Mercadal at the University of Miami in Florida. While pursuing his studies, he began writing original songs, two of which were recorded by The Bee Gees for their *ESP* album, but were unfortunately dropped from the record before its release.

Transferring to the University of Southern California in 1987, Stevens met an up-and-coming bass player named Kyle Eastwood. The two formed a band and recorded an album entitled *Magnetic Vacation*. As the band's musicianship matured, Clint Eastwood invited them to write an original song for his film "The Rookie," marking Stevens' entry into film music.

In 1990, Stevens began working with legendary film composer Hans Zimmer. Over the next six years, he performed, produced and recorded his music on the soundtracks of more than 20 films, including the Oscar[®]-winning "The Lion King." In 1998, Stevens landed a development deal as a singer/songwriter with DreamWorks, and signed a publishing deal with Chrysalis Music.

In 2004, Stevens reunited with Kyle Eastwood to produce and co-write Eastwood's critically acclaimed album *Paris Blue* and his follow-up album, *NOW*. Continuing their collaboration, Stevens produced Eastwood's latest album, *Metropolitan*, released in June 2009. He most recently produced the track "Beds are Burning," with Manu Katche, for Kofi Annan's global climate justice meeting, being held in Copenhagen this December.

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