

A handwritten signature in black ink that reads "J. Edgar". The letter "J" is large and stylized, with a loop at the bottom. The word "Edgar" is written in a cursive script to the right of the "J".

During his lifetime, J. Edgar Hoover would rise to be the most powerful man in America. As head of the Federal Bureau of Investigation for nearly 50 years, he would stop at nothing to protect his country. Through eight presidents and three wars, Hoover waged battle against threats both real and perceived, often bending the rules to keep his countrymen safe. His methods were at once ruthless and heroic, with the admiration of the world his most coveted, if ever elusive, prize.

Hoover was a man who placed great value on secrets—particularly those of others—and was not afraid to use that information to exert authority over the leading figures in the nation. Understanding that knowledge is power and fear poses opportunity, he used both to gain unprecedented influence and to build a reputation that was both formidable and untouchable.

He was as guarded in his private life as he was in his public one, allowing only a small and protective inner circle into his confidence. His closest colleague, Clyde Tolson, was also his constant companion. His secretary, Helen Gandy, who was perhaps most privy to Hoover's designs, remained loyal to the end...and beyond. Only Hoover's mother, who served as his inspiration and his conscience, would leave him, her passing truly crushing to the son who forever sought her love and approval.

As seen through the eyes of Hoover himself, "J. Edgar" explores the personal and public life and relationships of a man who could distort the truth as easily as he upheld it during a life devoted to his own idea of justice, often swayed by the darker side of power.

Oscar[®] winner Clint Eastwood ("Million Dollar Baby," "Unforgiven") directed the film from a screenplay by Oscar[®] winner Dustin Lance Black ("Milk").

Academy Award[®] nominee Leonardo DiCaprio ("Inception," "The Aviator") stars in the title role. "J. Edgar" also stars Academy Award[®] nominee Naomi Watts ("21 Grams") as Helen Gandy, Hoover's longtime secretary; Armie Hammer ("The Social Network") as Hoover's

protégé Clyde Tolson; Josh Lucas (“The Lincoln Lawyer”) as the legendary aviator Charles Lindbergh, whose son’s kidnapping changes the public profile of the F.B.I.; and Oscar® winner Judi Dench (“Shakespeare in Love”) as Hoover’s over-protective mother, Annie Hoover.

“J. Edgar” was produced by Eastwood, Oscar® winner Brian Grazer (“A Beautiful Mind,” “Frost/Nixon”) and Oscar® nominee Robert Lorenz (“Letters from Iwo Jima,” “Mystic River”), with Tim Moore and Erica Huggins serving as executive producers.

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

A Warner Bros. Pictures presentation, “J. Edgar” was produced under the banners of Imagine Entertainment and Malpaso. It will be released in limited markets on Wednesday, November 09, 2011 and expand to a wide release on Friday, November 11, 2011. The film will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

This film has been rated R for brief strong language.

www.jedgarmovie.com

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please visit: <http://press.warnerbros.com>

ABOUT THE PRODUCTION

OLD HOOVER

**I don't have to tell you that
what determines a man's legacy
is often what isn't seen...**

J. Edgar Hoover was a complex and compelling figure who captivated America and whose legacy is still felt in the halls of the FBI building named for him. He was the catalyst for modern forensics and created a system of federal laws that transformed our country in a multitude of ways that remain relevant today. Both feared and revered, the man was a dichotomy whose public and private lives would spark rumor and innuendo, but, thanks to his eternal secrecy, the question of who he really was remains largely speculative to this day.

Director Clint Eastwood, who grew up during his reign, was intrigued by the chance to explore Hoover on film. “Hoover was a top cop, or a top ‘G-Man,’ as they called them in those days, but I didn’t really know much about him. He kept a high profile—he was seen with movie actors and famous writers at social gatherings and what have you—but he was an enigma in many ways.”

Therefore, when the screenplay for “J. Edgar” crossed his desk, the filmmaker says, “I was already curious, especially about how the screenwriter, Dustin Lance Black, had approached it. It was really a character study. I liked the story a lot.”

The film’s star, Leonardo DiCaprio, agrees. “Lance wrote this incredible screenplay that both Clint and I were attracted to instantly. Hoover has always been this mythic, iconic figure in American history, yet somewhat shrouded in mystery in both his political and personal life. To tackle his life story seemed daunting, and Lance did it in such an emotionally moving way.”

“This is a story about relationships,” Eastwood says, “intimate interactions between Hoover and everyone around him, from those closest to him—Clyde Tolson, Helen Gandy, his mother—all the way to Robert Kennedy and other well known political figures, even presidents. If it had just been a biopic, I don’t think I would have wanted to do it. I like relationship pictures, I like exploring why people do or did certain things in their lives.”

The director also looked forward to working with DiCaprio for the first time. “Leo’s very bright and he likes doing offbeat parts that stretch his imagination,” he says. “I knew this one would be tough, both mentally and physically, but he was very dedicated, and I think that really shows in his performance.”

“This was one of the most challenging characters I’d ever seen on the page,” DiCaprio says of Black’s script, which spanned Hoover’s entire professional life, beginning with the Bolshevik invasions in 1919, when communism was arriving on American soil. “Communism was almost like a terrorist movement in Hoover’s eyes, and he battled it and other perceived enemies throughout his career. Lance analyzed him as a young man and an old man, critiquing him in every possible way.”

“Coming off of ‘Milk,’ Hoover was someone I really wanted to investigate,” writer Dustin Lance Black states. “To me, he seemed the very opposite of Milk: a man with tremendous political power, but intensely closeted when it came to his personal life.”

The project came to Black through veteran producer Brian Grazer, who had worked with Eastwood once before and was eager to do so again. “I wanted to do a movie about J. Edgar Hoover—not a documentary, but an actual feature film,” he relates. “I was interested in the power and corruption that existed in his world, much of it of his own making, in spite of his being such a dedicated patriot.”

Black and Grazer settled on a few key points on which to center the film, including the Lindbergh kidnapping and the formation of the Federal Bureau of Investigation.

“I really wondered how this man, who started out with the best of intentions and went on to create the FBI and bring down some of the country’s most iconic gangsters, became so paranoid and, by some accounts, diabolical,” Grazer says.

Black notes, “My initial research labeled him either a hero to the nation, to whom we owe everything in terms of our protection and safety, or a villain who did things in an underhanded manner and was a terror to the country. It all seemed so extreme; I thought the truth had to lie somewhere in between.”

Grazer agreed with that conclusion, and with the writer’s idea to “present it from an internal point of view, from Hoover’s own psyche, letting him tell the story as *he* remembers it,” the producer says.

Producer Robert Lorenz felt that the subject was a particularly fascinating one because, he remarks, “What most of us know today is basically hearsay. This was a chance to put him in context; to attempt to understand what motivated his actions, without defending or judging everything that he did; to show that he was a complicated man, not a one-dimensional individual.”

After reading almost everything that had been published on Hoover, Black set off to track down as many firsthand accounts as possible from those few people still living who had known him. He filled in the picture with information from others who may not have known the man

personally but lived in Washington, D.C., during his period in office, in order to get a full picture of him, the good and the bad.

Proving the axiom that history tends to repeat itself, the filmmakers found Black's story of J. Edgar Hoover very timely, despite the fact he died nearly 40 years ago.

"One of the aspects of the script that was very appealing was the fact that it was about a guy who was really working to manipulate the media, and had a very shrewd ability to do that," Lorenz observes. "In this age, when people are constantly trying to shape their images and are having to fight an uphill battle against the fast pace of technology, I think it's fascinating to look back at how Hoover did it, and how he managed to keep so many things secret in his private life and his work. That type of privacy would be difficult, if not impossible, today, and was certainly one of the more intriguing aspects of making the movie."

"J. Edgar" begins in the mid-1970s, when Hoover is nearing the end of his life and his time as Director of the FBI. Wanting to preserve everything he's built, he begins dictating his memoirs, reflecting back on his early days as a man in his early twenties, when he first began working with what was then simply the Bureau of Investigation.

"I think he was interested in his place in history," Eastwood surmises, "but probably prone to some exaggeration. There are proven moments where he fudged his stories a bit to make himself look a little better."

"Early on in his career, solving the Lindbergh case and capturing outlaws like John Dillinger helped Hoover to fashion the G-Man image in the eyes of the general public," DiCaprio adds. "There were comic books about them, they were on cereal boxes, engaging America's youth. It was all part of his publicity campaign to turn government into a force that was helping your family and keeping your children safe."

Whether or not Hoover was ever able to feel the country was safe or that positive changes were on the horizon, is still a question.

"I think even as an old man, J. Edgar Hoover was still so obsessed with communism that he didn't recognize things were changing for the better during the Civil Rights Movement," the actor goes on. "He saw it as an uprising that had the potential to become something more destructive. That's when he lost his footing. That's when he failed to see the real future of our country."

OLD HOOVER
What's critical at this moment is
that we RE-clarify the difference
between villain and hero.

J. Edgar Hoover devoted himself to public service, essentially putting aside any personal relationships he might have wanted to have for what he considered to be the greater good. As one who served to gain authority as well as the public's adoration, he saw his opportunity to achieve both by positioning himself as a supreme crime-fighting figure, a hero of the populace.

"Hoover was incredibly ambitious as a young man," says Leonardo DiCaprio, who took on the character that would take him from a man in his twenties to one at 77. "He was highly motivated to succeed in Washington, primarily due to his mother's expectations of him. His father had failed to become a major political figure, and Annie wanted her son to carry the family name to great fame and fortune, with little or no regard for what else Edgar might have needed for himself. He became this stoic, bulldog enforcer who had to keep his personal life *very* personal. He became all about secrets."

With so little known about the man's inner life, DiCaprio did vast amounts of research in order to create a fully realized Hoover on screen. "It was a terrific challenge to breathe life into this person, because he was such a mystery," he says. "I did find that he was very manipulative and very charming; he could charm anyone in the room but at the same time intimidate them. He liked the spotlight, but he concentrated so much on work that it defined much of who he was, his morals, the decisions that he made on really every level. I hesitate to use the word priest because J. Edgar Hoover was no priest, but he certainly looked at the FBI as his church."

"Leo is a total professional, he comes completely prepared," Eastwood says. "From the start, I could see he'd done all of his homework, thought a lot about what he had to do, and was interested in my take on things. I was really impressed by his focus, and I think it translated into the character."

The actor was thrilled to be working with the legendary director. "Clint's process is impeccable because he trusts his own instincts, he trusts his gut. There's a beautiful simplicity to the way he works; he has one vision, which made it easier to do my job. He's really like a corner man. It was like going into the ring and having your coach there, backing you up. And I think that confidence and support are evident on the screen."

Trust was vital to J. Edgar Hoover, though he bestowed his on only a few individuals over the course of his lifetime, those few he felt were truly loyal to him. In order to paint a complete

portrait of the man, it was critical to the filmmakers to capture those key relationships that helped reflect and reveal who he was, beginning with his colleague and friend, Clyde Tolson.

From Grazer's perspective, "The relationship these two men had was one of companionship and joy, but also loneliness and isolation. They were both a product of their time."

DiCaprio says, "They ate lunch and dinner together every day, went on vacations together. Whether they were together in any other respect...well, no one living knows the truth. In the film, it's seen as almost an unrequited love, but a lasting one, nonetheless."

Cast in the critical role of Clyde Tolson, Armie Hammer says that, whatever their personal relationship, "Clyde was always dutifully by the Director's side, literally his right-hand man. That was just the way they operated."

"Armie was terrific as Tolson," Grazer states. "He was so polished in the part and brought a very subtle but tangible energy to the role, and he had a very natural rapport with Leo."

Though there was not nearly as much information to be found about Tolson as there was Hoover, Hammer dug deep to learn about his character. "I hired a professional researcher, and she helped me find everything that's out there on Tolson, even his junior high school year book," he says. "According to some of the old FBI guys he was very observant, often the smartest man in the room. He was nicknamed 'the human computer' because he had a photographic memory. So even apart from any attraction there might have been, it's easy to see why Hoover would rely on him so heavily."

Another lifelong ally whom Hoover knew would never betray him was his secretary, Helen Gandy.

"Helen kind of ran the agency," Eastwood contends. "If you ask the old-timers, whenever you wanted to know something, you went to see her. She had much more information than anyone else."

"Helen's commitment to Edgar never faltered," says Naomi Watts, who portrays her in the film. "I think she was initially impressed by him and found him clever and charismatic, but she was only interested in a career. She worked closely with him longer than anyone, through incredible changes in the world, and she remained steady and poised till then end."

For the Australian, playing a deeply patriotic American in a film about one of the country's most controversial figures was enlightening. "I knew nothing about my character, and very little more about Hoover, when I took the role. Not being a part of America's history, and then not having lived through those times, made this a great learning experience for me."

“Naomi did such a fantastic job,” Lorenz states. “The role was an understated but important one in the film, and she really made the most out of every scene and elevated the character, which was fitting for the role that Helen Gandy played in Hoover’s life.”

One woman who was not content to stay in the background of her son’s life was Annie Hoover. A domineering force, she wielded great influence over him and served as his measure of a moral high ground. Hoover lived with her and turned to her for guidance at every stage of his life, until her death when he was 43.

The venerable Judi Dench brought her to life in such a way that “you were able to love her and fear her at the same time, and she never even raised her voice,” says Grazer.

“She was really the kind of mother you don’t want around,” Dench comments. “She was very opinionated, and unbelievably possessive of Edgar, though she had three other children. I think she wanted not only the best for him, but beyond that, as if his accomplishments were a reflection on her. She reminded me a bit of Lady MacBeth. I think she wanted to be associated with the greatest man in the land. Edgar didn’t stand a chance, really.”

Despite both their long careers, this was the first opportunity Eastwood and Dench had to work together. The actress was thrilled to get the call. “He’s a legend,” she smiles, “so when he rang me up, my voice went up several octaves. I thought, ‘I’ve waited 75 years for this.’”

That sentiment went both ways. “Judi’s a terrific lady, I’ve always been such a great admirer of hers,” Eastwood affirms. “She was my only choice for this role, so I’m certainly glad she didn’t turn me down.”

As seen in the film, one of the most pivotal cases in Hoover’s career—and the one his mother applies the greatest pressure on her son to solve—would come to be known as the crime of the century: the Lindbergh kidnapping. The case was particularly important to the Bureau because it helped to highlight its value in creating and enforcing federal laws. It also established a framework for collecting and testing forensic evidence from a crime scene, and ultimately played a significant role in Hoover’s ability to persuade Congress of the need to centralize such information.

At the time, Charles Lindbergh was, as Hoover advises a young agent in one scene, “the most famous man in the world.” DiCaprio says, “Hoover—as much or as little as he really had to do with it—certainly used the kidnapping to propel himself and the FBI to national fame.”

Playing the famed aviator is Josh Lucas, who, coincidentally, has an ancestral connection to those early days of air travel.

“I jumped at the chance to play Lindbergh,” Lucas nods, “because my grandmother was a WASP—Women Airforce Service Pilots—during World War II, and also one of the first female commercial pilots in the country.”

Lucas began flying with her when he was a child, developing his own passion for aviation. “I read a biography of Lindbergh about 10 years ago, and felt such a real connection to that period and to the character because of my family and my own interest in flying, which I’m learning to do, slowly but surely, over the years.”

Also in roles connected to the Lindbergh case are Dermot Mulroney as Colonel Schwarzkopf of the New Jersey State Police; Stephen Root as wood expert Arthur Koehler; Denis O’Hare as handwriting analyst Albert Osborne; Zach Grenier as John Condon, the man who contacted the kidnapper; and Damon Herriman as Bruno Hauptmann, the man ultimately convicted of the crime.

And seen throughout the film in key moments from Hoover’s career are Ken Howard as Attorney General Harlan Fiske Stone; Jeffrey Donovan as Robert Kennedy; Jessica Hecht as communist activist Emma Goldman; Lea Thompson as Ginger Rogers’ mother, Lela; and Geoff Pierson as Hoover’s first boss at the Bureau, Mitchell Palmer.

YOUNG HOOVER

**Imagine if every citizen in the
country was uniquely identifiable
with their own card and number,
say, the pattern on their fingers.
Imagine how quickly they could be
found when they committed a crime.**

J. Edgar Hoover lived his entire life in Washington, D.C. But as the filmmakers began scouting for the production, “it occurred to us that we could film almost everything in California,” Lorenz says. “There was only one element that we knew we’d absolutely have to go back to Washington for, and that was the Library of Congress. I was familiar with it, but had never really taken a close look. So when I saw it in the script, and did a little research, I realized why Lance Black chose that location for the scene where Hoover is trying to impress Helen Gandy. It’s just a magnificent piece of architecture.”

“It’s such an impressive place, you want to photograph it,” Eastwood shares. “The moment we walked in and looked up, we knew we’d have to try for it, for whatever part of it they’d make available to us.”

Despite the fact that the building is open to the public, production designer James J. Murakami was pleasantly surprised by the access granted to the production. “It’s just a grand, beautiful building. It was amazing, the historical significance, especially considering why we were there. The files under the mezzanine actually contained cards with Hoover’s handwritten notations on them.”

Other doors that opened for the filmmakers were those to the Federal Bureau of Investigation, as well as the Department of Justice, where the FBI was housed throughout Hoover’s tenure. Lorenz recalls, “The FBI and DOJ were very cooperative and helped us to see all that Hoover saw during his time. We probably could have gotten permission to film in Hoover’s offices if it weren’t for the fact that we had so much to shoot there. It would have been too much of a burden on them to use the space for as long as we needed it. But we did shoot from his balcony in order to get the integral point of view shots that we required.”

In order to convey to a movie audience Hoover’s perspective from his office overlooking Pennsylvania Avenue, visual effects supervisor Michael Owens and his team stepped in to create period versions of the street at different times, including inaugural motorcades of two presidents, Franklin D. Roosevelt and Richard Nixon.

“The period look came from our research,” Owens relates. “We photographed the real locations and then modified them. Modeling, texturing and building a lot of these environments in the computer allowed us to create a look much more easily than building a whole set.”

To replicate the places Hoover spent much of his time, Murakami and his team built practical sets, such as the vast hallway and several offices of the DOJ, on cavernous Stage 16 at the Warner Bros. Studios lot. “The main corridor alone was 13 feet wide, with 18-foot ceilings, and had to be about 120 feet long to accommodate the action.”

But that wasn’t the designer’s biggest challenge. “The terrazzo flooring at the DOJ couldn’t be recreated using the very expensive real materials, so we ultimately decided to do it using a new digital method. We photographed the real floor, and then printed it onto MDF board.”

Murakami did extensive research in order to recreate the offices on the soundstages, which had to be adjusted to suit each of the different eras covered in the film, spanning from 1919 to the early 1970s. The design department accomplished this by focusing on the details that would naturally have been updated over time, such as light fixtures that evolved from incandescent to fluorescent.

“We took liberties where we had to, but tried to make everything look and feel as authentic as possible,” he says. Several sets his team built doubled for others with a new coat of paint, different furnishings, repositioned walls, and so forth. For example, the set for Robert Kennedy’s office became a smaller bureau office, and was then repurposed as the crime lab.

Hoover’s house, which he lived in all of his life, was a key set for the production, as many of the film’s critical scenes take place in his home. With regard to dressing the various rooms, Murakami says, “He collected everything. His house was filled with tchotchkes, including a lot of Chinese statues and screens, and many things that had been in his family since he was a child.”

For scenes in which Hoover and Tolson attend the horse races—both as young and old men—the creative team reviewed video of the Pimlico track in Baltimore, Maryland, and Del Mar in Southern California, then reproduced a section of tiered box seats, making adjustments for the differing looks of each location as needed. Director of photography Tom Stern used medium and tight shots on the actors as they “watched” the races, with a green screen behind them that would allow for a CGI background of the appropriate environment integrated with footage of the different races.

Off the lot, various Los Angeles locations stood in for some of the story’s locales. The Cicada Restaurant, located downtown near Pershing Square, served as New York’s famed Stork Club. The scene called for a band, so the director called upon son Kyle Eastwood and several of his musician friends to perform what would be the only live music in the film.

Elsewhere around town, the men’s department of Garfinkel’s was recreated in a portion of a downstairs ballroom of the historic Park Plaza Hotel. The hotel also became the site of the United States Senate Chambers. Olvera Street’s Pico Building was transformed into the Kansas City Railroad Station.

For the scenes involving the Bruno Hauptmann trial, the production traveled a short distance south of L.A. The old Orange County courthouse in Santa Ana, which was built in the early 1900s and which is now a museum, matched almost perfectly to the New Jersey courtroom where the trial had taken place. The exteriors for that scene, however, were shot in front of a quaint courthouse in the town of Warrenton, about 40 miles outside of D.C.

The Plains, also on the outskirts of the nation’s capital, provided the perfect environment for the Lindbergh estate, and the architecture of certain neighborhoods in Arlington, Virginia, offered the right look and feel for other exteriors in the film.

“Every single scene was something new, calling for a new set, a new time period,” Lorenz recounts. “But if there’s anybody that could do it, it’s Jim. He and his team, along with Michael Owens’ crew, really understand how to fit all the pieces of a puzzle together.”

INT. HOOVER’S OUTER OFFICE, REVEAL: standing across the room behind a mahogany desk is a stout old man with a mashed-in nose, wearing a three-piece suit. This is Hoover, almost 40 years later, now J. EDGAR HOOVER.

“J. Edgar” takes place over the course of more than six decades, from the early 1900s to 1972, requiring the costume designer, Deborah Hopper, to create costumes that captured the changing times. Leonardo DiCaprio alone had almost 80 costume changes, which presented quite an exciting challenge to Hopper and her team.

“Hoover himself was impeccable,” Hopper observes. “Even though he didn’t have as many clothes early on in his career, he was always professional looking and meticulous, and he insisted his agents be the same. He had a certain image in mind for the FBI.”

Producing costumes for such a large cast and expansive timeline took a great deal of planning. “At least some part of the story takes place in almost every decade of the 20th Century, but moves back and forth in a non-chronological way,” Hopper states. “So in addition to dressing the cast in styles appropriate to the period, I felt my job was to help provide the audience with a subtle guide to where they were at any moment in Hoover’s lifetime.”

Hopper worked out a color scheme to communicate subtle visual cues. “I thought it would be easier to have a different palette for Hoover in the various eras, beginning with brown, nubby fabrics with texture for the 1920s; shades of gray and navy blue with a bit of striping and texture in the `30s; and then smooth, solid fabrics in navy, gray and dark brown in the `60s. In that way, the clothes help tell his story.”

As Hoover climbed in his career, his style began to change, especially after he met the more dapper Clyde Tolson. “When he was younger and wearing the brown tones, we put him in single-breasted suits,” she recalls. “Then in the `30s, Tolson took Hoover to his tailor at Garfinkel’s. For the first time, J. Edgar had a double-breasted suit, made specifically for him and styled by Tolson.”

Of course, Hopper also had to design a look for Tolson, who was “a bit more stylish. We used more stripes and always added cuff links, tie tacks, pocket squares, watch fobs...completely accessorized. Hoover and Tolson were obsessed with their images and always dressed very well.”

In addition to dressing the gentlemen, Hopper had to create a look for Naomi Watts' character, Helen Gandy, which would span the same amount of time and offer clues to her style as well. "In the `20s, when she first meets Hoover, we gave her a bit of a flirtatious, feminine look, using a bit of lace," she says. "As the years went on, she became a bit more businesslike, and by the time we got to the `60s, it was all suits."

"Deborah was splendid," says Eastwood, "but she's always splendid. She always does a great job. But I think she had a good time because she got to do not only so many different periods, but very glamorous times in American history."

In her research, Hopper first sought out real period clothing at the various costume houses in Los Angeles to use as a guide. And because there is only so much vintage fabric in existence, Hopper and her team had to work with some modern materials, distressing them to match the original pieces. "We didn't want to make them look used, per se. We just softened them so they looked like the character had worn them for a while."

Just as the clothes had to age, so did the characters, presenting Hopper and the make-up team with the job of helping to transform certain cast members as the years passed.

"We put padding on Armie and Naomi as their characters got older," Hopper says. "For Leo, we molded latex onto his body, so it felt like his own body. He wore less for the `30s, and we added more for the `60s, including arm pieces. Of course, we had to adjust the costumes to the new body shape. Image was important to Hoover, and it took a great team to create 'J. Edgar' at every age."

"To take somebody from his mid-twenties to his seventies is an interesting challenge," remarks make-up artist Sian Grigg, who supervised the process for Leonardo DiCaprio. "Leo was never going to look exactly like Hoover because he has a totally different face, but he has a great face to work with, and I believed it would be possible to give him a strong resemblance to Hoover without it being distracting. We put in contact lenses to make his eyes dark brown. His hair stylist, Kathy Blondell, dyed his hair brown and added gray hairpieces at various stages; she even plucked out some of the hair in his widow's peak to give him a squarer hairline. For the younger looks, I used mouth appliances to help change the shape of his face, applied a prosthetic neck appliance to give him a double chin, and inserted a nose augments to deform his nose a little bit, all to get him closer to looking like Hoover. But to get somebody as young as Leo to look like he is in his seventies requires full facial prosthetics, a full bald cap with punched-in hair—each of which could only be used once—and a toupee, and prosthetic hands as well."

Grigg, who has worked with the actor for 15 years, says that for this film, DiCaprio had to suffer through the making of a full face plaster cast. “It’s not a pleasant experience at all, but in order to sculpt such fine work and make the pieces fit exactly, you must have a mold of the subject’s face at that moment in time. Duncan Jarman did beautiful sculpting work, which made it possible for us to do the rest.”

The overall effect was perhaps better than Grigg and her team could have hoped. Robert Lorenz remembers walking on the set with Eastwood, passing by DiCaprio, who was in full old-age prosthetic make-up, but still dressed in his own clothes. “It was the first day we were shooting him older, and Clint hadn’t seen him yet,” the producer says. “And he walked right past him. He didn’t even realize it was Leo.”

Eastwood appreciated the effort Grigg and her team put in. “Leo’s make-up was extraordinary. I think they did a phenomenal job creating his face. You really felt that you were in the presence of J. Edgar Hoover.”

Leonardo DiCaprio relates, “I think what allowed me to really get a real sense of this man I was portraying was that, at its heart, ours is a story about the person inside. Lots of stories have been told about Hoover, but I feel that his relationships with Clyde Tolson, Helen Gandy and his mother really forged who he was for the entirety of his life and career. That was what compelled me to go to work every day, and it’s what I hope will intrigue people as they watch the movie.”

“Hoover was fearless and articulate, and those qualities, along with the countless secrets he held onto, kept him in a position of power for almost half a century,” Brian Grazer reflects. “But on the flip side, the more you try to hold onto power, the more it slips away, and I think the lessons to be learned from Hoover’s life are ageless, and his story as powerful and emotional and vital today as it was during his time.”

Director Clint Eastwood says, “What made the story so interesting and, I hope, carries over to the movie, is that you get to know Hoover well enough that you understand him, his love for his mother, his need to protect the country, his relationship with Tolson...all the things that make up a life. He was more than the Director of the FBI, he was a complex guy. I hope we can draw people into his world so that, for a couple of hours, they see history through his eyes.”

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ABOUT THE CAST

LEONARDO DiCAPRIO (J. Edgar Hoover) is an award-winning actor and a three-time Academy Award® nominee. He recently starred in Christopher Nolan's blockbuster "Inception," and in the dramatic thriller "Shutter Island," which marked his fourth collaboration with director Martin Scorsese. DiCaprio is currently filming the title role in "The Great Gatsby," under the direction of Baz Luhrmann.

DiCaprio earned his latest Oscar® nod in 2007 for his performance in Edward Zwick's drama "Blood Diamond," also receiving Golden Globe, Critics' Choice and Screen Actors Guild (SAG) Award® nominations for his work in the film. That same year, he garnered Golden Globe, BAFTA Award, Critics' Choice Award and SAG Award® nominations for his role in the Oscar®-winning Best Picture "The Departed," directed by Scorsese. He also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance as a member of the ensemble cast of "The Departed."

He previously earned an Academy Award® nomination for his performance in Scorsese's acclaimed 2004 biopic "The Aviator." DiCaprio's portrayal of Howard Hughes in that film also brought him a Golden Globe Award for Best Actor in a Drama, as well as Critics' Choice and BAFTA Award nominations. He was also honored with two SAG Award® nominations, one for Best Actor and another for Outstanding Motion Picture Cast Performance as part of the "The Aviator" cast.

In addition to his acting work, DiCaprio created his own production company, Appian Way. Under the Appian Way banner, he wrote, produced and narrated the acclaimed environmentally themed documentary "The 11th Hour." Among Appian Way's other productions are the aforementioned "Shutter Island" and "The Aviator," as well as "Orphan," "Public Enemies," "Red Riding Hood," "Gardener of Eden" and "The Assassination of Richard Nixon." He also served as executive producer on George Clooney's current political drama, "The Ides of March."

Born in Hollywood, California, DiCaprio started acting at the age of 14. His breakthrough feature film role came in Michael Caton-Jones' 1993 screen adaptation of Tobias Wolff's autobiographical drama "This Boy's Life." That same year, he co-starred in Lasse Hallström's "What's Eating Gilbert Grape," earning his first Oscar® and Golden Globe nominations for his performance as a mentally handicapped young man. In addition, he won the National Board of

Review Award for Best Supporting Actor and the Los Angeles Film Critics Association's New Generation Award for his work in the film.

In 1995, DiCaprio had starring roles in three very different films, beginning with Sam Raimi's Western "The Quick and the Dead." He also garnered praise for his performance as drug addict Jim Carroll in the harrowing drama "The Basketball Diaries," and for his portrayal of disturbed pansexual poet Arthur Rimbaud in Agnieszka Holland's "Total Eclipse." The following year, DiCaprio starred in Baz Luhrmann's contemporary screen adaptation of "William Shakespeare's Romeo + Juliet," for which he won the Best Actor Award at the Berlin International Film Festival. He also joined an all-star ensemble cast in "Marvin's Room," sharing in a SAG Award® nomination for Outstanding Motion Picture Cast Performance.

In 1997, DiCaprio starred opposite Kate Winslet in the blockbuster "Titanic," for which he earned a Golden Globe Award nomination. The film shattered every box office record on its way to winning 11 Oscars®, including Best Picture. His subsequent film work includes dual roles in "The Man in the Iron Mask"; "The Beach"; Woody Allen's "Celebrity"; Steven Spielberg's "Catch Me If You Can," receiving a Golden Globe nomination; "Gangs of New York," which was his first film for director Martin Scorsese; Ridley Scott's "Body of Lies"; and Sam Mendes' "Revolutionary Road," which reunited DiCaprio with Winslet and brought him his seventh Golden Globe nomination.

DiCaprio is well known for his dedication to the environment on a global scale. By launching the Leonardo DiCaprio Foundation in 1998, producing creative projects such as the documentary "11th Hour," and spearheading numerous public awareness campaigns with select organizations, he has helped foster awareness and action on environmental issues. In early 2008, the DiCaprio Foundation joined the California Community Foundation, and is now known as The Leonardo DiCaprio Fund at CCF. Additionally, DiCaprio serves on the boards of the World Wildlife Fund, NRDC, International Fund for Animal Welfare, and Global Green USA.

NAOMI WATTS (Helen Gandy) was honored with an Academy Award® nomination for Best Actress for her role in Alejandro Gonzales Inarritu's "21 Grams." Her performance in the film, in which she starred alongside Sean Penn and Benicio Del Toro, also garnered Best Actress Awards from the Los Angeles Film Critics Association, Southeastern Film Critics Association, Washington Area Film Critics and San Diego Film Critics, as well as Best Actress nominations from the Screen Actors Guild Awards®, BAFTAs, Broadcast Film Critics and Golden Satellites. At the film's premiere at the 2003 Venice International Film Festival, she received the Audience

Award (Lion of the Public) for Best Actress. The film itself won the Special Distinction Award at the Independent Spirit Awards.

Watts was most recently seen in Jim Sheridan's "Dream House," with Daniel Craig and Rachel Weisz; in Doug Liman's "Fair Game," starring opposite Sean Penn; and in Woody Allen's "You Will Meet a Tall Dark Stranger," as part of an all-star cast, including Josh Brolin, Anthony Hopkins, Freida Pinto and Antonio Banderas. She also starred in Rodrigo Garcia's "Mother and Child," for which she received an Independent Spirit Award nomination for Best Supporting Actress, and Tom Tykwer's "The International," with Clive Owen.

She will next be seen in Juan Antonio Bayona's "The Impossible," starring alongside Ewan McGregor, as well as in "Movie 43," opposite Liev Schreiber in one of the film's many comedic shorts.

Watts has had an impressive list of movies since her acclaimed turn in David Lynch's controversial drama "Mulholland Drive," for which she earned Best Actress Awards from a number of critics' organizations, including the National Board of Review and National Society of Film Critics. In addition to starring in Peter Jackson's epic remake of "King Kong," her credits include "We Don't Live Here Anymore," which she starred in and produced; "The Assassination of Richard Nixon," opposite Sean Penn and Don Cheadle; David O. Russell's "I (Heart) Huckabee's," with Jude Law and Dustin Hoffman; Marc Forster's "Stay," opposite Ewan McGregor and Ryan Gosling; Gore Verbinski's "The Ring," and its sequel, "The Ring 2"; Merchant-Ivory's "Le Divorce," alongside Kate Hudson, Glenn Close and Stockard Channing; John Curran's "The Painted Veil," opposite Edward Norton, which was based on W. Somerset Maugham's novel; David Cronenberg's drama/thriller "Eastern Promises," opposite Viggo Mortensen; and Michael Haneke's thriller "Funny Games."

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's "Flirting." She produced and starred in the short film "Ellie Parker," which screened in competition at the 2001 Sundance Film Festival. In 2005, a full length feature of the short debuted at Sundance.

Among her many awards and recognitions, Watts received the Montecito Award from the Santa Barbara Film Festival in 2006 for her role in "King Kong"; was honored by the Palm Springs Film Festival in 2003 for "21 Grams"; and in 2002, was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for her work in "Mulholland Drive." She was most recently honored for her entire body of work at the 2011 Deauville Film Festival.

ARMIE HAMMER (Clyde Tolson) is emerging as one of Hollywood's most promising young actors. His performance as the Winklevoss twins in the award-winning film "The Social Network" garnered him critical praise and positioned him as one of Hollywood's breakouts of the year. Hammer was nominated Most Promising Performer by the Chicago Film Critics Association, and awarded Best Supporting Actor by the Toronto Film Critics Association. The film received a Screen Actors Guild Award® nomination for Best Ensemble as well as Best Picture at the Golden Globes, and eight Academy Award® nominations, of which it won three. "The Social Network" was also recognized by the Los Angeles and New York Film Critics, the Broadcast Film Critics Association and the National Board of Review, and was chosen as one of the American Film Institutes Top 10 Films of the Year.

In 2012, Hammer will star as Prince Andrew Alcott in Tarsem Singh's "Snow White," opposite Julia Roberts and Lily Collins, and begin production on "The Lone Ranger," in the title role, alongside Johnny Depp and under the direction of Gore Verbinski.

Hammer's television credits include a recurring guest role on the CW's "Gossip Girl."

JOSH LUCAS (Charles Lindbergh) recently played a state prosecutor opposite Matthew McConaughey in "The Lincoln Lawyer." He also starred in the independent features "Red Dog"; "A Year in Mooring," with James Cromwell, which Lucas also produced; and "Little Murder," alongside Terrence Howard. Up next are "Big Sur," opposite Kate Bosworth, based on the Jack Kerouac novel, and "Medallion," an actioner from Simon West.

In 2010, he played the role of Sam, alongside Katherine Heigl, in Greg Berlanti's "Life as we Know It," and starred in several independent features, including "Daydream Nation," opposite Kat Dennings, which premiered at the 2010 Toronto film festival; "Stolen," with Jon Hamm; and "William Vincent," opposite James Franco, which premiered at the 2010 Tribeca Film Festival.

While in high school in Gig Harbor, Washington, Lucas joined the school's award-winning drama/debate program, where he won the State Championship in Dramatic Interpretation and competed at the National Championship in 1989. Brief stints in professional theater in Seattle followed, and a move to Los Angeles led to Lucas' role as young George Armstrong Custer in the Steven Spielberg-produced "Class of '61," and a role in Frank Marshall's "Alive." Relocating to New York City, Lucas studied acting with Suzanne Shepherd and performed in small theater productions, such as "Shakespeare in the Parking Lot," before being cast as Judas in Terrence McNally's controversial off-Broadway production of "Corpus Christi."

He subsequently appeared in the films “You Can Count on Me,” “American Psycho,” the Oscar®-winning “A Beautiful Mind” and the box-office hit “Sweet Home Alabama.” His additional film work includes Ang Lee’s “Hulk,” David Gordon Green’s “Undertow,” “Secondhand Lions,” “Wonderland,” Lasse Hallström’s “An Unfinished Life” and “Poseidon.” In 2005, he gained nearly 40 pounds to play legendary basketball coach Don Haskins in the Jerry Bruckheimer-produced “Glory Road.” He followed this with his Broadway debut in Tennessee Williams’ “The Glass Menagerie.”

Lucas’s first producing project was Boaz Yakin’s “Death in Love,” in 2009.

Always fascinated by documentaries, Lucas worked with Ken Burns in recent years on “The War,” “The National Parks: America’s Best Idea” and “Prohibition.” He was involved in the Oscar®-nominated documentary “Operation Homecoming” and appeared in the National Board of Review Award winner “Trumbo.” He also appeared in the Los Angeles Film Festival’s award winner “Resolved” and Barry Levinson’s documentary, “PoliWood.”

Lucas’ additional theater credits include the award-winning off-Broadway production of Spalding Gray’s “Stories Left to Tell.”

JUDI DENCH (Annie Hoover) played Ophelia in “Hamlet” at The Old Vic Theatre over 50 years ago, and has since garnered wide popular and critical admiration for a career marked by outstanding performances in both classical and contemporary roles. She has won numerous major awards, including an Academy Award®, eleven BAFTA Awards and a record six Laurence Olivier Awards, for work encompassing stage and screen. In recognition of her many achievements, she received an OBE (Order of the British Empire) in 1970, became a DBE (Dame of the British Empire) in 1988, and in 2005 was awarded a Companion of Honour.

Her distinguished list of film credits include iconic performances as Queen Victoria in “Mrs. Brown,” for which she won a BAFTA Award, a Golden Globe, and was nominated for an Academy Award®, and Queen Elizabeth I in “Shakespeare In Love,” for which she received an Academy Award® and a BAFTA Award for Best Supporting Actress. She is also known internationally for her role as M in the Bond films “Tomorrow Never Dies,” “The World Is Not Enough,” “Die Another Day,” “Casino Royale” and “Quantum of Solace,” and is currently at work filming the latest installment in the series for director Sam Mendes.

Dench has received Academy Award® nominations for performances in four other films: Lasse Hallström’s “Chocolat,” for which she was also nominated for a Golden Globe; “Iris,” directed by Richard Eyre, for which she also won a BAFTA Award; “Mrs. Henderson Presents,”

directed by Stephen Frears, for which she was further nominated at the BAFTAs and the Golden Globes; and “Notes On A Scandal,” directed by Richard Eyre, which also brought her BAFTA and Golden Globe nominations.

Her other film credits include “Tea With Mussolini,” directed by Franco Zeffirelli; “A Room With a View” and “A Handful of Dust,” both of which brought her BAFTA Awards for Best Supporting Actress; “84 Charing Cross Road,” directed by David Jones; “Henry V” and “Hamlet,” both directed Kenneth Branagh; and “Nine,” directed by Rob Marshall, for which she shared with her ensemble a Screen Actors Guild Award® nomination. Most recently, she appeared in “Jane Eyre,” directed by Cary Fukunaga, and Rob Marshall’s “Pirates of the Caribbean: On Stranger Tides,” and will soon be seen in the upcoming “My Week with Marilyn,” directed by Simon Curtis, and “The Best Exotic Marigold Hotel,” directed by John Madden.

Dench is also revered for her television roles, her work including “The Last of the Blonde Bombshells,” for which she won received a BAFTA Award, a Golden Globe Award and an Emmy Award nomination, and the long-running hit BBC sitcom, “As Time Goes By.” She starred as Miss Matty in the critically acclaimed BBC series “Cranford,” for which she received Best Actress nominations at the BAFTA Awards, the Golden Globes and the Emmy Awards, and “Cranford: Return to Cranford,” for which she was nominated for an Emmy and a Golden Globe.

Dench’s achievements on screen are mirrored by her celebrated career on stage. She has won Laurence Olivier Awards for “Macbeth” and “Juno and the Paycock” for the RSC, “Pack of Lies” at the London Lyric, and “Anthony and Cleopatra,” “Absolute Hell,” and “A Little Night Music,” all at The National Theatre. Her performance in “Amy’s View,” directed by Richard Eyre, brought her a Critics Circle Award and an Olivier Award nomination when it played in London at The National and Aldwych, followed by a Tony Award for Best Actress when the play transferred to Broadway. Her other theatre credits include “The Royal Family,” directed by Peter Hall; “The Breath of Life,” directed by Howard Davies and co-starring Dame Maggie Smith; “All’s Well That Ends Well,” for the RSC; “Hay Fever,” directed by Peter Hall; “The Merry Wives of Windsor,” for the RSC; “Madame de Sade,” directed by Michael Grandage for The Donmar West End and Peter Hall’s production of “A Midsummer Night’s Dream” at the Rose Theatre, Kingston.

ABOUT THE FILMMAKERS

CLINT EASTWOOD (Director/Producer/Composer) has been honored for his work as a director, producer and actor, including two Oscars[®] in the category of Best Director, for “Million Dollar Baby” and “Unforgiven.”

Eastwood most recently directed 2010’s “Hereafter,” which was nominated for an Oscar[®] for Best Achievement in Visual Effects, and received Italy’s David di Donatello Award for Best Foreign Film. The year before, Eastwood directed and produced the historical drama “Invictus,” starring Morgan Freeman and Matt Damon, who both received Oscar[®] nominations for their performances. Eastwood also won a National Board of Review Award and earned Golden Globe and Critics’ Choice Award nominations for Best Director.

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

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

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

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

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

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

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

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

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

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

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

DUSTIN LANCE BLACK (Writer) is a screenwriter, producer and director who won the 2009 Academy Award[®] and two Writers Guild of America Awards for his original screenplay "Milk," the biopic of the late civil rights activist Harvey Milk, starring Sean Penn.

An honors graduate of UCLA's School of Theater, Film and Television, Black began his professional career as an art director and quickly transitioned to directing documentaries, television series, commercials and music videos. Black's documentaries "On the Bus," from 2001, and "My Life with Count Dracula," from 2003, debuted to acclaim and led to a successful stint producing and directing TLC and BBC's hit program "Faking It," which received notices for its unflinching social commentaries.

In 2004, Black signed on to draw on his devout Mormon childhood experiences in San Antonio, Texas as a writer and co-producer on HBO's Emmy- and Golden Globe award-nominated polygamist drama "Big Love." He continued to write for the show until the third season wrapped in 2008.

Black also penned the screenplay for "Pedro," the first scripted project from Bunim-Murray Productions, about the life and legacy of famed HIV-positive "Real World" cast member Pedro Zamora. The film premiered at the 2008 Toronto International Film Festival, and earned Black his second WGA Award nomination when it premiered on MTV and VH1 in 2009.

More recently, Black completed his feature directorial debut, "Virginia," starring Jennifer Connelly and Ed Harris, is currently writing "The Barefoot Bandit," based on the true story of Colton Harris-Moore, and recently signed on to adapt Jon Krakauer's acclaimed "Under the Banner of Heaven."

Black is also a founding board member of the American Foundation for Equal Rights (AFER), which is leading the federal case against Proposition 8 in California with lawyers David

Boies and Ted Olson, and is on the Board of the Trevor Project, a suicide hotline providing crisis intervention services for youth.

BRIAN GRAZER (Producer) is an Academy Award[®]-winning producer who has been making movies and television programs for more than 30 years. As both a writer and producer, he has been personally nominated for four Academy Awards[®], and in 2002 he won the Best Picture Oscar[®] for “A Beautiful Mind.” In addition to winning three other Academy Awards[®], “A Beautiful Mind” also won four Golden Globe Awards, including Best Motion Picture Drama, and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer's films and TV shows have been nominated for a total of 43 Oscars[®] and 133 Emmys. At the same time, his movies have generated more than \$13.5 billion in worldwide theatrical, music and video grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America honored Grazer with the David O. Selznick Lifetime Achievement Award in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which in 1998 added Grazer to the short list of producers with a star on the Hollywood Walk of Fame. In 2003, ShoWest celebrated Grazer's success by honoring him with its Lifetime Achievement Award. In 2007, Grazer was chosen by *Time Magazine* as one of the “100 Most Influential People in the World.” In 2009, Grazer and his creative partner, Ron Howard, were honored by the Producers Guild of America with the Milestone Award, and New York University's Tisch School of the Arts honored them with the Big Apple Award. In 2010, they were honored by the Simon Wiesenthal Center with its Humanitarian Award, and in 2011, Grazer was the MPSE 2011 Filmmaker Award recipient.

In addition to “A Beautiful Mind,” Grazer's films include “Apollo 13,” for which Grazer won the Producers Guild's Darryl F. Zanuck Motion Picture Producer of the Year Award as well as an Oscar[®] nomination for Best Picture of 1995; and “Splash,” which he co-wrote as well as produced and for which he received an Oscar[®] nomination for Best Original Screenplay of 1984.

Grazer also produced the film adaptation of Peter Morgan's critically acclaimed play “Frost/Nixon,” directed by Ron Howard. The film was nominated for five Academy Awards[®], including Best Picture, and was also nominated for The Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the PGA.

Grazer's next picture to hit theaters will be “Tower Heist,” starring Ben Stiller and Eddie Murphy, directed by Brett Ratner.

Grazer's other films include "Cowboys & Aliens" starring Daniel Craig and Harrison Ford; "The Dilemma"; "Robin Hood," directed by Ridley Scott and starring Russell Crowe and Cate Blanchett; the adaptation of Dan Brown's best selling novel "Angels & Demons," starring Tom Hanks, and directed by Oscar[®]-winner Ron Howard; the drama "Changeling," directed by Clint Eastwood and starring Angelina Jolie; the Ridley Scott-directed drama "American Gangster," starring Russell Crowe and Denzel Washington; the big screen adaptation of the international bestseller "The Da Vinci Code"; the tense drama "The Inside Man," directed by Spike Lee and starring Denzel Washington, Clive Owen and Jodie Foster; "Flightplan"; "Cinderella Man"; the Sundance acclaimed documentary "Inside Deep Throat"; "Friday Night Lights"; "8 Mile"; "Blue Crush"; "Intolerable Cruelty"; "Dr. Seuss' How the Grinch Stole Christmas"; "The Nutty Professor"; "Liar, Liar"; "Ransom"; "My Girl"; "Backdraft"; "Kindergarten Cop"; "Parenthood"; "Clean and Sober"; and "Spies Like Us."

Grazer's television productions include NBC's breakout hit "Parenthood," based on his 1989 film, and NBC's Peabody Award-winning series "Friday Night Lights," which received an Emmy Award nomination this year. His additional television credits include Fox's hit Golden Globe and Emmy Award-winning Best Drama Series "24," Fox's Emmy award winning Best Comedy "Arrested Development," Fox's "Lie To Me," CBS's "Shark," NBC's "Miss Match" and "Friends with Benefits," WB's "Felicity," ABC's "Sports Night," and HBO's "From the Earth to the Moon," for which he won the Emmy for Outstanding Mini-Series.

Grazer began his career as a producer developing television projects. It was while he was executive-producing TV pilots for Paramount Pictures in the early 1980s that Grazer first met his longtime friend and business partner, Ron Howard. Their collaboration began in 1985 with the hit comedies "Night Shift" and "Splash," and in 1986 the two founded Imagine Entertainment, which they continue to run together as chairmen.

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

Lorenz received his first Oscar[®] nomination in 2004 for producing "Mystic River." The following year he served as executive producer on the Best Picture winner, "Million Dollar Baby." Lorenz went on to produce Eastwood's World War II companion pieces, "Flags of Our Fathers" and "Letters from Iwo Jima." The latter, which he produced along with Eastwood and

Steven Spielberg, brought Lorenz his second Academy Award® nomination. Shot almost entirely in Japanese, “Letters from Iwo Jima” also won the Los Angeles Film Critics and National Board of Review Awards for Best Picture, as well as the Golden Globe and Critics Choice Awards for Best Foreign Language Film.

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

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

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

Moving behind the camera, Lorenz will direct his first feature film, the baseball drama “Trouble with the Curve,” in early 2012. Eastwood is set to star.

TIM MOORE (Executive Producer) most recently produced, with Graham King, Angelina Jolie and Tim Headington, “In the Land of Blood and Honey,” which marks Jolie’s directorial debut. Jolie also wrote the film, which was shot on location in Budapest, Hungary and Sarajevo, Bosnia and is slated for release on December 23rd.

Moore has overseen the physical production of all of Clint Eastwood’s films since 2002. In 2009, he executive produced the critically acclaimed drama “Invictus,” starring Matt Damon and Morgan Freeman, which received widespread acclaim from critics associations and several Oscar® and Golden Globe nominations, including a Golden Globe nod for Best Picture.

In addition, Moore was an executive producer on “Hereafter,” “Gran Torino” and “Changeling,” and served as co-producer on the dual World War II epics “Flags of Our Fathers” and the award-winning “Letters from Iwo Jima,” which was Oscar®-nominated for Best Picture. His work with Eastwood also includes the dramas “Mystic River,” which earned six Oscar® nominations, including one for Best Picture, and “Million Dollar Baby,” which won four

Academy Awards[®], including Best Picture. He was also a co-producer on Alison Eastwood's directorial debut, "Rails & Ties."

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

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

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

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

ERICA HUGGINS (Executive Producer) joined Imagine Entertainment in 2004, and is currently co-president of production.

Prior to Imagine Entertainment, Huggins was with Radar Pictures and its precursor, Interscope Communications, for over a decade. Huggins began as a film editor working on the John Waters movies "Hairspray," "Crybaby" and "Serial Mom," and with Academy Award[®]-winning director Michael Cimino on "The Sicilian" and "Desperate Hours."

At Interscope, Huggins executive produced "What Dreams May Come," starring Robin Williams and Cuba Gooding, Jr., which earned an Oscar[®] for its visual effects. She also produced "Boys," starring Winona Ryder, and the critically acclaimed "Gridlock'd," starring Tupac Shakur and Tim Roth.

While at Radar, Huggins produced "Le Divorce," starring Kate Hudson and Naomi Watts, and "How to Deal," starring Mandy Moore.

At Imagine Entertainment, Erica has over a dozen films in various stages of development. She is currently working on "The Dark Tower," an adaptation of the Stephen King series of the same name, which is being written by Akiva Goldsman and will be directed by Ron Howard.

Her other upcoming projects include "Colossus," with Ron Howard directing; the action comedy "Eat My Dust," written and directed by Jake Szymanski, and "The Emperor's Children,"

written by Noah Baumbach, with Scott Cooper directing and Richard Gere and Keira Knightly set to star.

Past projects include the film “Restless,” a coming-of-age love story directed by Gus Van Sant, and “Flightplan,” starring Jodie Foster and directed by Robert Schwentke.

Huggins graduated Hampshire College with a dual degree in Anthropology and Documentary Film. She spent a year in Japan and China, researching her thesis and teaching at Kobe College, before starting her career in as an editor and ultimately a producer.

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

Stern’s collaborations with other directors include the upcoming “Sleepless Night,” from Frédéric Jardin, and the much-anticipated “The Hunger Games,” from Gary Ross. He also shot Pavel Lungin’s “Tsar,” Susanne Bier’s “Things We Lost in the Fire,” Christophe Barratier’s “Paris 36,” Alison Eastwood’s “Rails & Ties,” Tony Goldwyn’s “The Last Kiss,” John Turturro’s “Romance & Cigarettes,” Scott Derrickson’s “The Exorcism of Emily Rose” and Rowdy Herrington’s “Bobby Jones: Stroke of Genius.”

A 40-year industry veteran, Stern has worked with Clint Eastwood for more than three decades, going back to when Stern was a gaffer on such films as “Honkytonk Man,” “Sudden Impact,” “Tightrope,” “Pale Rider” and “Heartbreak Ridge.” Becoming the chief lighting technician at Malpas Productions, he worked on a wide range of films, including Eastwood’s “The Rookie,” “Unforgiven,” “A Perfect World,” “True Crime” and “Space Cowboys.” As a chief lighting technician, he also teamed with other directors, including Michael Apted on “Class Action,” and Sam Mendes on “American Beauty” and “Road to Perdition,” among others.

JAMES J. MURAKAMI (Production Designer) was honored in 2008 with Oscar[®] and BAFTA Award nominations for his work as the production designer on Clint Eastwood’s period drama “Changeling,” set in 1928. His production designs for “Changeling” and Eastwood’s “Gran Torino” were nominated for Art Director’s Guild Awards, in the period and contemporary

category respectively. He most recently worked with the director on the dramas “Hereafter” and “Invictus.”

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

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

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

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

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

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

Early in his career, Cox worked alongside his mentor, editor Ferris Webster, as a co-editor on such films as “The Enforcer,” “The Gauntlet,” “Every Which Way But Loose,” “Escape from

Alcatraz,” “Bronco Billy” and “Honkytonk Man.” His other credits as an editor include “Tightrope,” “The Dead Pool,” “Pink Cadillac” and “The Stars Fell on Henrietta.”

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

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

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

DEBORAH HOPPER (Costume Designer) has worked with filmmaker Clint Eastwood for over 25 years. She earned BAFTA and Costume Designer Guild Award nominations for her period costumes for the true-life drama “Changeling.” In addition, Hopper was named Costume Designer of the Year at the 2008 Hollywood Film Festival. She was also the costume designer on the contemporary drama “Gran Torino,” which Eastwood starred in and directed, followed by Eastwood’s 2009 drama “Invictus” and 2010’s “Hereafter.” Hopper previously designed the costumes for the Eastwood-directed films “Letters from Iwo Jima,” “Flags of Our Fathers,” “Million Dollar Baby,” “Mystic River,” “Blood Work” and “Space Cowboys.”

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

Earlier in her career, she was awarded an Emmy for her work as a women’s costumer on “Shakedown on the Sunset Strip,” a telefilm set in the 1950s.