

UP IN THE AIR

"Fasten Your Seat Belt First, Before Helping Others."

From Jason Reitman, the Oscar®-nominated director of *Juno*, comes *Up in the Air*, the timely odyssey of Ryan Bingham (Oscar® winner GEORGE CLOONEY), a corporate downsizer and consummate modern business traveler who, after years of staying happily airborne, suddenly finds himself ready to make a real connection.

Ryan has long been contented with his unencumbered lifestyle lived out across America in airports, hotels and rental cars. He can carry all he needs in one wheel-away case; he's a pampered, elite member of every travel loyalty program in existence; and he's close to attaining his lifetime goal of 10 million frequent flier miles – and yet . . . Ryan has nothing real to hold onto.

When he falls for a simpatico fellow traveler (VERA FARMIGA), Ryan's boss (JASON BATEMAN), inspired by a young, upstart efficiency expert (ANNA KENDRICK), threatens to permanently call him in from the road. Faced with the prospect, at once terrifying and exhilarating, of being grounded, Ryan begins to contemplate what it might actually mean to have a *home*.

Paramount Pictures Presents in Association with Cold Spring Pictures and DW Studios, A Montecito Picture Company Production in Association with Rickshaw Productions in Association with Right of Way Films A Jason Reitman

Film *Up in the Air* starring George Clooney, Vera Farmiga, Anna Kendrick and Danny McBride. The film is directed by Jason Reitman. Screenplay by Jason Reitman and Sheldon Turner. Based upon the novel by Walter Kirn. The producers are Ivan Reitman, Jason Reitman, Daniel Dubiecki and Jeffrey Clifford. The executive producers are Tom Pollock, Joe Medjuck, Ted Griffin and Michael Beugg. The director of photography is Eric Steelberg. The production designer is Steve Saklad. The film editor is Dana Glauberman, A.C.E. The costume designer is Danny Glicker. The music is by Rolfe Kent. The music supervisors are Randall Poster and Rick Clark. This film has been rated R for language and some sexual content.

TAKE OFF

In his first two feature films, Jason Reitman established a distinctive talent for taking provocative anti-heroes – a tobacco lobbyist in *Thank You for Smoking* and a pregnant teenager in the Oscar®-winning *Juno* – and telling deeply human, funny and appealing stories in which these tricky characters defy expectations. He continues in this vein with the well-timed tale of Ryan Bingham, who, on the surface has a rather disagreeable job: he fires people when corporations downsize.

And yet, Ryan's story is also about a man who is instantly, poignantly recognizable – a charming, decent man who has enthusiastically embraced our world of speed, technology, comfort, individual ambition and material perks; a man who leads a smooth, enjoyable life; a man who has it all and yet, finds something vital is missing. His tale raises intriguing questions: in an age of global travel and machine-mediated conversations, how do we get to the real,

lasting connections that once sustained American communities? And what happens when we avoid them?

Those questions lie at the heart of the screenplay for *Up in the Air*, based on a novel by Walter Kirn. After an earlier draft by Sheldon Turner, Reitman took it in a new direction tapping into how Ryan Bingham's story reflects how we live now, in an intersecting moment of technological advances and communication breakdowns.

"When I first read Walter Kirn's novel, I couldn't get Ryan Bingham out of my head," comments Turner. "I was captivated by his job, his unique world and the collateral toll exacted by firing people for a living. How does one sow the seeds of misery and preserve his soul? Ryan Bingham speaks to the disconnect and insulation of our times. All the things meant to bring us together have only driven us apart."

"I saw it as a story about a guy who has to deal with the fact that, even though he thinks his life is complete, he's been ignoring something very important, which is the responsibility to be part of something larger," adds Reitman. "Ryan Bingham is so scared off by the burdens of joining a community that he's been missing out on the value of that."

He continues: "It's something I think we're exploring as a society right now. We're all using our cell phones and twittering and texting and it seems as if we are more connected than ever – while, in reality, people don't look each other in the eye much anymore, and we have fewer real relationships. Ryan's life in airports is a metaphor for that. You can go into an airport anywhere in the world and instantly know where everything is; they have the same shops, the same restaurants, the same newspapers. We're comfortable everywhere, yet nowhere really seems to be home. We're so global that we've lost that sense of local community."

Reitman's inspiration for *Up in the Air* began with the novel by Walter Kirn, which Reitman used as a jumping off point for a screenplay that evolved into its own journey. "The book spoke to me on multiple levels," says Reitman. "I love Walter's language which I used a lot. But as I was writing, my own life changed. I met my wife, fell in love and had a child. And in that process, Ryan Bingham also started to mature and look for more in life. The script grew into being about how imperative connections are in our daily lives."

Kirn recalls that his novel's subject matter originally arose out of a chance encounter. He was flying to Los Angeles, when he asked the man in the seat next to him where he was from. "He said, 'Oh, I'm from right here; right from this seat, in fact.' When I asked what he meant by that he told me he used to have an apartment but, because he was on the road 300 days a year, he traded it for a storage locker and called extended-stay hotels home. When I pressed him, he said, 'You know, there are plenty of me around.' I realized as I talked to him that he had adapted to a global landscape that's entirely composed of airports, hotels, chain restaurants, gift shops and magazine racks. But I also realized how lonely he must feel."

Thus was born Kirn's central character, Ryan Bingham, who has managed to reach his mid forties without forming any true personal attachments other than to his elite travel programs – and who spends his days quite literally "letting people go."

"I gave Ryan the job of taking away other people's jobs," explains Kirn. "He is like a masseur who comes in and sort of rubs your shoulders while rolling your desk chair into the elevator. Terminating employees has become an art and a legally perilous situation, and Ryan has mastered that."

Bingham emerged as a keenly current twist on the classic American salesman, selling dreams to those devastated by the sudden, impersonal loss of

their careers, as he crisscrosses the nation. This intrigued Reitman. "Instead of going door to door, Ryan goes from hub to hub," says the co-writer/director. "And yet there is something very emotional in the idea of a man who in mid-life has no real permanent address."

Kirn was thrilled when he learned that Reitman wanted to direct the film. "*Thank You for Smoking* was so unconventional in its attitude, it caused me to immediately trust him as a kind of co-conspirator," says Kirn. "And when I received the script, I felt that Jason had added a fourth dimension to it for the screen. I bowed my head in gratitude for the fact that it had been done so well and by a person with skills that I simply don't have."

Reitman went beyond simply translating the book to the screen. He took Kirn's main character and forged a set of wholly original dramatic circumstances around him – and he crafted two characters who shatter Ryan Bingham's well-constructed cocoon of individuality. These are: Natalie (Anna Kendrick), a gung-ho if naïve, 20-something efficiency expert whom he is forced to take under his wing even as she threatens his lifestyle; and Alex Goran (Vera Farmiga), the woman who seems to be his business travel soul-mate, sparking his first-ever desire for more than just a fleeting link to another human being.

"Ryan goes through an interesting experience in this film, oddly taking on a father role with Natalie, who is always nipping at his heels, and contemplating the notion of becoming a husband to Alex," Reitman observes.

The screenplay took on another powerful layer of relevancy as Reitman wrote, because not only did his life change in major ways, but the country's economic situation dramatically shifted. By the time the script was nearly complete, the country was in the middle of a severe and perilous recession, which compelled Reitman to more deeply explore the story's underlying theme of job loss.

In doing so, the co-writer/director was inspired to take an unusual risk. Rather than script the film's collage of firings and confessions from the newly unemployed, he decided he would go out to capture real, direct, unscripted reactions from ordinary Americans who had just gone through the intensely emotional experience of losing a job in a faltering economy. It proved to be an eye-opening and moving process, tying the film's mix of human drama and comedy to a sobering reality.

Reitman recalls: "We wanted the firing scenes to be honest and true. So we thought, 'why not show the real thing?' We went to Detroit and St. Louis, two cities hit hardest by all the job losses of the last year, and put ads in the Help Wanted section saying we were making a movie about job loss and looking for people who were willing to talk about it. We got so many submissions, it was heartbreaking."

The co-writer/director continues: "People came in and we asked them to say what they said on the day they were fired, or what they wished they had said. What was amazing to me as someone who's constantly working with actors to attain realism, was how these people, who I presumed would be uncomfortable on camera, came off so honest and real. It's now one of my favorite parts of the film."

Finally, Reitman adds: "Every day you see news stories about job cuts but it's usually about a number, so it's easy to forget who these people are. What I'm most proud of is that the movie puts real faces to those numbers."

The film's producers found the final screenplay as uncategorizable as it was laced with original comedy and visceral emotion. Says executive producer Tom Pollock: "This is a serious movie that is very, very funny. That's one of the reasons I love it so much: it's a movie that's beyond genre. It's perfect for Jason

because his work is never classifiable. His first two films were completely unique and so is this one.”

Also coming on board as a producer was Pollock’s partner in the Montecito Picture Company, a man who perhaps knows Jason Reitman as well as anyone, his father Ivan Reitman (*Ghostbusters*), an acclaimed director in his own right. “Speaking as both a producer and a dad, this was one of the best screenplays I’ve read,” he says. “Taking Walter Kirn’s idea about a man who loves to fly and fires people for a living, a whole new story was created that is very timely to what is happening right now. What’s interesting about Jason is that he manages to tell really serious, emotionally charged stories with a unique comic bent. *Up in the Air* has a fresh kind of humor that helps us see things that are going on around us on a daily basis and finds a way to create an edge about them. He has made a movie that really comes equally from his brain and his heart.”

The creative synergy between the two Reitmans became another unique element of the production. Pollock explains: “Jason has found a way to be himself without in any way living in his father’s shadow. The two men make very different kinds of movies, but they have a wonderful working relationship full of mutual pride and respect.”

Joining the two Reitmans as producers are Jason’s long-time partner Daniel Dubiecki, who produced both *Juno* and *Thank You for Smoking*, and Jeffrey Clifford, who runs production for The Montecito Picture Company.

Clifford notes that what hit him right away about the screenplay is “the way that Jason has an acute sense of how people really operate in the world, their mannerisms, gestures, language and the very specific way they think. What makes him so interesting is that he’s able to use those things to tell stories that are very much about something, but also connect easily to a lot of people.”

Dubiecki adds: “Jason brings fun and style to difficult things that people want to talk about. *Up in the Air* is sophisticated filmmaking that has a light air about it but keeps getting deeper and deeper as the story goes on.”

CRUISING ALTITUDE

As in his previous two films, Jason Reitman knew that *Up in the Air* would hang on the bones of its tricky central character, a man who had to be charming, sharp and relatable while hiding an unrecognized sense of emptiness behind his confident swagger and his supposed joy at being “baggage-free.”

So, from the beginning, the story was written with Academy Award® winner George Clooney in mind. “If you're going to make a movie about a guy who fires people for a living and wants to live alone, he better be a darn charming actor. And there really isn't anyone better at that than George Clooney,” Reitman explains. “The role was tailor-made for him and it was probably one of the most exciting moments of my life when he finished reading it and said to me, ‘Jason, it's great.’”

Clooney has demonstrated a broad range in roles, from the smooth convict Ulysses in the Coen brothers' screwball musical-comedy *O Brother, Where Art Thou?* , to heist expert Danny Ocean in Steven Soderbergh's blockbuster *Oceans Eleven* and its sequels to his Oscar®-nominated performance as a “fixer” for a corporate law firm in Tony Gilroy's thriller *Michael Clayton*.

Reitman says Clooney brought a diversity of shadings to Ryan Bingham, playing him with a humanity that keeps the character darkly funny without slipping into farce. “At a moment's notice, George can jump right into any type of scene, be it emotional or comedic,” he says. “George and I have a very similar

comedic sensibility. We both believe comedy should be dealt with honestly, that you shouldn't try to make something funny. The writing needs to be funny, but the acting needs to be honest."

Clooney also brought an air of excitement to the entire production. "He's just a lovely guy to have on set," Reitman concludes. "People say that a lot and you presume that it's gotta be hype, but it's not. He's the real deal and he makes people comfortable. That was an enormous asset."

Adds Ivan Reitman: "George has this wonderful charm and light humor about him so that he can take this man who finds himself in very serious situations and find just the right tonality to play that. He manages to be both a charismatic movie star and to carry as much weight as he ever has in a movie before. I think that's a very exciting combination for people to see."

Many were struck by the chemistry between the writing and Clooney's delivery. "Jason is able to write dialogue that is sharp and cutting, yet has real soul, and that's who George is," sums up Jeffrey Clifford.

With Clooney cast in the main role, Reitman focused on the two unusual women who force Ryan to question the contours of his future as a perennial free agent. For the vital role of Alex, whose elite travel program savvy seduces Ryan but who also triggers a desire for real sharing, he turned to award-winning actress Vera Farmiga, best known for her role in Martin Scorsese's *The Departed*.

"The role of Alex is a tricky one," comments Reitman. "This is the woman who captures George Clooney's heart and she's also a unique female movie character. Vera came at it perfectly, with such charm, beauty and, frankly, balls that you fall in love with her as she's flirting over mileage status. What I love about these characters, and about how the actors including Vera played them, is that you don't judge them. They're just real people."

Farmiga was drawn both to the story and to working with Reitman. “The writing in this script was sharp as a tack, and the characters brilliantly edgy and witty,” says the actress. “I think heroines in a Jason Reitman film are quicker, sharper, more intelligent and more eccentric than most other film female characters. And that’s what drew me to Alex. The film also has such poignancy and enormous social relevance.”

She also found it plain funny. “Jason knows comedy – it’s in his genes,” she says. “I had to trust him because I am terrified of irony, but he really has an excellent sense of how humor works.”

Naturally, she was not averse to a heated romance with George Clooney but, beyond that, Farmiga admits she was actually quite moved by the path that their relationship takes. “Ryan thinks he’s met his match in Alex, a woman he doesn’t have to worry about, who won’t ask more of the relationship than what they have. She fits well into his philosophy of no attachments – only he’s the one who becomes attached.”

As for working with Clooney, she summarizes: “George was exactly the partner I needed because I have never felt as insecure as I did coming into this role. I had just given birth to my first child two weeks before my first costume fitting. I really needed an ally and he was simply wonderful. The most attractive thing about him is his wit. He brings himself to this role, a wry, clever, cool, detached guy, and happily so. Yet he’s the consummate gentleman, extremely kind and loving. And there was plenty of laughter on the set.”

Just as Ryan Bingham meets Alex, another woman comes into his life – the young numbers-cruncher Natalie Keener, who arrives at Ryan’s company only to threaten the freedom of his hyperkinetic lifestyle. It is Natalie’s budget-cutting idea to bring Ryan and his associates in from the road and have them work via remote video conferencing, a move that threatens to alter and complicate Ryan’s

life and de-humanize the firing process even more. But when Ryan takes Natalie on a trip to show her the ropes, she gains new insight into how profoundly unsettling and challenging the act of laying someone off can be, and it proves to be more affecting than she can bear.

Playing Natalie is Anna Kendrick, who became the second youngest Tony Award nominee ever when she was nominated as Best Featured Actress in a Musical for her performance as Dinah in the Broadway revival of “High Society.” She has since gone on to a range of film roles from her debut in *Rocket Science* to her participation in the *Twilight* film series.

“The secret is that I actually wrote Natalie for Anna Kendrick,” Reitman confesses. “I had seen her in *Rocket Science*, and thought she was simply incredible, different from any actress her age. And when she came in to audition for *Up in the Air*, she proved it. She has a completely unique voice that separates her from her generation.”

He continues: “I’m very proud of the character of Natalie, I think she’s different from most young female characters. Usually if you have a female character in her twenties, she’s some sort of romantic lead. But Natalie is an unromantic, business-minded, bull-headed young woman who reminds me of several women I adore, including my wife.”

Kendrick was equally taken with Natalie. “When I was first talking to Jason about the role, he said that it was based on several women he knew who feel frustrated because they’re always the smartest ones in the room. Natalie is smart but also uptight, uncomfortable in her own skin and socially awkward. Now, I don’t think I’m the smartest person in the room, but I did connect with the control freak aspect of it and I’m really an awkward person,” she laughs.

Kendrick was also intrigued by how Natalie tries to find within herself a person who can fire one employee after the next with business-like precision and

equanimity. "Natalie is such a funny character but she doesn't think she's funny and she certainly doesn't know she's funny," she explains. "She so wants to be in control and she's been thrown into a place where she isn't. This is probably the first time she feels completely lost, and she starts to realize she really can't do this job."

During the firing scenes, the reality of the story had a deep impact on the actress. She relates, "I was doing one of the firing scenes and the woman that I sat across from told me that she really had just lost her job. It was uncomfortable and I didn't know what to say to her. It really hit home that this was a reality for so many people."

As much as she enjoyed the character, the irony for Kendrick being cast in this particular movie is that she finds airports a personal hell. "I hate them and I find no pleasure in flying. It was hilarious to me that we were going to be filming non-stop in airports. For me, that is the essence of losing personal control."

She also had her concerns about working beside George Clooney, but those were quickly put to rest. "I was terrified, excited and nervous," she says, "not just because it was George Clooney, though obviously that is intimidating. But also I was so excited about the role and so dearly wanted to do well. Then I met him and understood why everyone had tried to calm me by saying, 'You'll be fine.' He's just a great guy."

Jason Bateman, who previously portrayed the uncertain adoptive father to the unborn child in *Juno*, reunites with Reitman in the role of Ryan Bingham's boss Craig Gregory. "Once I read the script, I knew that Craig Gregory was going to be a great character to play," says Bateman. "He's your typical corporate bagman in suspenders, the kind of guy I hate. It is very indicative of who he is that over each piece of dialogue, Jason used his full name whereas in

most scripts, you only see the first name. He is the prototypical guy you don't want to work for – sort of a soul-less Darth Vader.”

Reitman was excited to have Bateman do something quite different in the role. “Jason has played a lot of smarmy roles but he came up with a new approach to Craig Gregory,” he says.

Bateman in turn notes that he, along with the entire cast, was inspired to explore the character through the prism of Reitman's drama-comedy fusion. “Jason's drama is filled with comedy, and vice versa, because he's interested in real people with real problems,” sums up Bateman. “His is a hysterical but heartbreaking kind of humor. Not a lot of people know how to do that but Jason is certainly one of them.”

FASTEN SEAT BELTS

Ryan Bingham's journey really starts to tilt when he is invited to his sister's Wisconsin wedding – forcing him to confront the family he has largely ignored his whole adult life and spurring his unexpected hunger for something deeper.

Jason Reitman sees Ryan's encounter with his family as crucial to both the film's comedy and drama. “One element I always loved about Walter Kirn's book was the idea that Ryan needed to go to his sister's wedding. I hate weddings personally, so I really empathized with Ryan not wanting to go but, at the same time, I thought it was the perfect opportunity for Ryan to show that he had changed, that he wanted something more, and that he was ready to connect.”

The director especially enjoyed casting the Bingham. "I needed characters that were funny but very honest, and oddly heartbreaking. And I got that particularly in Melanie Lynskey, who plays Ryan's sister. She brings so much honesty, humor and sadness and sweetness. When Ryan asks her, 'do you need me to walk you down the aisle,' before she even says no, you can see it in her eyes. That breaks my heart every time I see it. And Danny McBride is a guy I've been wanting to work with ever since I saw him in *All the Real Girls*. He's so funny that people forget how good he is at just plain acting. So it was just a thrill to give him a role where his job wasn't to be funny."

McBride, an actor and writer who most recently starred in his own HBO comedy series, "Eastbound and Down," felt an immediate connection to the material. "I just loved the tone of the script. It was so mature. Jason has such a cool tone and style," he says. "Both *Thank You for Smoking* and *Juno* are such fun and also have an incredible heart at the center and that's the kind of comedy I gravitate towards."

He also enjoyed the surprise turn his happily engaged character takes. "Jim is your typical, small town, 30-ish male who always assumed life is about getting married, buying a home and having a family. Then, on the morning of his wedding, he flips out," McBride explains. "It becomes a crucial moment not only for Jim but for Ryan, because it turns out he's scared of the same things Jim is scared of. In trying to figure out the right things to say to Jim, Ryan sees another side to his own life."

Lynskey, a New Zealand native who is well known for her role on television's "Two and a Half Men" and whose recent films include Sam Mendes' *Away We Go* and Steven Soderbergh's *The Informant!*, also could not resist the film's characters. "I really, really wanted to be in this movie," she recalls, "and the casting director said to me, 'Don't let Jason know you have a New Zealand

accent. If you say anything, do it in an American accent.' Unfortunately, I'm not very good at that when I'm talking as myself. So I ended up being completely silent unless I was doing a scene. He asked me to do an additional scene and I just nodded my head. In the end, though, it worked out."

Hailing from a very big family, Lynskey says she could relate to Ryan barely knowing his sister, Julie. "That's what appealed to me because it was such an honest portrayal of what families are really like," she explains. "I really responded to the awkwardness of when, even though you're related to someone, there's a feeling of great distance."

Reitman decided early on that the way he wanted to film Julie and Jim's wedding and reception was to do it as though he'd been hired by the couple locally to document the happy day. The entire scene, including the reception, was shot not on film but on video. There was one rehearsal the night before with the cast in their own clothes and a real wedding coordinator and pastor advising Jason and the cast and crew on how it would proceed if real.

The result was surreal for Lynskey. "Danny was so funny and that day was so bizarre. We suddenly looked at one another and went, 'Whoa, I feel like we're really getting married.' We'll probably have this strange bond for the rest of our lives. I've been married in movies before, and also in real life, but this was Danny's first time so it was pretty funny."

McBride also got into the celebratory mood. "It was all so perfect," he laughs. "I thought about calling my fiancée to see if she wanted to rush out to St. Louis so we could knock out our own wedding. She probably could have fit into Melanie's gown. It would have been great."

CABIN SERVICE

Up in the Air is a movie that cruises, like its lead character, from city to city, hub to hub, airport to airport, never quite grounded, always speeding towards an uncertain destination. Jason Reitman says that, when it came to the look of the film, this proved to be an intriguing design challenge. “I think a lot of people like to think that a hard production design movie is one that takes place in 17th century England. But, realistically, the average person wouldn't know if you were off by a hundred years. A movie like this, on the other hand, needs to be completely accurate,” he comments. “You look at it and right away you know whether you believe it or not. Is that really your home town, is that really your city? Is that really what your office looks like?”

He continues: “We shot in five cities but we were portraying twenty. And Steve Saklad, our production designer, was just a genius at setting up five different cities in one building sometimes. We’d literally just go from floor to floor, scene to scene, and we’d be crossing the continent. At the same time, I wanted to really feel the changes, every time Ryan lands somewhere new. One moment you’re in Miami, on the water, the next moment you’re in Detroit in the middle of the snow. I wanted to feel those climates, I wanted to see them breathing the air, so everything had to change from city to city: the lighting, the production design and the clothes all change.”

There is also a larger visual change going on that echoes the shifting landscape inside Ryan Bingham. “As we begin the movie, everything is pristine. You walk into an airport, it’s perfect and spotless and all the people are well tailored, and you can’t imagine a more heavenly place,” Reitman says. “But by

the end of the movie, as Ryan's life changes, his point of view on airports changes, and suddenly everything is handheld and chaotic and a mess."

Adds Daniel Dubiecki: "As Ryan begins to subtly shift and alter you feel that in every element of the movie, in the colors and textures. The changes are not just happening in character and in dialogue. They're happening in the music. They're happening in the production design. They're happening in the costumes. They're happening in the lighting. The shifts are part of Jason's overall vision."

The cities where Ryan Bingham travels to do his "career transition counseling" were carefully chosen to spotlight those that have most fallen prey to downsizing, bankruptcies and foreclosures in recent months. They include Detroit (home to the auto industry), Phoenix (a health insurance hub), St. Louis (a bottling center) and Wichita (securities finance firms).

When Reitman put his production team together, he called on a team who had worked with him previously, including director of photographer Eric Steelberg, production designer Saklad and costume designer Danny Glicker. He also reunited with location manager John Latenser, whose talent for tenaciously searching out locations had been demonstrated on *Thank You for Smoking*. "Although it's a lot more work, I love the fact that Jason likes to shoot on practical locations," admits Latenser. "Filming in a practical location brings a realism that can't be duplicated on a stage."

Latenser first had to narrow down the primary locations. The analysis pointed to St. Louis, Missouri as the logical home base for the production, because of its wide variety of architecture. Detroit, Omaha, Miami and Las Vegas were subsequently added. Those five cities would double for locations including Phoenix, Wichita, Chicago, Houston and Waupaca, Wisconsin. Many of the St. Louis neighborhoods resembled areas in Chicago and Omaha and the

production eventually shot at more than 30 different locations throughout the city. In addition, the film includes more than 50 scenes in various airports and planes. “Normally a film company would shy away from shooting any place that is noisy. But Jason decided early on that he had to shoot in actual airports,” says Latenser.

Since 9/11, filming in airports has become increasingly problematic. “Everything had to be planned out including the logistics of how to get the equipment and the crew into the airport,” Latenser reports. “Every member of the crew had to pass through TSA security and have had a previous background check. And we could not interfere with the normal rhythms of the airport.”

Fortunately, because the production had already forged a partnership with American Airlines, the disruption was minimal and many employees and travelers were surprised and happy to find themselves face to face with George Clooney, who was always ready with a wave and a smile.

Production began at the Detroit Metropolitan Airport, where the company filmed for three days in the new McNamara Terminal and the mothballed Berry Terminal, which the art department was able to use to stand in for other airports, just one of the many such transformations required for the production. Recounts Saklad: “In that one complex we were able to portray five airports that you believe are all over the Midwest.”

In St. Louis, the production took over the empty, six-story GenAmerica building in downtown, which was utilized for the interior of Ryan’s head office; Sun Casualty in Phoenix; the St. Louis bottling company, with the city’s famous Gateway to the West arch visible out the window; and Alex making a phone call from an Atlanta conference room. The building was next door to the Ballpark Hilton, where additional scenes were filmed.

Saklad set the tone for each of the cities' offices with distinct palettes and identities. For example, Phoenix featured earthy, southwestern colors; for Wichita, it was rich burgundies and golds; while Detroit, the motor city, was done in greys, reds and cool blues. "We had to have a rigid framework so the audience would feel the movement from place to place," the designer explains.

There were also seven different hotel rooms in which action takes place. What helped Saklad was the fact that early on an agreement had been made with the Hilton Hotel chain, taking some of the guesswork out of his job. Still, Saklad and Reitman wanted something very specific. "We rejected the most current, contemporary hotel designs," notes Saklad. "What we wanted is something that feels more timeless and classic because Ryan is not a man of huge visual imagination."

There was also a psychological component to the look of the hotel rooms that played into the story's theme. "Jason felt strongly that he wanted the sense that when Ryan slides that key card in the door, he can come into the room and without turning on the lights know where the closet is, where the robes are stored, where the luggage rack is and the bathroom lights are. We made a concerted effort to have a very limited vision of Ryan's world," Saklad explains.

Throughout the first part of the film, Saklad observes, the film's locations are almost entirely prefabricated and manufactured spaces, rather than intimate or personal places. "Ryan moves through corporate spaces, hotels, airports and offices. Even his home functions like a hotel room. For the art department that was a truly unique challenge," he says.

Once the filming moves on to Waupaca, Wisconsin for the wedding, however, the design does a 180-degree turnaround. "We had a great deal of fun showing the Waupaca wedding," says Saklad. "There we have color and lots of craft projects. The set decorating department spent hours designing and making

the table decorations. We even had a homemade wedding cake. It was a lot of fun.”

Capturing all of these contrasts was director of photography Eric Steelberg, whose relationship with Jason Reitman dates back to high school and who previously shot *Juno*. “Eric very carefully alternated shimmery, beautiful, sexy shots with ones that had to be absolutely dry bones, neutral documentarian shots,” says Saklad.

In their initial discussions, Steelberg recalls that Reitman “told me he wanted the film to romanticize business travel. He spoke of this journeyman who loves being on the road, loves his hotels, loves being on airplanes – all the things most people *don’t* like about traveling. Jason wanted us to see that whole world through Ryan’s eyes, and he wanted it to be very sexy and appealing. So we show travel as it was years ago, when people dressed up to get on airplanes. Even if it was not a particularly beautiful or new airport, we tried to find a way to romanticize it.”

The film’s real-world locations upped the challenges. “It’s difficult to shoot in airports and hotel lobbies that are open for business. In fact, with the exception of one of the airplane interiors, we didn’t shoot on a set. We shot one scene on a real American Airlines 757 jet inside a hangar, and even there we had restrictions,” he says.

Wherever he was shooting, Steelberg’s lighting followed Bingham’s progress as a character. When the audience first meets the character, says Steelberg, the imagery is a little slicker but, as the story gets more real, the visual approach changes. “In the beginning we used hard, contrasting light. As we move along, it becomes softer, warmer, as does Ryan. The thing that was most important to us was to shoot and light in a way that the audience really gets sucked in.”

Rounding out the design team is costume designer Danny Glicker, who was nominated for an Oscar® earlier this year for his work on *Milk* and previously worked with Reitman on *Thank You for Smoking*. “Glicker is hilarious – and a genius, too,” says Reitman. “His eye for wardrobe is unparalleled. I can’t imagine making a movie without him. This is a movie where the main character wears the same suit in every scene, and yet it always looks original. Also, as Ryan travels, it was so important that no matter who he meets, they really represent their city, and Glicker nailed that.”

Glicker says it started with his admiration for the script and the director: “Jason has a complicated way of telling a story that is both smart and funny. It brings the audience in and challenges them. Jason is also a director who truly contains the entire film in his mind. He’s always in control of what he’s getting on camera.”

Unlocking the logic of Ryan Bingham’s wardrobe was Glicker’s first and biggest challenge. In a nutshell, says Glicker, Ryan Bingham has mastered the art of living out of a suitcase. “I wanted to honor the idea that he is so completely devoid of any attachments that he travels with everything in a carry-on bag,” he says. “I worked closely with George Clooney and with Jason to create a very, very carefully edited wardrobe that would fit into this small bag and take this man on his journey. We embraced an almost ‘60s-style, classic sensibility of dressing for Ryan. In the ‘60s you would almost always get one blazer and two pairs of pants, so he has two identical suits he recycles on trips.”

The story also called for a change in actor George Clooney’s traditional silhouette. “People are used to seeing him in Italian suits,” notes Glicker. “In this case I felt that the movie was so connected to the American work force that I wanted to embrace a look that was distinctly American, a crisp, classic Brooks Brothers silhouette.”

The minimalist costuming of Bingham's character relied heavily on detail. "Every shirt he wears is custom-made in the exact shade of grey that will photograph beautifully no matter what environment you put him in. His topcoat was made of the best cashmere you can buy because it reflected light in a beautiful way, staying in perfect harmony with any background. We worked very hard to always have him exude crispness and professionalism yet never be a fashion plate."

The attention to detail continued right down to Clooney's feet, says Glicker. "Ryan is obsessed with all things that are swift and efficient, and nothing is more efficient than a slip-on shoe. His shoes are absolutely airport friendly and let him go through the metal detector quickly."

Another of Ryan's most cherished objects also holds a special place in Reitman's heart: his compact, highly efficient Travelpro luggage. "I have a rollaway that I can live out of for weeks at a time," confesses the director. "I have measured the time it takes me to get in and out of security, to pack and unpack, so those scenes come straight from my real life."

For Ryan's female counterpart, Alex, as played by Vera Farmiga, Glicker chose looks with a similar sweet smell of success. "Alex is elegant, sensual and smart," he notes. "Fortunately, Vera is one of the rare performers who is at home in her body. She's able to really move and express the sensuality of clothes in a way that is still very empowering. She is a fearless actress and, in the fittings, rather than simply try on the clothes, she explored how they would inform her performance."

Glicker continues: "She wears a lot of silk charmeuse blouses and softly structured Armani suits. Even though the pinstripe on her suit is a bold fabric, it's worn in a way that is a little more playful, a little more feminine. She also has some beautiful little black dresses, including the demure, draped collar she

wears in the wedding sequence. Her clothes are seductive but also absolutely correct for a business person's suitcase."

Dressing Anna Kendrick's Natalie was just the opposite from Alex for Glicker. Like most young professionals fresh out of college, she has very few clothes because she doesn't have much money. "One thing I did was to always give her three pieces. So if she had a suit, it would always have a blazer, skirt and slacks. All her shirts were perfect, crisp little business shirts. Three-piece suits were a way for her (as a young business person stretching her clothing dollar) to create an entry level professional wardrobe on a recent graduate's limited budget," he says.

As with Saklad, Glicker especially enjoyed switching to homier costuming for the wedding sequence. "The wedding represents a very poignant leg of Ryan's story, where we really begin to understand that he comes from a background of down-to-earth folk," he observes. "The first thing I did was put us on a budget like Julie's budget. We were going for the sense that you aren't just watching some strangers on a screen, but watching people you might know."

In an unusual twist, one of Glicker's most creative tasks did not involve any of the main characters, but rather the extras who populate the airport and hotel scenes – and were key to providing the flavor of multiple, diverse cities. "After reading the script, I told Jason I really wanted to embrace the notion of regionalism," the costume designer says. "So you will see little things like in Arizona, at the beginning of the movie, people are wearing turquoise. Even in the tiniest segment, we made sure there was some regional flair or local sports memorabilia visible. We didn't want to hit the audience over the head with it but we plant these little seeds throughout that keep the journey visually exciting. One of my goals was to make sure that, by the end of the movie, the audience has

the sense that they, too, just like Ryan Bingham, have traveled the country, taking it all in.”

LANDING

As production wound down, Jason Reitman reunited with another longtime partner he considers essential to his work: Dana Glauberman, who edited both *Juno* and *Thank You for Smoking*. Says Reitman of their close collaboration: “I can’t imagine anyone I’d want to share an editing room with more than Dana. She understands how I shoot, she understands my visual language and she’s able to get right at the tone and style that I want immediately.”

Glauberman, who also served as an assistant editor on several of Ivan Reitman’s films, has known Jason since he was in high school, developing a friendship that has led to a deep creative trust. She recognized his touches throughout the new script. “I fell in love with the script for *Up in the Air* immediately. There were a lot of Jason-isms, great characters and great heart. There is more drama in this one than in his other films and the emotions are on a different level.”

The work of editing, Glauberman says, was like piecing together a narrative jigsaw puzzle, a process she finds especially fun with Reitman. “Jason and I have worked together so closely that there are times we actually read each other’s minds and finish each other’s sentences. It’s a great director-editor relationship because we really understand each other and each other’s styles. There were a lot of challenges on this movie, balancing all the levels of character, and I am extremely proud of what we have accomplished.”

Glauberman was quite moved while sifting through the hours of footage of real people reacting to the loss of their jobs. “We would have tears rolling down our faces watching this stuff because it’s just heartbreaking,” she says. “It makes you feel so fortunate not only to have a job but also to have a career that you love.”

Reitman put the finishing touches on *Up in the Air* with a soundtrack of hand-picked songs. “For me the soundtrack is a character in the film,” he says. “I start thinking about the music very early on and while I’m writing the script I’m putting together an iTunes library of all the songs I want to use. I ultimately landed on ten songs that really speak to the nature of this film.”

The film opens with a funky, contemporary cover of Woody Guthrie’s working-class American classic “This Land Is Your Land” by Sharon Jones and the Dap-Kings, setting the story into motion. Says Reitman: “It’s a really lovely, soulful entrance to the journey of this film about the American landscape.”

That journey is one that Reitman took along with Ryan Bingham. He sums up: “I’ve made three films and, with each film, I started with a question I was asking myself. The first film was a question about my own personal politics. My second one had to do with becoming a father and growing up. And this one has to do with the biggest question of all: how to spend your life, whether or not to spend it with people or alone, whether to escape or not. And as I made this movie it confirmed the ideas that I felt burning inside – that is that life is better with company, even if you believe you don’t need anybody.”

ABOUT THE CAST

Academy Award® winner GEORGE CLOONEY (Ryan Bingham) has gone from actor to producer to executive producer to screenwriter to director.

The son of an anchorman, Clooney has also become a strong First Amendment advocate with a deep commitment to humanitarian causes.

In 2006, Clooney received three Academy Award® nominations: for Best Director, for Best Original Screenplay (*Good Night, and Good Luck.*) and for Best Supporting Actor (*Syriana*). It was the first time in Academy history that an individual received acting and directing nominations for two different films. Clooney won the Best Supporting Actor Oscar® and Golden Globe for *Syriana*, of which he was also an executive producer. He was also nominated for SAG, BAFTA and Critics Choice Awards.

One of the most critically acclaimed films of 2007 was *Michael Clayton*, for Warner Bros. Clooney's performance earned him a Golden Globe and Academy Award® nomination for Best Actor.

In April of 2008, Clooney starred in *Leatherheads*, a romantic comedy he directed for Universal. It was the first film produced by Smokehouse, the production company Clooney formed with Grant Heslov. Next for Smokehouse Productions is *The Men Who Stare at Goats* directed by Heslov and starring Clooney as a former member of the U.S. Army's First Earth Battalion.

Clooney's most recent film was the Coen brothers' *Burn After Reading*, which reunited him for the third time with the filmmakers. (He also worked with them on *O Brother, Where Art Thou?*, which earned him a Golden Globe for Best Actor in a Motion Picture Musical or Comedy, and *Intolerable Cruelty*.)

Upcoming for Clooney is 20th Century Fox's animated feature *Fantastic Mr. Fox*, in which he voices the title character.

Heslov and Clooney worked together at Section Eight, a company in which Clooney was partnered with Steven Soderbergh. Section Eight produced many films, including *Ocean's 11*, *Ocean's 12*, *Ocean's 13*, *Michael Clayton*, *The Good German*, *Good Night, and Good Luck.*, *Syriana*, *Confessions of a Dangerous Mind*, *The Jacket*, *Full Frontal* and *Welcome to Collinwood*.

In Section Eight's television division, Clooney was an executive producer and directed five episodes of *Unscripted*, a reality-based show that debuted on HBO. He was executive producer and cameraman on *K Street*, also for HBO.

Clooney made his directorial debut in 2002 with *Confessions of a Dangerous Mind*, for Miramax, winning the Special Achievement in Film Award from the National Board of Review.

For his second directorial project, *Good Night, and Good Luck.*, in 2005, in addition to Oscar® nominations for writing and directing, he also won the Paul Selvin Award from the Writers Guild of America and the Freedom Award from the Broadcast Film Critics Association. The film also earned Clooney nominations for two Golden Globes, two BAFTAs, a SAG Award, an Independent Spirit Award, two Critics Choice Awards, a WGA Award and a DGA Award.

In 2006, he won the American Cinematheque Award and the Modern Master Award from the Santa Barbara Film Festival.

Clooney received critical acclaim for the award-winning drama *Three Kings* (Warner Bros.) and the Oscar®-nominated *Out of Sight* (Universal). His other film credits include *Solaris* (Fox), *The Peacemaker* (DreamWorks), *Batman & Robin* (Warner Bros.), *One Fine Day* (20th Century Fox) and *From Dusk Till Dawn* (Miramax).

He has starred in several television series but is best known to TV audiences for his five years on the hit NBC drama *ER*. His portrayal of Dr. Douglas Ross earned him Golden Globe, Screen Actors Guild, People's Choice and Emmy nominations.

Clooney was executive producer and co-star of the live television broadcast of *Fail Safe*, an Emmy-winning telefilm developed through his Maysville Pictures. *Fail Safe* was nominated for a 2000 Golden Globe Award as Best Miniseries or Motion Picture Made for Television. The film was based on the early 1960s novel of the same name.

In 2006, Clooney and his father, Nick, went to Darfur to film the documentary *Journey to Darfur*. His work on behalf on Darfur relief led to his addressing the United Nations Security Council. He also narrated the Darfur documentary *Sand and Sorrow*.

In 2007, Clooney, along with Brad Pitt, Matt Damon, Don Cheadle and Jerry Weintraub, co-founded Not On Our Watch, an organization whose mission is to focus global attention and resources to stop and prevent mass atrocities in Darfur.

Among the many honors received as a result of his humanitarian efforts in Darfur was the 2007 Peace Summit Award given at The 8th World Summit of Nobel Peace Prize Laureates at their annual meeting in Rome. Among those presiding over the ceremonies were Rome Mayor Walter Veltroni, Lech Walesa, Mikhail Gorbachev and His Holiness, the Dalai Lama. In 2008, Clooney was designated a U.N. Messenger of Peace. He was one of eight individuals chosen to advocate on behalf of the U.N. and its peacekeeping efforts.

VERA FARMIGA (Alex Goran) is an award-winning actress who continues to captivate audiences with each role she embodies.

This past summer she starred in the dark thriller *Orphan* with Peter Sarsgaard, a story that centers on a couple who adopts a 9-year-old girl, who is not as innocent as she initially appears.

Farmiga recently wrapped production on *The Vintner's Luck* directed by Niki Caro. The film is an adaptation of Elizabeth Knox's novel of the same name and tells the story of a 19th century French peasant winemaker who endeavors to create the perfect vintage. The film co-stars Patrick Bauchau, Gaspard Ulliel, Jeremie Renier and Keisha Castle-Hughes with Acajou Films, Laurie Parker and Robin Laing producing.

She recently starred in Carlos Brooks' *Quid Pro Quo*; the Holocaust drama *The Boy in the Striped Pajamas*; and Rod Lurie's political drama *Nothing But the Truth*.

Farmiga won the Best Actress Award from the Los Angeles Film Critics Association for her performance in the independent film *Down to the Bone*, a revelatory drama about a weary working-class mother trapped by drug addiction. She also won Best Actress awards from the Sundance Film Festival and the Marrakech Film Festival and earned an Independent Spirit Award nomination for the role.

Additional film credits include: *Joshua* opposite Sam Rockwell; *Never Forever* opposite Jung-woo Ha and David McInnis; Martin Scorsese's Oscar®-winning police drama *The Departed* opposite Matt Damon, Leonardo DiCaprio and Jack Nicholson; Anthony Minghella's *Breaking and Entering* opposite Jude Law and *The Manchurian Candidate* for director Jonathan Demme.

ANNA KENDRICK (Natalie Keener) is an acclaimed young actress who is rapidly making her mark in theatre, film and television.

She made her feature film debut in Todd Graff's Sundance Film Festival

hit *Camp* and received an Independent Spirit Award nomination in the Someone to Watch category, as well as a best supporting actress nomination at the Annual Chlotrudis Awards. She is starring in Summit Entertainment's *The Twilight Saga: New Moon*, the second installment of the *Twilight* franchise, as Jessica Stanley. She recently filmed *Scott Pilgrim vs. the World* for director Edgar Wright. She also appeared in *Rocket Science*, from Oscar®-nominated Jeffrey Blitz, the filmmaker behind the documentary *Spellbound*. Last summer, she starred in *The Marc Pease Experience* for director Todd Louiso.

Kendrick became the second youngest Tony Award nominee ever when she was nominated as Best Featured Actress in a Musical for her performance as Dinah in the Broadway revival of *High Society*. She was also honored with Drama League and Theatre World Awards, as well as Drama Desk and FANY Award nominations.

Kendrick was featured in the New York City Opera House production of *A Little Night Music* starring Jeremy Irons, directed by Scott Ellis and choreographed by Susan Stroman. She was a lead performer in the *Cabaret* segment of "My Favorite Broadway/The Leading Ladies" at Carnegie Hall Live, and workshopped *Jane Eyre* and *The Little Princess* for Broadway.

DANNY McBRIDE (Jim Miller) first gained industry awareness with his starring role in David Gordon Green's *All the Real Girls*, winner of the 2003 Jury Prize at the Sundance Film Festival. However, it was when he returned in 2006 with the Sundance Film Festival's smash hit comedy *The Foot Fist Way* that he became a known name in Hollywood and desired by its top producers and directors. McBride, who starred in and co-wrote the film with longtime friends and college classmates Jody Hill (*Observe and Report*) and Ben Best (*Superbad*), caught the attention of Will Ferrell and Adam McKay after it debuted at

Sundance under their banner, Gary Sanchez Productions. Released in May 2008 by Paramount Vantage, the Los Angeles Times proclaimed the film “is the sort of nimble oddball discovery that one wishes would come along more often,” while USA Today remarked that *Foot Fist* is “more original and comical than such low-budget sleeper hits as *Napoleon Dynamite* and *Hot Fuzz*.”

McBride continued his success in 2008 by starring opposite Seth Rogen and James Franco in *Pineapple Express*. The film, which was directed by Green and co-written by Rogen and Evan Goldberg (*Superbad*), centers on two buddies who get mixed up with a drug gang. McBride was nominated for Best Newcomer for his role as Red by the members of the Detroit Film Critics Society. Columbia Pictures released the film in August and it opened #1 in the box office, nearly reaching \$100 million worldwide.

Immediately following the success of *Pineapple*, McBride was back on top of the box office a week later with the Paramount release of *Tropic Thunder*. Directed, co-written and produced by Ben Stiller, the film was #1 for two weeks in a row and has earned over \$100 million domestically. McBride was joined by a star-studded cast including Stiller, Robert Downey Jr., Jack Black, Tom Cruise and Matthew McConaughey.

McBride has also starred in such comedies as *Hot Rod*, *The Heartbreak Kid* and *Drillbit Taylor*. He recently starred opposite Will Ferrell in the action-comedy *Land of the Lost*.

McBride starred in HBO's *Eastbound & Down*, which he wrote and executive-produced with Hill and Best, along with executive producing partners Will Ferrell, Adam McKay, and Chris Henchy. The show featured McBride as Kenny Powers, a star pitcher whose self-destructive behavior knocks him out of major league baseball and back home to North Carolina, where he ends up

teaching physical education at the middle school he once attended. The six-episode season premiered on the network last February. "Eastbound & Down" also starred Katy Mixon (*Four Christmases*), John Hawkes (*Me and You and Everyone We Know*, HBO's *Deadwood*), Jennifer Irwin (*Still Standing*), Andrew Daly (*Semi-Pro*), Steve Little (*The Ugly Truth*), Sylvia Jefferies (*The Notebook*) and Best.

Born in Statesboro, Georgia, McBride grew up in Virginia. He attended the North Carolina School of the Arts, where he received a BFA in filmmaking.

JASON BATEMAN (Craig Gregory) is reunited with Jason Reitman, for whom he starred as the potential, yet uncertain, adoptive father to Juno's unborn child in *Juno*. The film, which also starred Ellen Page and Jennifer Garner, was nominated for Best Film by most major film critics' groups as well as by the Hollywood Foreign Press Association and the Academy of Motion Picture Arts and Sciences.

Bateman, who also directs and produces, was honored with a Golden Globe Award in 2004 for Best Actor in a Comedy Series and earned an Emmy Award nomination and two Screen Actors Guild Award nominations for his irreverent portrayal of Michael Bluth in the Mitch Hurwitz-created, multi award-winning comedy series *Arrested Development*. Since the show ended in 2006, Bateman has secured one major film role after another while also returning to his roots in television by continuing to produce, write and develop projects for the small screen.

The actor recently wrapped production on the comedy *Paul* with Seth Rogen, as well as the starring role opposite Jennifer Aniston in the film *The Baster*, set for release in spring 2010. Bateman played lead roles in two 2009 fall releases, one of which he produced through his banner F+A Productions; *Extract*, directed by Mike Judge, is Bateman's first foray as a feature film producer. In the

film, he portrays a small business owner of flavored extract, whose life takes an unpredictable turn both personally and professionally. In the comedy *Couples Retreat*, Bateman stars alongside Vince Vaughn, Jon Favreau and Kristen Bell in a story about four couples who embark on a Tahitian vacation that ultimately tests the commitment to their respective marriages. He can also be seen in the Ricky Gervais-penned and directed comedy *The Invention of Lying*.

In addition, Bateman is producing and will star in *The Remarkable Fellows*, an action comedy about two elite “revenge specialists” who are hired by the most powerful and wealthy people in the world to extract revenge on those who have wronged them. It is based on his original idea. Joe Carnahan is writing and will direct the film. (Bateman previously partnered with Carnahan on *Smokin’ Aces* in 2006).

On the small screen, Bateman’s F+A Productions has a first-look producing deal to develop, direct and write original content for 20th Century Fox Television. The deal came to fruition after Bateman directed the comedy pilot *Do Not Disturb* for the network, which premiered it on their 2008 fall lineup. He also reteamed with his *Arrested Development* creator, Mitch Hurwitz, to voice a character in the Fox animated comedy series *Sit Down, Shut Up* last spring.

He has starred in two films directed by Peter Berg. *Hancock*, in which he co-starred with Will Smith and Charlize Theron, had one of the biggest box office openings of 2008. The previous year, he co-starred opposite Jamie Foxx, Chris Cooper and Jennifer Garner in Berg’s action-thriller *The Kingdom*, set in Saudi Arabia.

Bateman’s other recent film roles include *Mr. Magorium’s Wonder Emporium*, in which he starred opposite Dustin Hoffman and Natalie Portman for director-writer Zach Helm; the comedy *The Ex*, in which is starred with Zach

Braff and Amanda Peet, and *The Break-Up*, in which he had a supporting role opposite Vince Vaughn and Jennifer Aniston.

Among his additional motion picture credits are the comedy *Dodgeball: A True Underdog Story* starring Vince Vaughn and Ben Stiller; *Starsky & Hutch*, in which he co-starred with Stiller, Owen Wilson and Vaughn; and the romantic comedy *The Sweetest Thing* opposite Cameron Diaz, Christina Applegate and Selma Blair.

In his adolescent and teenage years, Bateman's portrayal of the charming schemer Derek Taylor in *Silver Spoons* prompted NBC to create a spin-off, *It's Your Move*, starring Bateman. He then starred with Valerie Harper in her serial series *Valerie*, *Valerie's Family* and *The Hogan Family*. Prior to this, he was a series regular on the iconic television series with Michael Landon, *Little House on the Prairie*.

MELANIE LYNSKEY (Julie Bingham), an accomplished and versatile actress, took audiences by storm in 1994 with her award-winning performance (New Zealand Film and Television Best Actress Award) in Peter Jackson's *Heavenly Creatures* opposite Kate Winslet. Since then, the New Zealand-born actress has amassed a number of credits both in television and on film.

Most recently, she completed filming the independent feature *Helena from the Wedding*. Last summer, audiences saw her in Sam Mendes' star-studded ensemble *Away We Go* and, more recently, Steven Soderbergh's *The Informant!* opposite Matt Damon. Other recent film credits are: Tim Blake Nelson's *Leaves of Grass* opposite Edward Norton; Clint Eastwood's *Flags of Our Fathers* (in the female lead) and *Show of Hands* for the New Zealand Film Commission.

Additional feature film credits include: Andy Tennant's *Ever After* also starring Drew Barrymore; *Sweet Home Alabama* opposite Reese Witherspoon; Billy

Ray's *Shattered Glass* with Hayden Christensen and Peter Sarsgaard; Michael Cacoyannis' *The Cherry Orchard* with Charlotte Rampling and Alan Bates; and the independent New Zealand road movie *Snakeskin*, which earned Lynskey her second New Zealand Film and Television Award nomination for Best Actress. She worked again with Peter Jackson in his second film, *The Frighteners*, and earned excellent notices for her work in Stephen Gaghan's directorial debut film, *Abandon*.

Television audiences know Lynskey best as Rose in the CBS series *Two and a Half Men* opposite Charlie Sheen. She has guest-starred in numerous television series, including *The L Word*, *Psych* and *The Shield*, as well as being one of the leads in *Drive*. Her miniseries credits are *Comanche Moon* (the prequel to *Lonesome Dove*) and Stephen King's *Rose Red*.

AMY MORTON (Kara Bingham) is an accomplished actor, director and member of the internationally known Steppenwolf Theatre Company in Chicago.

Raised in Oak Park, Illinois (hometown of notables Ernest Hemingway and Frank Lloyd Wright), Morton moved to Chicago in order to study acting with David Mamet, William H. Macy and Steven Schachter at St. Nicholas Theatre. She began her professional career as a member of the Remains Theatre Ensemble in the mid-1980s. A member of the ensemble for fifteen years, Morton combined her theatre work with acting in films and television. She starred in *Rookie of the Year* opposite Gary Busey and had recurring roles in Michael Mann's *Crime Story* for NBC, as well as CBS's *The Equalizer*. She also appeared in Ron Howard's *Backdraft* before appearing in Joel Schumacher's film *Falling Down* starring Michael Douglas.

After spending a few years in Los Angeles, Morton returned to Chicago, where she began working with Steppenwolf. Her Broadway debut was with the

company's production of *One Flew Over the Cuckoo's Nest*, which garnered a Tony Award for Best Revival of a Play. She recreated her role of Nurse Ratched for London audiences at the Barbican Theatre, then returned home to direct Steppenwolf's critically acclaimed hit *Glengarry Glen Ross*. She spent the next eight years acting with her theater company, along with directing not only at Steppenwolf, but at regional theatre companies throughout the U.S. She reteamed with her friend and Remains Theatre Ensemble alum William Petersen when she directed him at Trinity Rep in 2007 in Conor McPherson's *Dublin Carol*.

In 2008, she again took to the stage at Steppenwolf in the world premiere of Tracy Lett's Pulitzer Prize-winning play *August: Osage County* in a role that brought her huge acclaim and another trip to Broadway. Not only did the play smash box office records, but its success brought multiple awards, including a Tony nomination for Morton for her work as Best Actress in a Play. She then toured with the show to London's National Theatre. While in NY, Morton shot the independent film *The Greatest* starring Susan Sarandon and Pierce Brosnan. The film had its world premiere at Sundance and is being released by Senator Entertainment.

Morton is married to composer and sound designer Rob Milburn. They reside in Chicago.

SAM ELLIOTT (Maynard Finch) joins Jason Reitman for the second time, following his co-starring role in *Thank You for Smoking*.

He is also set to appear in writer/director Marc Lawrence's *Did You Hear About the Morgans?* opposite Hugh Grant and Sarah Jessica Parker.

Previously, Elliott co-starred with Nicole Kidman and Daniel Craig in the fantasy adventure *The Golden Compass* directed by Chris Weitz; appeared as Caretaker in the hit film *Ghost Rider* opposite Nicolas Cage; provided the voice of

the patriarch in the animated comedy *Barnyard* and starred opposite Joan Allen in *Off the Map*, which premiered at the 2003 Sundance Festival.

Elliott first gained acclaim with his performance in the title role of *Lifeguard*. Other feature film roles include *Hulk*, *We Were Soldiers*, *The Contender*, *The Hi-Lo Country*, *The Big Lebowski*, *Tombstone*, *Gettysburg*, *Rush*, *Prancer*, *Fatal Beauty* and *Mask*.

On television, Elliott was nominated for an Emmy and a Golden Globe for his role in *Buffalo Girls*. Other television credits include *Fail Safe* and *You Know My Name*, a movie for TNT that won the first Golden Boot Best of the West Award. Other television credits include the miniseries *Murder in Texas*, *Gone to Texas*, *The Sam Houston Story*, *The Yellow Rose* and *Fugitive Nights*.

J.K. SIMMONS' (Bob) ever-memorable portrayal of the offbeat but never deadbeat father, Mac MacGuff, in *Juno* was his second collaboration with Jason Reitman, following his appearance in *Thank You for Smoking*.

Up in the Air also marks his reunion with George Clooney, with whom he co-starred in *Burn After Reading*.

Simmons has appeared in diverse projects spanning motion pictures, television, and stage performances on-and-off Broadway.

Among his motion picture credits, he played J. Jonah Jameson in Sam Raimi's *Spider-Man* trilogy, as well as roles in *Hidalgo*, *The Ladykillers*, *The Mexican*, *Off the Map*, *For Love of the Game*, *The Gift* and *Rendition*.

Most recently, Simmons appeared in *The Vicious Kind*, which premiered at the 2009 Sundance Film Festival; *New in Town* with Renee Zellweger and *I Love You, Man* with Paul Rudd.

Other recent films include *An Invisible Sign of My Own*, *Jennifer's Body*, *Crazy on the Outside* and *Extract*.

On television, he is currently appearing in the hit series *The Closer* playing LAPD Assistant Chief Will Pope. He also played Vern Schillinger on the acclaimed drama *Oz* while playing a recurring role as Dr. Emil Skoda on *Law & Order*.

He has appeared on the Broadway stage in *Guys and Dolls*, *Laughter on the 23rd Floor*, *Peter Pan* and *A Few Good Men*.

ZACH GALIFIANAKIS (Steve) moved to New York City after failing his last college course by one point at North Carolina State University. He got his start performing his brand of humor in the back of a hamburger joint in Times Square, graduating to stand-up in clubs and coffeehouses in the city. While working as a busboy, he got his first acting job on the NBC sitcom *Boston Common*. In the eclectic career that followed, he has gone on to perform on a number of late-night talk shows, including *Late Show with David Letterman*, *Late Night with Conan O'Brien* and *Jimmy Kimmel Live!*

Among his recent film credits are the blockbuster comedy *The Hangover* starring Bradley Cooper, Ed Helms, Justin Bartha and Heather Graham; the summer family film *G-Force; What Happens in Vegas* starring Cameron Diaz and Ashton Kutcher, and Sean Penn's critically acclaimed *Into the Wild*. Other roles include the independent features *Little Fish*, *Strange Pond*; *Rogue's Gallery*; and *Youth in Revolt*, and the HBO comedy *Bored to Death* with Jason Schwartzman and Ted Danson.

Galifianakis' additional film credits include roles in *Visioneers*, *Heartbreakers*, *Bubble Boy*, *Below*, *Corky Romano*, *Out Cold* and the documentary *The Comedians of Comedy*.

In 2008, he was the writer and co-creator of the Comedy Central pilot *Speed Freaks*. His television work includes a series regular role on *Tru Calling*; a

host spot on his own critically acclaimed VH-1 talk show *Late World with Zach*; and numerous appearances on such shows as *The Sarah Silverman Program*, as well as a recurring role on *Reno 911!* He also wrote for, and starred in, Comedy Central's *Dog Bites Man*.

When not filming, Galifianakis continues to tour the country performing stand-up comedy in rock clubs, coffeehouses and universities.

CHRIS LOWELL (Kevin) can currently be seen playing the role of Dell opposite Kate Walsh in ABC's *Private Practice*. Prior to *Private Practice*, Lowell played the series regular character of Piz, Kristen Bell's love interest on the critically acclaimed series *Veronica Mars*.

On the film front, Lowell can be seen starring in *Spin*, also known as *You Are Here*, directed by Henry Pincus; and *Graduation*, directed by Michael Mayer. Television credits include the series regular role of Jonathan Fields on ABC's critically acclaimed series *Life As We Know It*.

Lowell was born and raised in Atlanta, Georgia, where he attended the prestigious Atlanta International School (AIS). While taking drama and theatre classes at AIS, he found a love for acting and filmmaking. With no film curriculum at AIS, he spearheaded and founded the Film Program and Video Yearbook, which allows students to get a taste of the filmmaking process from the script to the screen.

At the 14th Street Playhouse, Lowell starred as Sir Toby Belch in *Twelfth Night*, Ezekiel Cheever in *The Crucible*, and Ananse in *Ananse and the Spider*. At the Georgia Shakespeare Festival he starred as Romeo in *Romeo and Juliet* and Snug in *A Midsummer Night's Dream*.

Lowell has a tremendous passion for photography and has compiled a book of work from his world travels, which can be viewed at www.chrislowellphotography.com.

When not working, he enjoys the arts, including movies, music and theatre, and traveling with friends. Lowell also continues his passion for the filmmaking process, shooting his own short films and mockumentaries.

ABOUT THE FILMMAKERS

JASON REITMAN (Director/Screenplay/Producer) is an Oscar®-nominated director who has established himself as an original, smart and funny storyteller known for his pitch-perfect commentaries on society.

Reitman recently produced the horror comedy *Jennifer's Body* for Fox. The Diablo Cody-scripted film was directed by Karyn Kusama and stars Amanda Seyfried and Megan Fox. In addition, Reitman executive-produced Atom Egoyan's *Chloe* starring Liam Neeson and Julianne Moore, which debuted at this year's Toronto Film Festival and has been picked up for release by Sony and is set for release in 2010. Reitman is also set to executive-produce Max Winkler's directing debut *Ceremony* and is currently at work on an adaptation of Joyce Maynard's novel Labor Day.

Through his company, Right of Way Films, Reitman is developing new scripts by Jenny Lumet and the Duplass brothers. He is also developing a feature film based on the cult children's television show *Yo Gabba Gabba*.

He made his feature film directing debut with the 2006 hit *Thank You for Smoking*, based on the acclaimed novel by Christopher Buckley, which Reitman adapted for the screen. The film had its world premiere at the 2005 Toronto Film

Festival, where it was acquired by Fox Searchlight. *Thank You for Smoking* went on to earn a Golden Globe nomination for Best Picture, an Independent Spirit Award for Best Screenplay and a WGA nomination for Best Adapted Screenplay. In 2006, Reitman was named Best Debut Director by the National Board of Review.

In December 2007, Fox Searchlight released Reitman's second feature, *Juno*, which follows the story of a pregnant teenager. *Juno* has earned widespread praise since its debut at the 2007 Toronto Film Festival, and has grossed over \$230 million worldwide.

Reitman was nominated for an Academy Award® for directing *Juno*. The film earned one win for Diablo Cody's screenplay and additional nominations for Best Picture and Best Actress (Ellen Page). *Juno* won three Independent Spirit Awards and a Grammy Award.

Reitman was born in Montreal on October 19, 1977. At age 19, his first short film, *Operation*, premiered at the 1998 Sundance Film Festival. Reitman's short films have played in over a hundred film festivals worldwide.

Reitman is half of the mash-up turntable band "Bad Meaning Bad."

SHELDON TURNER (Screenplay), screenwriter and producer, graduated from Cornell University before enrolling in NYU Law School. Turner passed the bar in New York City and Los Angeles, but decided not to practice law and instead pursued screenwriting.

Turner wrote Paramount's remake of *The Longest Yard* starring Adam Sandler and Chris Rock. This was followed by his second produced screenplay *The Texas Chainsaw Massacre: The Beginning*. He currently has a number of projects in development in both film and television at several studios, including *Enron: Conspiracy of Fools* at Warner Bros. with Leonardo DiCaprio attached to

star and Robert Schwentke directing; *Down River*, an action-adventure film, at New Regency; *Orbit* at Fox 2000 with Tom Bezucha directing; the *X-Men* spin-off, *Magneto*, at Fox with David Goyer attached to direct; *The Nice Guy* at Universal with Ed Zwick attached to direct; *The Arizona Project* at Miramax with Ben Affleck set to direct; and he has recently set up *Paths of Glory*, based on the book by Jeffrey Archer, and the video game adaptation of *Infamous*, both at Sony. He is also writing *Broken* for F/X, a drama set in post-Katrina New Orleans.

In addition to being a prolific screenwriter, Turner is also producing several projects that he is not writing: *Man Camp* at Sony, *Split* at ABC, *Kiss & Tell* with Isla Fisher attached, and the rock & roll vampire tale *Nightlife*.

WALTER KIRN, author of the book on which the film is based, is a fiction writer, journalist and critic.

Raised in Marine on St. Croix, Minnesota, and educated at Princeton and Oxford Universities, he is the author of seven books. His work has appeared in national papers and magazines, including The New York Times, The New Yorker, Time, GO, Esquire and the Atlantic Monthly.

Thumbsucker, his second novel, was made into a feature film in 2004. His latest book, a memoir published in May 2009, is Lost in the Meritocracy: The Undereducation of an Overachiever.

Kirn lives in Livingston, Montana and is the father of two children, Maisie and Charlie Kirn.

Producer **IVAN REITMAN** has been the creative force as producer/director behind films beloved by audiences around the world – from raucous comedies like *Animal House*, *Stripes* and *Ghostbusters*, to more sophisticated delights like *Dave*, *Six Days/Seven Nights* and *Twins*.

The career that has brought about so many laughs began in Canada, where his family emigrated from Czechoslovakia when he was four years old. Reitman studied music at McMaster University, but soon turned his talents to film and theater.

Shortly after graduation, Reitman delved into film production – first with the extremely low-budget horror comedy *Cannibal Girls* starring Canada's Eugene Levy and Andrea Martin, followed by the live television show *Greed* with Dan Aykroyd as its announcer. Reitman then headed to New York City and produced the Broadway hit *The Magic Show* starring McMaster friend Doug Henning. He continued producing for the stage with the off-Broadway hit *The National Lampoon Show*, where he brought together for the first time the then-unknown John Belushi, Gilda Radner, Bill Murray, Harold Ramis and Joe Flaherty. Reitman returned to Broadway to produce and direct the musical *Merlin*, earning him Tony nominations for directing and producing. While in New York, Reitman reapplied his talents to filmmaking when he joined forces with National Lampoon and brought us the groundbreaking sensation *Animal House*. Following the success of that film, Reitman returned home to Canada to direct *Meatballs*, still considered one the most successful films ever made in Canada.

The string of hits continued with *Stripes* and the *Ghostbusters* series, which teamed Bill Murray with Dan Aykroyd and Harold Ramis; *Dave* starring Kevin Kline and Sigourney Weaver; *Legal Eagles* starring Robert Redford and Debra Winger; *Six Days/Seven Nights* with Harrison Ford and Anne Heche; *Evolution* starring David Duchovny and Julianne Moore; and a series of films that revealed an untapped comic persona for action hero Arnold Schwarzenegger: *Twins*, *Junior* (both co-starring Danny DeVito) and *Kindergarten Cop*.

Reitman's list of producing credits is equally extensive. He produced the family features *Beethoven* and *Beethoven's 2nd*, as well as the HBO telefilm *The Late Shift*, which received seven Emmy nominations. Other producing endeavors include *Heavy Metal*; Howard Stern's *Private Parts*; the animation/live action film *Space Jam*, which teamed Michael Jordan with the Looney Toons characters; and the teen comedy hits *Road Trip*, *Eurotrip* and *Old School* starring Will Ferrell, Vince Vaughn and Luke Wilson.

In 1984, Reitman was honored as Director of the Year by the National Association of Theater Owners and the next year received a Special Achievement Award at the Canadian Genie Awards. In 1979, and again in 1989, for the films *Animal House* and *Twins*, Reitman was honored with the People's Choice Award. In November of 1994, Reitman became the third director honored by *Variety* magazine in a special Billion Dollar Director issue. At the end of 2000, Reitman's films *Animal House* and *Ghostbusters* were honored as two of this past century's funniest movies by the American Film Institute. He currently heads The Montecito Picture Company, a film and television production company, with partner Tom Pollock, in association with Paramount.

Reitman also directed *My Super Ex-Girlfriend* and is the executive producer of the smash Canadian comedy *The Big Dirty* starring the comedy troupe Trailer Park Boys. He was the executive producer on the DreamWorks thriller *Disturbia*, which opened nationwide in April 2007. Reitman's most recent producing credits include *Hotel for Dogs*, *The Uninvited*, *I Love You, Man*, *Post Grad* and Atom Egoyan's *Chloe*.

Reitman has been married to former Quebec film actress Genevieve Robert for over 30 years. Together, they have three children and live in Santa Barbara, California.

DANIEL DUBIECKI (Producer) started his career producing over 20 award-winning short films. And at the age of 18, he produced his first feature film, *Waiting for Mo*.

Dubiecki produced the 2006 feature film *Thank You for Smoking*. Directed by Jason Reitman, the film was bought by Fox Searchlight at the Toronto Film Festival and went on to earn many accolades including a Golden Globe nomination in 2007 for Best Comedy. Just one week after the release of *Smoking*, Dubiecki and Reitman signed a two-year deal with Searchlight.

In 2007, Dubiecki produced, *Juno*, which grossed over \$230 million worldwide, making it Fox Searchlight's highest grossing film ever. The film garnered many awards including three Golden Globe nominations and four Academy Award®-nominations, and writer Diablo Cody won the Best Screenplay Oscar®.

Dubiecki just completed Cody's much anticipated second script, the horror/comedy *Jennifer's Body* for Fox, directed by Karyn Kusama and starring Megan Fox and Amanda Seyfried, as well as serving as executive producer on Studio Canal's *Chloe*, directed by Atom Egoyan and starring Julianne Moore, Liam Neeson and Amanda Seyfried.

Currently, Dubiecki is executive-producing Max Winkler's first feature *Ceremony*, shooting this fall. Dubiecki is developing a full slate including a science-fiction book series, beginning with Galax-Arena and Terra Farma, into a motion picture trilogy, and has also acquired rights to a best-selling Australian book Undercover.

JEFFREY CLIFFORD (Producer) currently runs production for The Montecito Picture Company – the partnership between Ivan Reitman and Tom Pollock. Clifford recently produced the Atom Egoyan film *Chloe* and *Post Grad*

for Fox Atomic. Clifford served as executive producer on the hit comedies *Hotel for Dogs* and *I Love You, Man* starring Paul Rudd and Jason Segal.

Prior to working at Montecito, Clifford served as vice president of production at Warner Bros., where he oversaw *Firewall* with Harrison Ford and *The Fountain* directed by Darren Aronofsky. Before that he was the vice president of production at Walt Disney/Touchstone Pictures for six years. While there he oversaw *The Royal Tennenbaums* directed by Wes Anderson, *The 25th Hour* directed by Spike Lee, *Unbreakable* directed by M. Night Shyamalan, *The Last Shot* directed by Jeff Nathanson and *The Ladykillers* directed by the Coen brothers, among others.

Clifford started his career as an independent producer in NYC, where he produced *Safe Men*, directed by John Hamburg.

TOM POLLOCK (Executive Producer) served as vice chairman of MCA INC. from July 1995 to March 1996. He previously served as executive vice president of MCA and chairman of its Motion Picture Group, Universal Pictures, from September 1986 to July 1995. He was also a member of the Board of Directors of MCA INC. and Cineplex-Odeon Corporation.

One of the most highly-regarded and experienced attorneys in the entertainment field, he was previously the senior partner of Pollock, Bloom and Dekom. The firm (now Bloom, Hergot, Diemer and Cook, LLP) represents leading producers, directors, writers and actors.

Pollock joined MCA on September 18, 1986. During his tenure as chairman of the Motion Picture Group, Universal released over 200 films that grossed in excess of \$10 billion worldwide, including *Jurassic Park*, the then highest-grossing film of all time, *Parenthood*, *Cape Fear*, *Twins*, *The Flintstones*, *Kindergarten Cop*, *Back to the Future II and III*, *Casper*, *Waterworld*, *Backdraft*,

Beethoven and *Beethoven's 2nd*, *Do the Right Thing*, *Fried Green Tomatoes*, *Sneakers* and *Lorenzo's Oil*.

Also during this time, Universal had seven Academy Award® Best Picture nominees, including *Schindler's List*, which won the Academy Award® for Best Picture in 1993. Other Best Picture nominees include *Field of Dreams*, *Born on the Fourth of July*, *Scent of a Woman*, *In the Name of the Father*, *Apollo 13* and *Babe*.

Pollock was also responsible for bringing numerous creative talents to the studio, including Ivan Reitman, Ron Howard and Brian Grazer of Imagine Entertainment, Martin Scorsese, Spike Lee, George Miller, Jon Avnet, Martin Brest, Rob Cohen, Phil Alden Robinson, Jim Sheridan, James Cameron and Larry Gordon.

He played a key role in the creation of United Cinemas International (UCI), a joint venture with Paramount Pictures, which has become the largest exhibitor outside North America, with nearly 700 multiplex screens. He also formed Gramercy Pictures with Polygram in 1992.

During his tenure as vice chairman, Pollock forged MCA's alliance with DreamWorks SKG and the interactive arcade venture Gameworks among Sega, DreamWorks and MCA.

In 1998, together with director/producer Ivan Reitman, Pollock set up The Montecito Picture Company. Montecito has produced *Road Trip* (2000), *Evolution* (2001), *Old School* (2003), *Eurotrip* (2004), *Disturbia* (2007) and most recently, in 2009, *Hotel for Dogs*, *The Uninvited* and *I Love You, Man* for Paramount and *Post Grad* for Fox Atomic. Additionally, they are in post-production on *Chloe* with Studio Canal.

In 2006, Pollock, together with director/producer Ivan Reitman, set up Cold Spring Pictures with Merrill Lynch and other financial partners, which co-finances pictures produced by The Montecito Picture Company.

Pollock was born April 10, 1943, in Los Angeles, California. He graduated with a B.A. from Stanford University in 1964 and received a J.D. from Columbia University in 1967.

He is a member of the California Bar Association, the former Chairman of the Board of Trustees of the American Film Institute, a trustee of the American Museum of the Moving Image, Adjunct Professor of Film, University of California at Santa Barbara and a former trustee of the Los Angeles Music Center. He has three children: Alexandra, Allegra and Luke.

JOE MEDJUCK (Executive Producer) was born in Fredericton, New Brunswick, in 1943. He received his Bachelor of Arts in Honors English from McGill University and his Masters and PhD from the University of Toronto, where he then taught for 12 years and founded the Cinema Studies Program before moving to Los Angeles in 1980. While teaching at U of T, Medjuck also worked as a journalist/editor for the film magazine Take One, the Canadian Forum, The London Times Literary Supplement and The Canadian Broadcasting Corporation. He was a founder of The Criterion Collection.

His producing credits include the films *Stripes*, *Heavy Metal*, *Ghostbusters*, *Legal Eagles*, *Twins*, *Beethoven*, *Kindergarten Cop*, *Dave*, *Junior*, *Commandments*, *Father's Day*, *Private Parts*, *Space Jam*, *Six Days/Seven Nights*, *Road Trip*, *Evolution*, *Killing Me Softly*, *Old School*, *Eurotrip*, *Trailer Park Boys*, *Disturbia*, *Post Grad* and most recently *Chloe*.

In television, his producing credits include the cartoon shows *The Real Ghostbusters*, *Beethoven* and *Mummies Alive*, as well as the Emmy-nominated HBO

film *The Late Shift*.

Medjuck lives in Montecito, California, with his wife and two children.

TED GRIFFIN (Executive Producer) previously produced and, with his brother Nick, co-wrote *Matchstick Men* directed by Ridley Scott, starring Nicolas Cage. He also wrote the 2001 remake of *Ocean's Eleven* starring George Clooney, Brad Pitt, Matt Damon, Andy Garcia and Julia Roberts; as well as the 2007 Martin Scorsese short *The Key to Reserva*. Griffin debuted on the big screen in 1999 with *Ravenous* starring Guy Pearce and Robert Carlyle, directed by Antonia Byrd.

MICHAEL BEUGG (Executive Producer) previously collaborated with Jason Reitman on *Thank You for Smoking*, a satirical comedy set in the world of tobacco lobbyists, which was adapted from the Christopher Buckley novel of the same name. Starring Aaron Eckhart, Robert Duvall and William H. Macy, *Thank You for Smoking* premiered in the fall of 2005 at the Toronto Film Festival and was acquired by Fox Searchlight. The film subsequently was nominated for Best Picture by the Golden Globes, Best Screenplay by the Writers Guild and Best Editing by the Editors Guild, and it won Best Screenplay at the Independent Spirit Awards.

Beugg has served as a producer and line producer on more than 30 feature films, including three films slated for release in 2009. He is executive producer of Ken Kwapis' recent number one box office hit *He's Just Not That Into You*, a romantic comedy based on the best-selling book of the same name. The Warner Bros. release stars Jennifer Aniston, Jennifer Connelly, Drew Barrymore, Scarlett Johansson, Ginnifer Goodwin and Ben Affleck. He is currently serving as producer on Tim Story's inspirational basketball drama, *Hurricane Season*, which

stars Forest Whitaker, Taraji Henson, Bonnie Hunt and Lil Wayne. He was also executive producer of the recently released Wayne Kramer immigration drama, *Crossing Over*, for the Weinstein Co. and Kennedy/Marshall. The film stars Harrison Ford, Sean Penn, Ashley Judd and Ray Liotta.

His other best-known project, the Oscar®-winning *Little Miss Sunshine*, directed by Jonathan Dayton and Valerie Faris, premiered at the 2006 Sundance Festival and stars Greg Kinnear, Toni Collette, Steve Carell, Paul Dano, Abigail Breslin and Alan Arkin. Fox Searchlight acquired *Little Miss Sunshine* for the highest price paid in the history of the Sundance Festival. The film was honored as Best Picture by the Producers Guild of America, the Independent Spirit Awards, and the Screen Actors Guild, and nominated for Best Picture by the Golden Globes and the Motion Picture Academy. *Little Miss Sunshine* won two Oscars®, one for Alan Arkin's performance and the other for Michael Arndt's original screenplay.

Beugg's other Sundance premiere projects from past years include Arie Posin's *The Chumscrubber*, starring Ralph Fiennes, Glenn Close and Jamie Bell, which DreamWorks released in 2005; Gary Walkow's *Beat*; Scott Sanders' *Thick as Thieves*; and George Hickenlooper's *Some Folks Call It a Sling Blade*. Among his other notable projects are Bart Freundlich's *Catch That Kid* (Fox); Marleen Gorris' *Carolina* (Miramax); Jim Stern's *It's the Rage*; and George Hickenlooper's *Big Brass Ring*. In his spare time, Beugg has helped *America's Most Wanted* capture criminals by producing 40 crime reenactments, helped Jeff Probst, the host of *Survivor*, parachute out of a plane to deliver the votes of the tribal council, and helped the Broken Lizard comedy troupe drink an excessive amount of digital beer.

Prior to entering the film business, Beugg worked in the White House Budget Office (OMB) in energy and environmental policy and in the

management consulting industry for BCG. In the latter job, he spent considerable hours up in the air. He also studied acting with Ted Liss in Chicago. He received an MBA/Public Policy degree from Stanford University and a B.A. from Yale University. He lives in Los Angeles with his wife and three children.

ERIC STEELBERG (Director of Photography) is lighting his tenth film for Jason Reitman, a relationship that began on the short feature *Operation* and has continued through the award-winning and critically acclaimed *Juno*, for which Reitman received an Academy Award® nomination. The film was also nominated for four Independent Spirit Awards and won a Grammy Award for Best Compilation Soundtrack.

More recently, Steelberg collaborated with Marc Webb on the offbeat romantic comedy *(500) Days of Summer* starring Zooey Deschanel and Joseph Gordon-Levitt and *Bandslam* starring David Bowie and Lisa Kudrow, directed by Todd Graff.

Steelberg, a native of Los Angeles, is a cinematographer with roots in black-and-white photography. At the age of 16 he shot his first short film, which won two national awards and one international award. Opting to skip film school, he refined his talent while lensing various short film projects, including more than 50 commercials and numerous music videos.

A three-time Sundance veteran, Steelberg shot Reitman's short film *In God We Trust*, which earned critical and popular acclaim in 2000. He found further success with *Quinceañera*, which won both the Grand Jury Prize and the Audience Award at the 2006 Sundance Film Festival.

Among his other collaborations with Reitman are the short films *Gulp* and *Consent*, as well as more than 20 commercial campaigns.

STEVE SAKLAD (Production Designer) is reunited with Jason Reitman, for whom he designed *Juno* starring Ellen Page and Justin Bateman; and *Thank You for Smoking* starring Aaron Eckhart.

He recently completed designs for Sam Raimi's return to horror films, *Drag Me to Hell*, as well as additional photography on *Twilight* for Catherine Hardwicke. Other credits include *Swing Vote* starring Kevin Costner and Kelsey Grammer; *Pride* starring Terrence Howard; and *Shadowboxer* starring Helen Mirren and Cuba Gooding Jr. He has designed over 250 commercials for Harvest Films, Tate USA and Tool of North America.

His extensive credits as an art director include *Red Dragon* and *Spider-Man 2*.

DANA E. GLAUBERMAN, A.C.E. (Editor) first collaborated with Jason Reitman on *Thank You for Smoking*, which earned her an A.C.E. Eddie Award nomination for Best Edited Feature Film – Comedy or Musical. She was reunited with Reitman on the critically acclaimed and award-winning *Juno*, for which she was again nominated for an Eddie Award.

Glauberman recently edited two films for Brandon Camp: the feature film *Love Happens* starring Aaron Eckhart and Jennifer Aniston, and his short film *Prodigy*. She also edited Ben Affleck's *Gimme Shelter*, a short film made for the UNHCR in their effort to protect and support refugees around the globe.

Glauberman began her career shortly after graduating college in 1990 when she worked in post-production at a leading television production and distribution company. Over the years, she has received invaluable training working with such distinguished editors as Arthur Schmidt, Sheldon Kahn, A.C.E. and Wendy Greene-Bricmont, A.C.E.

Additional film credits include *Factory Girl* and *Mean Girls*, as well as additional editing on *The Chumscrubber* and *I'll Be There*. As an assistant editor, she worked on *Pirates of the Caribbean: The Curse of the Black Pearl*, *Road Trip*, *Six Days/ Seven Nights* and *The Birdcage*, among many others.

DANNY GLICKER (Costume Designer) was honored with an Academy Award® nomination as well as the Costume Designers Guild Excellence in Period Film nomination for his work on Gus Van Sant's *Milk* starring Sean Penn, who received the Best Actor Award for his portrayal of Harvey Milk.

Glicker previously had received the Costume Designers Guild Excellence in Contemporary Film Award for his designs on Duncan Tucker's drama *Transamerica* starring Felicity Huffman.

Up in the Air reunites Glicker with Jason Reitman, for whom he designed the costumes on *Thank You for Smoking* starring Aaron Eckhart, Maria Bello, Robert Duvall and William H. Macy.

Among his recent motion picture credits are two projects with Alan Ball: *Towelhead* starring Toni Collette, Aaron Eckhart and Maria Bello; and *True Blood*, HBO's Southern Gothic vampire series starring Academy Award® winner Anna Paquin; McG's *We Are Marshall*, based on the November 1970 airline tragedy that took the lives of virtually the entire football team and coaches of Marshall University; the horror hit *The Hills Have Eyes*; and two collaborations with the Polish brothers: *The Astronaut Farmer* starring Billy Bob Thornton and Virginia Madsen, and their visionary *Northfork* starring James Woods and Nick Nolte.

Additional design work includes Michael Cuesta's celebrated and controversial drama *L.I.E.* with Brian Cox and Paul Dano; Craig Lucas' drama *The Dying Gaul* with Patricia Clarkson and Peter Sarsgaard; and Marcos Siega's black satire *Pretty Persuasion* starring Evan Rachel Wood and James Woods.

Glicker was profiled by the The Hollywood Reporter as one of the most hard-working and imaginative artistic prodigies in their inaugural Next Gen Crafts edition spotlighting future Hollywood talent.

ROLFE KENT (Music) has created the music for more than 40 feature films. He earned Golden Globe and Critics Choice Award nominations for his score for Alexander Payne's acclaimed comedy drama *Sideways* and also collaborated with Payne on the films *About Schmidt*, *Election* and *Citizen Ruth*.

Kent's recent score for *Ghosts of Girlfriends Past* was his fifth collaboration with director Mark Waters. Kent also wrote the music for the Waters-directed films *Just Like Heaven*, *Mean Girls*, *Freaky Friday* and *The House of Yes*. In addition, Kent has repeatedly worked with director Richard Shepard, scoring the films *The Hunting Party*, *The Matador*, *Mexico City* and *Oxygen*.

Kent's film composing credits also include Burr Steers' *17 Again*; Neil Burger's indie drama *The Lucky Ones*; Mike Binder's *Reign Over Me*; the satire *Thank You for Smoking*, directed by Jason Reitman; David Dobkin's comedy hit *Wedding Crashers*; *Legally Blonde* and its sequel, *Legally Blonde 2: Red, White & Blonde*; Neil LaBute's *Nurse Betty*; and Paul Greengrass's *The Theory of Flight*.

In 2007, Kent received an Emmy Award nomination for Outstanding Main Title Theme Music for the Showtime series *Dexter*.

Born in England, Kent began his musical career creating compositions for Peter Morgan's stage musical *Gross*, at the Edinburgh Fringe Festival, a springboard for authors, composers and performers.

RANDALL POSTER (Music Supervisor) most recently served as music supervisor on *The Hangover*, *Away We Go*, *Management* and HBO's *Grey Gardens*. Last year, he collaborated with director Kimberly Peirce on the wartime drama

Stop-Loss after previously providing the music supervision for her lauded debut *Boys Don't Cry*. Poster also has a long-standing association with producer Scott Rudin. Besides *Revolutionary Road*, he worked with Rudin as music supervisor on such films as *School of Rock* (for which he received a Grammy nomination for Best Soundtrack Album), *The Royal Tenenbaums*, *Zoolander*, *The Life Aquatic with Steve Zissou* and *The Darjeeling Limited*, among others.

Other recent credits include *I'm Not There*, *The Nanny Diaries*, *The Savages* and *Zodiac*.

Poster's other recent credits include music for Sam Mendes' Gulf War drama *Jarhead*; *The Squid and the Whale*; *You, Me and Dupree*; *School for Scoundrels*; *Bad News Bears*; *Kiss Kiss, Bang Bang*; *Fun with Dick and Jane*; *RV*; *The Aviator*; *Meet the Parents*; *Starsky & Hutch*; *Along Came Polly*; and *Something's Gotta Give*.

In creating musical scenarios for films, Poster has collaborated with many of the world's most creative and successful filmmakers, including: Scorsese, Anderson, Danny Boyle, Richard Linklater, Jay Roach, Mike Newell, Frank Oz, Kevin Smith, Todd Phillips, Harmony Korine, Todd Haynes, Alison Maclean and Sean Penn, among others.

Poster started putting music in movies soon after his graduation from Brown University, when he co-wrote and produced the independent feature *A Matter of Degrees*, which premiered at the Sundance Film Festival in 1990. The film spawned a much-acclaimed soundtrack album released by Atlantic Records, which was awarded Soundtrack of the Year by CMJ, the College Music Journal.

Poster then decided to concentrate exclusively on music supervision and began an association with Christine Vachon's Killer Films, which continues to this day. For Killer Films, Poster supervised the music in *Kids*, *Postcards from America*, *Stonewall*, *I Shot Andy Warhol* and Todd Haynes' *Velvet Goldmine*.

Poster has worked with a variety of great film composers. He has collaborated with Academy Award® winners Howard Shore, Randy Newman, Tom Newman and the late Jack Nitzsche. He has done five features with Devo front man Mark Mothersbaugh and has championed new composers whenever possible. Poster has also worked with the legendary Alan Silvestri, John Cale of the Velvet Underground and the multi-talented composer-film editor Jon Ottman.

While anchored in the New York independent film world, Poster has worked for all the major Hollywood studios and continues to bring fresh musical voices to the forefront of his projects.

RICK CLARK (Music Supervisor) grew up immersed in music in his hometown of Memphis, Tennessee, a place where rock, R&B and blues were everywhere. His first records were Sun Records 45s by Carl Perkins, Jerry Lee Lewis and Charlie Rich, as well as New Orleans Dixieland jazz by Sweet Emma & the Preservation Hall Band and raw British Invasion albums by The Yardbirds and The Kinks. Clark regards his first concert, James Brown & His Famous Flames in 1966, as a life-changing event that inspired him to pursue a life in music. By high school, Clark was working in Memphis' main record shop, Poplar Tunes, a place where local artists such as Isaac Hayes and Al Green would sometimes hang, as well as every self-respecting band from England who made a pilgrimage there.

During the '70s onward, Clark played live and in session, including projects with members of Big Star, Memphis Horns and the seminal Memphis Power Pop scene.

Early on, Clark deejayed his own radio show at WLYX-FM Memphis. His enthusiasm for creating great road music mix cassettes earned him a reputation

as the go-to guy for new and great sounds, eventually starting a successful business programming music for every genre in venues throughout the South and other parts of the country. Eventually Clark wrote for numerous national publications, including Billboard, Mix, Rolling Stone, Guitar Player, the All-Music Guide and Goldmine, among others. Over time, Clark began producing and compiling numerous album releases and writing liner notes for major and indie labels with artists ranging from Ricky Nelson, Dave Edmunds and Lynyrd Skynyrd to Leo Kottke, Jean-Luc Ponty and Big Star. Clark also began working as a curator, music consultant and independent A&R professional with clients ranging from museums and magazines to films and major label projects.

Meanwhile, Clark's production work in the studio attracted projects with Los Super Seven (an amalgam that included Calexico, Lyle Lovett, Delbert McClinton, John Hiatt, Raul Malo, Freddy Fender, Rodney Crowell and others), work with Death Cab for Cutie, and music for the The Band tribute *Lost Highway* and the hit TV show *Weeds*. Clark would also produce *Marty Stuart's American Odyssey* for XM radio, direct two videos on Emmylou Harris for Rhino DVD-Audio, compose and produce music for IBM's International Globalnet and have his photography in gallery shows, record albums and ad campaigns.

Beginning in 1997, through a recommendation by the legendary late producer Jim Dickinson, Clark began producing, co-compiling and doing all of the legal clearance work for what would be the first seven volumes of the award-winning Oxford American Magazine music CDs, featuring music ranging from legendary artists such as Bob Dylan, Randy Newman and BB King to obscure blues, jazz and Cajun music recordings. The collection quickly earned fans including T-Bone Burnett, Hunter S. Thompson, Cameron Crowe, Billy Bob Thornton, Orlando Bloom, Dolly Parton, Sidney Pollack and many others.

Word of mouth eventually brought Clark to director/producer/screenwriter Jason Reitman, who was beginning work on the hit film *Juno*. Reitman included “Dearest,” a rare Buddy Holly track Clark provided, in the film. That relationship led to his work music supervising for *Up in the Air*.

Clark, who is represented by CAA, has residences in Santa Monica and Nashville. He is currently finishing the third edition of his book Mixing, Recording and Producing Techniques of the Pros, and preparing to compose music and music supervise for an upcoming TV show.