





THE FRONT RUNNER

PRODUCTION NOTES

Oscar® nominee Hugh Jackman stars as the charismatic politician Gary Hart for Academy Award®-nominated director Jason Reitman in the new thrilling drama *The Front Runner*. The film follows the rise and fall of Senator Hart, who captured the imagination of young voters and was considered the overwhelming front runner for the 1988 Democratic presidential nomination when his campaign was sidelined by the story of an extramarital relationship with Donna Rice. As tabloid journalism and political journalism merged for the first time, Senator Hart was forced to drop out of the race – events that left a profound and lasting impact on American politics and the world stage.

Jason Reitman directs from a script by Matt Bai & Jay Carson & Jason Reitman, based on the book All the Truth is Out by Matt Bai. The producers are Reitman, Helen Estabrook and Aaron L. Gilbert. The executive producers are Matt Bai, Jay Carson, Michael Beugg, Jason Blumenfeld, George Wolfe, Jason Cloth, Chris Conover and Edward Carpezzi. The behind-the-scenes team includes director of photography Eric Steelberg ASC, production designer Steve Saklad, editor Stefan Grube, costume designer Danny Glicker, casting by John Papsidera and composer Rob Simonsen.

The Front Runner stars Hugh Jackman, Vera Farmiga, J.K. Simmons, Alfred Molina and a large ensemble cast. The film has a run time of 1 hour and 53 minutes. The film is rated R by the MPAA for the following reasons: language including some sexual references.

About The Production

"Politics in this country - take it from me - is on the verge of becoming another form of athletic competition or sporting match."

-- Presidential Candidate Gary Hart's Withdrawal Speech, May 8, 1987

In the spring of 1987, a clear and undeniable front runner emerged in the race for the Democratic Party's Presidential nomination: Colorado Senator Gary Hart—whose smarts, charismatic idealism and sheer excitement factor seemed all but destined for the White House and the making of a new chapter in American history. By April, Hart had opened up a gaping lead in the polls. Three weeks later, in a spectacularly public fall from grace, he was out of the race and Presidential politics forever.

Jason Reitman's *The Front Runner* explores the moment of Hart's sudden downfall as a watershed for the nation. In this singular moment, privacy and publicity, politics and celebrity, journalism and gossip, new power structures and old power imbalances, high ideals and the most human flaws all seemed to merge and recombine—carving out a roiling new landscape with which we're still reckoning today.

Though Hart's future was undone by rumors of a marital affair, *The Front Runner* doesn't ask did he or didn't he. Rather, it takes a panoramic view of the myriad charged reactions to what it meant for America. With the pace of a crime thriller, the film becomes a kind of political procedural, in which a restlessly mobile but even-handed camera captures the wide-ranging impact of the rumored affair on Hart's marriage, on the young idealists on his campaign staff, on journalism and on society at large.

Drawn from Matt Bai's book, <u>All The Truth Is Out</u>, the film zeroes in on those very last few days in which Hart's promise was upended. Hart (Hugh Jackman) is laser-focused on his ideas for remaking American leadership, while the press increasingly clamors to break open his personal side. When *The Miami Herald* receives an anonymous tip that Hart is having an affair, things get more than personal. An all-night stakeout of Hart's Washington D.C. townhouse leads to photographs of an unidentified young woman coming and going. Hart, who has always decried the role of personal trivia in politics, tries to push on. But when the woman is named as Donna Rice (Sara Paxton), a Miami-based model Hart partied with on a boat named Monkey Business, frenzy spreads through the media. As Hart's campaign manager Bill Dixon (J.K. Simmons) scrambles to stem the damage and Hart's wife Lee (Vera Farmiga) grapples with her own complex response, Hart tries to stay above the fray, until that fray begins to swallow him.

Reitman saw the film as a chance to chronicle, in the most detailed and alive way, the full tapestry of what was going on in that electric social moment—the last before the internet changed all, before the lines between politics, media and entertainment blurred beyond distinction. Like a mirror to 2018, the story reflects back the origins of our restive questioning over whose truth counts, whose power should be protected, which stories should be reported and what flaws we will or won't accept in our leaders.

Says Reitman, "This was a moment when the ground shifted underneath everybody—it shifted quickly and afterwards, the world was different. In 1987, you had *A Current Affair*, the first gossip news show, you had the emergence of the satellite news truck, you had CNN giving their reporters satellite phones for the first time, you had the first generation of reporters who grew up on Woodward and Bernstein as celebrities and you had a new force of women changing the workplace. All of these things were happening at the same time and together, they created conditions Hart failed to foresee."

He continues: "This was also a moment that informs the moment we're living in right now—a moment when we are asking really big questions about where media should focus its attention, what is appropriate behavior for people in power, what happens when you're a whistleblower and how much we have a right to know about each other's private lives."

Reitman was inspired to try to tell that story in a vibrant, kinetic way that would connect the present to the past without stamping any judgment on it. The form of the film became part of its function, with the film's use of multiple POVs, hyperrealism and overlapping conversations amplifying its central theme. "I wanted the style of the film to ask the audience to constantly decide what is most important to look at," he explains. "The point isn't to say we should never talk about personal flaws in politics, but rather to ask: what are we not talking about when that's taking up all the focus? What questions are we giving up? There is so much going on, that the movie is regularly giving the audience the choice: do you want to look at a or b? The movie does that right up until the last shot where you get to ask: where do your eyes want to go? What matters most to these characters and to you and are they the same?"

"I've never met a man more talented at untangling the bull of politics into something anyone can understand. It's a gift—that he wants to share. And all people want is for him to pose for a photo. He'll never understand that."

--Dixon

Sometimes dubbed "The Great American President Who Never Was," Gary Hart was born Gary Warren Hartpence in Ottawa, Kansas. After graduating from Yale Law School, he began practicing law in Denver, drawn to the wide-open West and what he called "the future of America." Possessing by all accounts a brilliant mind for policy-making, Hart became a rising star of the Democratic Party. He managed George McGovern's 1972 run for President. Then, he won a seat in the Senate, where he distinguished himself by serving on the seminal Church Committee, which aimed to reform the CIA, FBI, NSA and IRS, and led the Senate investigation of the nuclear accident at Three Mile Island.

After an exploratory run for President in 1984 at age 46, which established him as a hot commodity, Hart's appeal in 1988 seemed almost inviolable. He was a new kind of candidate, not raised on the more cautious America of the Depression but on the social change, hope for inclusivity and freethinking of the 1960s. Embracing the ethos of the New West, with its fascinations with technology,

the environment and the classic pioneer spirit, Hart even announced his run on the sandstone slabs of Colorado's Red Rocks Park. Then there was the glamour. Hart was close friends with Hollywood legend Warren Beatty, and evinced a cowboy casualness that would influence Presidential personas to come. Above all, Hart spoke to crowds as if virtue, decency and compassion could still be bedrock American values even as the nation tackled how to move forward technologically and socially in a dangerous world.

The flip side of Hart's magnetism was that reports of infidelity swirled around him, yet at the time, there was also a perhaps blinded belief that any such secrets might remain shielded. After all, for much of American political history, U.S. Presidents had been given wide latitude in matters relating to sex, health, marriage and family. And for decades, these powerful men assumed their extramarital affairs would be protected, as they had always been.

That, however, began to shift in the wake of Watergate. Compelled by a public urgency to know more about the motivations of people in power, the press began to examine public figures – and politicians especially – with greater scrutiny. At the same time, the advent of cable television and the sparking of the hyper-speed 24/7 news cycle were stoking a growing appetite for ever more outrageous news.

In the book <u>All The Truth Is Out</u>, Matt Bai—a former chief political correspondent for the *New York Times Magazin*e and currently a national political columnist for *Yahoo News*—called Hart's "a story of the moment when the worlds of public service and tabloid entertainment, which had been gradually orbiting closer to one another, finally collided, and of the man who found himself improbably trapped in that collision." With close access to Hart and many of those who worked for, cared for and reported on him, Bai was able to tell the riveting story as no one had ever heard it: from the perspective of the world it foreshadowed.

Bai says now that part of what motivated him to write the book was the realization that just as Hart's story was fading into the background, it seemed more urgently relevant than ever, especially as scandal seemed to be outgunning substance daily. "Hart's run had been largely forgotten," he says. "But the story I felt that needed to be told—and the story we tell in the film—is that this was the moment we began down the path in our media coverage that has led to the politics we have today."

He continues: "We have an environment now in which candidates need to be entertainers, they need certain skills to evade scandals, they need to be outright dishonest to navigate the currents of the coverage. I wrote the book because I think many of us feel it's time right now to stop and ask what the distortion of the process is doing to our world."

"Look, if this was 20 years ago and party bosses were still picking the candidates in back rooms, that would be one thing. But things changed. Everyone forgets that." -- Fiedler

Even as Bai was doing traditional reportorial work for his book, he was pursuing what was then perceived as a diversion: attempting his first fiction screenplay, which originally had nothing to do with Hart. He'd partnered with his good friend Jay Carson—a former political consultant and veteran of the 2004 Dean and 2008 Clinton campaigns (also renown as the inspiration for Ryan Gosling's character in *Ides of March*)—who had embarked on a new career as a creative consultant on *House of Cards*. One day, when Bai mentioned his research on Hart, Carson suddenly said, "Why aren't we writing this story?"

The more the two talked about it, the more it became clear that they could bring an uncommonly inside view, having each worked opposite the other in presidential campaigns: Bai on the media side, Carson on the campaign side (the pair first met in 1999, when Bai was covering Bill Bradley's campaign and Carson was an advance man for Bradley). They knew the language, the gallows humor, the incessant pressures, the intensity of the friendships and both had personally grappled with the questions about media and democracy that Bai's book was exploring.

"For both of us I think there was also a sense of writing to exorcise our personal demons from the campaign world," says Carson. "We both felt very troubled by what we had seen in our careers and we knew that the deeper problems hadn't really ever been fixed. The fundamentals are broken."

The research Bai shared with Carson, along with his own, highlighted to him to him how much Hart's ordeal anticipated a new era in politics. "Hart had a youthful, Kennedy-like appeal and he spoke to the promise of America as no other politician in that era," he says. "At the same time, there was a generational gap in how journalists saw him. Those over 40 accepted his feeling that he deserved a zone of privacy. But younger journalists, raised on Watergate, had an entirely different expectation of what was fair game."

Bai notes that the generational shift was also driven by sweeping social and technological changes. "Satellite technology meant suddenly the news could go live anywhere at any time," he explains. "And when you're live for 24 hours there is a real pressure to create a soap opera and keep the people in their seats. At the same time, you have changing attitudes towards adultery, marriage and women in the workplace, which made the story polarizing in a dramatic way."

Things have clearly only escalated, with scandals becoming more absurd, media doubling down on the outrage and the symbiosis between policy-making and showmanship now so thick it is impossible to untangle. As a journalist, Bai knows it only too well. "We're in a moment right now of taking stock, so we wanted to write this not to pass judgment on anyone's motivations, but to draw attention to the fact that actions have consequences, for both politicians and media. This is something I've said to my colleagues in

journalism: we need to understand that what we do isn't a game. What we do can reverberate through the years and the decades, changing the course of history."

"Billy, if I do a photo-shoot, what's tomorrow? Talent show? Swimsuit competition?" --Hart

Bai and Carson were still in the early stages of writing in 2016 when Bai appeared on WNYC's innovative, big-idea-wrestling podcast Radiolab talking about the 1988 campaign. Unbeknownst to Bai, one of the listeners was Jason Reitman, a long-time fan of the show. Reitman was riveted. He recalls, "I didn't even really know who Gary Hart was, because I was 10 years-old when he ran for President, but when I heard this story, I instantly saw in it the seeds of how we got to the moment where we are now. I immediately ordered the book, loved it, loved the detail, and it just felt like it was a movie waiting to be made. That has only happened a few times for me in my life and I was just ready to jump in."

Reitman is known for engaging with the deeper fabric of modern life in fun and energetic ways, satirizing the world of spin in *Thank You For Smoking*, upending all the expectations of the teenage pregnancy drama with the Best Picture Oscar®-nominated *Juno* and excavating the human costs of economic limbo and corporate layoffs in *Up in the Air* (nominated for six Academy Awards®). Still, *The Front Runner* would be in many ways his most thematically and certainly stylistically ambitious work to date, which was part of the allure. When he met with Bai and Carson, it was kismet. Not only did they have a natural rapport, but Reitman brought in ideas that changed the whole tone and tenor of the script.

The first thing Reitman did was invite Bai and Carson over to watch Michael Ritchie's 1972 film, *The Candidate*, often considered the seminal take, albeit now four decades old, on the selling of modern political candidates. Starring Robert Redford as a high-minded lawyer who makes once unthinkable compromises on the road to becoming a California Senator, the film is beloved for its frenzied, simulated realism and its skewering of how substantive promise can be transformed into sheer image.

"I said to Matt and Jay, 'this is what our movie should feel like," recalls Reitman. "I said let's create a hyper-real universe and do it the way you might do the world-building in a major fantasy film, with that kind of intense appreciation for detail and immersive texture. That started us down that path where there's a reason for every detail in this movie, right down to what liquor each character drinks."

Bai and Carson were already big fans of Reitman, but now they saw him as a jolt of creative lightening. "Jason saw immediately how to refocus what we were doing," recalls Bai. "We'd previously been given advice to tell a more fictional story and then Jason came along and said, 'this an important moment in American politics and we need to tell the real story.' I can't tell you how gratifying it was for us to hear that. It was clear that he truly got it and it kicked off an incredible collaboration."

Adds Carson, "Jason gave us the courage to strip the Hollywoodness from the script. He focused us on moving between three key realms in the story: the campaign, the press and Hart's family. He was like a captain in rough seas who said trust me, we'll do the real thing and it will work. And he was right."

Bai and Carson had already developed their own writing method—one would write for a while then hand the draft to the other, who would start back from page one, rewriting before advancing the story again. This way the voice remained consistent even as both their ideas were integrated. Now Reitman was incorporated into that same organic flow. "It worked," says Bai, "because we all felt an ownership of the writing and yet now none of us can untangle who wrote what part."

Another key idea Reitman brought in from the start was to nix the expected first-person, singular POV. Rather than have Hart or even Donna Rice tell the story, Reitman thought: why not replace the central narrator with a neutral, panoramic view that gives each of the rich panoply of characters a voice without assigning anyone the role of hero or villain? Bai and Carson found it liberating. "Now the storytelling started to be complex in the way that reality is complex," says Bai. "It encourages the audience to decide on their own who was right, who was wrong and where it led."

The trio also shared an acute sense of humor that kept the screenplay light even at its most barbed. This, too, was a mirror of reality. "Campaign staffers and journalists are some of the funniest, most sharp-tongued and observant people I've ever met," notes Carson. "I laughed my ass off on every campaign I've worked on. And that became one of the most important things to Jason, that we use the real language and words you would really hear in the backrooms of campaigns."

Along the way, Reitman met with many of the real players in the film, including Gary Hart, Hart's daughter Andrea, Donna Rice, as well as many of the campaign staff from 1987. Perhaps more importantly, he sent each person a questionnaire that added layer upon layer of personal specifics to the characters. "I asked them each to describe a normal day in your life in 1987 and asked questions like: what were your hobbies? What was your favorite sports team? What did you drink and what were your favorite snacks? Whose photo did you have on your desk? We incorporated all of this."

As much as Reitman, Bai and Carson chased reality, there remained unknowns. "There are of course many moments where we didn't know exactly what was said behind closed doors and that were never documented so that's where some imagination came in," explains Carson.

Another vital element for all three was giving the women in the story their say, especially because women's voices have historically been muffled in these situations. Says Reitman: "It was really important to us have five different female characters to watch this story through: Donna Rice, Lee Hart, Andrea Hart, Irene Kelly and Ann Devroy at *The Washington Post*—and they each come at the situation from different POVs."

Bai had come to know Rice while researching his book. "So often, the women in these situations get cast aside or mischaracterized. But Donna is a far more complicated person than was depicted at the time, and we wanted to make sure that was in the writing. You have to keep in mind that there was no playbook for her in 1987—there was no one who'd gone through that in American politics before. So it was vital to us to tell her story with compassion and complexity, to show her dignity," says Bai.

Carson elaborates, "We really wanted to pose the question: 'What would it have been like to be Donna in this moment?' I think you can't help but empathize with her as you watch this young woman descend into the jaws of the media in a way that can be incredibly destructive to your being."

When it came to Lee Hart, Carson had other personal experiences to draw on. "My most formative political experience was with the wife of a politician accused of an affair—it's just that she also happened to be candidate Hillary Clinton. So I knew there was this very human, painful side to someone who is in that position that isn't exposed to the world."

Ultimately, with no one character given predominance, each of the actors' deft portraits combined into a mosaic to become more than the sum of their parts. "That was the clarity of vision that Jason brought to it," sums up Bai.

The script's multifaceted approach—and its mix of raw humor and unvarnished humanity—spurred the dedication of two producers who saw it as an exciting leap for Reitman: Helen Estabrook, who works with Reitman at Right of Way Productions and produced the Oscar®-winning *Whiplash*; and Aaron L. Gilbert, whose BRON Studios is a champion of bold storytelling and worked with Reitman on *Tully*.

Both understood the risks. The film would be a challenge to shoot, with its emphasis on improvisatory cross-talk and parallel action, its roving, unpredictable camera and its insistence on not judging characters who without realizing it in the moment are seen changing the American trajectory, and their own lives, with their decisions. But they also felt Reitman had full control of it.

"I trust Jason implicitly. He's both a friend and a great creative partner," says Gilbert. "So when he walked me through how he wanted to do this story and why he wanted to do this story, honestly my response was let's get to it. What I loved most about the script is that the affair is really secondary to the main story. We never even know if the affair happened and the script doesn't go there. Instead, it's about a major sea-change in the tenor of politics and the way media covers it, and that is what got us all excited."

Estabrook notes that it's hard to look at the film's thematic swirl without seeing where we are in 2018. "The story touches on many things in our society that we are just now starting to untangle, from the complexities of how to report on political figures to the degree to which our society has been trained to protect men in power," she says. "It speaks to what our responsibilities are to each other, whether as private citizens or public figures. I think Jason was deeply inspired by the chance to do that in a way that also lets him play with classical 70s filmmaking and an of-the-moment approach."

With dozens of speaking roles, and call sheets for 20 or so characters to be on set every day, there was a need to put together not only a committed ensemble, but a cohesive one. An intensive casting process started as soon as the project was green-lit. "We were able to put together a phenomenal group of hyper-intelligent actors, each from very different backgrounds, who together become a compelling mix of voices," says Estabrook. Adds Gilbert, "I've always found casting is one of Jason's greatest skills because he just has phenomenal instincts. We circled people Helen knew, people I knew, people Jason worked with before and people he wanted to work with. Everyone responded saying the script was so strong."

Once on set, knowing that trust would be the foundation of the cast behaving freely, Reitman put a lot of effort into forging that ineffable environment that can cement a cast's bonds. He also started each shooting day by handing out news clippings covering events from the corresponding date in 1987—not just political events but sports, social and cultural news—to prime the conversations he was about to film.

"The result of all that is that something kind of magical happened," says Bai. "As all these young actors started hanging out and talking about 1987 and they developed a really cool, natural rapport. They connected with the banter and with the period and a depth emerged that we could not have foreseen."

"You know, this is why people don't want to be in public life. Because someone will dredge something up you said in a moment 15 years ago and act like it somehow encapsulates your life."

-- Hart

The question of who might embody the breadth of Hart's persona—the fire and skill but also the prickliness and privateness—was answered early on. Reitman was convinced there was one person who could bring something understated yet revealing. Hugh Jackman certainly was not the most obvious choice. He might be an Emmy®, Tony® and Golden Globe® winner as well as Oscar® nominee, but he's also an Australian best known for the action-thriller *Wolverine* series and for his song-and-dance acumen on stage and in such films as *Les Miserables* and *The Greatest Showman*. Though he's dived into serious dramatic roles before, this would be something quite different from anything Jackman had done.

What convinced Reitman was Jackman's work ethic and wide-ranging intelligence, not coincidentally two of Hart's most salient qualities. "Hugh is known for being incredibly hard-working and this is one of the things that got me really excited," says the director. "Here's an example of how that worked. Early on, I saw that Hugh was walking around with 3-inch binder overflowing with info on Hart. I asked him 'are you planning to read all of that?' and he answered, 'oh, I've already read it and it's actually book one of five.' That was the level of his commitment. Hugh could recite speeches of Hart that weren't in the movie. Hugh discovered so much that he taught me about Gary Hart. He once said to me, 'I never want to feel as though I could have done more to get this right' and that sums up Hugh Jackman as an actor as well as anything. It's also the reason why he inspires great work from everyone around him."

Reitman was also struck by the idea of watching Jackman move into fresh territory. "The one thing I'd never seen Hugh play was an enigma," he says. "I've watched him play people who are very clearly heroic, broken, aspirational or talented, but the one thing I've not seen him play is this kind of smart, outwardly charismatic man who doesn't easily let you in. I knew it was going to be an exciting challenge for him to have this kind of veil over his inner life and he did it. What I love is that people who see the movie are not exactly sure how to feel about Hart and that's exactly what Hugh and I both wanted."

Despite growing up in Australia, Jackman knew peripherally of Hart. But the more he learned, the more he saw the richness of the role. "I had a passing knowledge of the scandal," Jackman says. "But what I didn't know before is what a force he was, how much he had to offer and how much this period of time meant to the future of American politics and media. I felt the script shed a really bright light on a turning point in history. It's not as known as JFK's assassination or the Civil Rights Movement or Watergate, but you can argue now that this moment was, in its own way, a significant juncture."

Jackman honed in on something subtle about Hart—the way his strength and Achilles heel were twined, the way his focus on the really big picture could block out everything else. That became an even stronger through-line once he met Hart in person. "Gary is remembered for this one small moment in his life instead of for the things he'd like to be remembered for," Jackman observes. "When I met him, he told me of some of the plans he had for the future and I was both in awe and keenly aware of the opportunity he lost—here was a man with one of the great political brains of our times, and yet he never realized the potential of his ideas."

For Jackman, what Hart did or didn't do with Donna Rice on the Bimini cruise is beside the point. "I think rather than asking 'did he or didn't he' the larger question we need to ask about Gary Hart is: why do we care so much? In his final speech Gary said that just because some things in life are interesting, that doesn't make them important. And I think a lot of things we focus on in the media are more interesting than important, which leaves us in danger of losing sight of what matters because it's not as exciting."

Indeed, now that people have become inured to daily tabloid shocks, the Hart accusations seem almost quaint. "The irony is that now Presidential candidates are accused of much worse and survive, but when Hart was running, our appetite for news was just beginning to grow the way it has," says Jackman. "People were starting to want more immediate, fast-breaking news and this scandal fed into that."

Jackman thought of Hart in terms of his relationships, in terms of both the responsibility inherent in inspiring people and the anguish of letting those same people down. "One of the things I love most about this story is it doesn't just focus on what Hart is going through," says Jackman. "It looks at what his family goes through, at what Donna Rice is going through, what was changing among journalists."

The intensity of Jackman's devotion, and the degree to which he disappeared into the role without a trace, became an anchor for the production. "Hugh put so much into this role it was really moving for

everyone. He was a true leader on set," says Estabrook. "He set a wonderful vibe for our huge ensemble with his professionalism, his friendliness and his humor. It was also a case of life imitating art, because just as Hart's staff would follow Gary anywhere, the cast felt that same way about Hugh."

Adds Gilbert; "This is an unusual role for a leading man because at times, he's just sitting in the background as an extra. It really speaks to Hugh's humility and belief in what Jason wanted to do that he let himself be so completely absorbed into the ensemble. He seemed to love and thrive on the experience."

Jackman credits Reitman for sparking his devotion. "Working with Jason has been not only one of the most fun but also most rewarding experiences I've had. He has this uncanny knack of giving you just the right amount of room to play and invent. What I also love about Jason is that he understands how to tell an entertaining story full of humor and visual style yet also depth."

The visceral energy of the film is what Jackman hopes will pull people into a story that resonates with questions. "It's so fast-moving and funny, but then it takes you right up to this incredible cross-roads and the question of how did we get to where we are today," he summarizes.

Jackman's deep dive into Hart especially exhilarated the screenwriters. Says Bai, "Hugh can say things with his face that you couldn't write in words. Hugh could run for office—I've rarely met a politician with his political skill." Adds Carson, "To successfully play smart, you have to be smart and Hugh is both smart and a student of the world. Anything we wrote for him he'd want to know more and then he incorporated it all into his performance. I think we see him going to another level with this role."

"You think I should feel humiliated. Feelings that simple are a privilege of being young. Our marriage is complicated. So is our love for each other."

-- Lee

Much as the story of *The Front Runner* is about Gary Hart, at the heart of the script are two women entwined together in the fallout of his political crisis: his wife, Lee and the woman accused of having a secret affair with her husband, Donna Rice. When politicians are accused of infidelity, the person who often faces the most intense consequences is the spouse—putting up a front under the media spotlight while privately wrestling with loss of trust. It was essential to Reitman, Bai and Carson that Gary Hart's wife, Lee, be granted one of the strongest voices in the film. Bringing that voice movingly to life is Vera Farmiga, who was Oscar®-nominated for her first foray with Reitman, playing opposite George Clooney in *Up In The Air*.

Farmiga's ability to express a panoply of emotions beyond dialogue made her invaluable in the role. Says Reitman: "Lee is a very tricky role because in many ways the audience is looking to her in order to know how to feel about her husband. Vera is able to do so much with a single look, with just her eyes and the timbre of her voice. In this film, the camera is in constant motion, but it stops for Vera."

Jackman was equally taken with Farmiga. "It was very important to us all that Lee never feel like a victim," he says. "Vera can do that because she is both incredibly grounded and an emotional force of nature."

Lee Hart famously stood by her husband when the Donna Rice rumors began to roil, telling the press that the story didn't bother her and that she still very much believed her husband should be President. The drive for Farmiga was to dig beyond Lee's function as Gary's rock (they had already been married for 28 years in 1987) to the toll that support took on her. "What attracted me to playing Lee is that I was curious about her unbending love. I'm always curious about how women define and execute love and I'm fascinated with women's thresholds for pain," Farmiga explains. "Lee is a woman hit with a psychological sledgehammer and she has to try to survive and protect her family, her love and herself."

She started with great respect for Lee and that never altered. "I believe it takes a kind of regal steadfastness and commitment to weather this kind of storm when your heart is broken," says Farmiga. "I found all that fascinating. I also found it interesting that 30 years later, Lee is still with Gary. It speaks to the complexity of marriage and the challenge of promising to love one person for life."

Farmiga saw at the core of Lee a self-assurance that could stand up to being battered by the press, by other women scrutinizing her choice to stay and by her own doubts. "If you stay and persevere in a marriage that weathers infidelity I think you've got to be one heck of a confident lady," she observes. "Or you at least have be so confident in the covenant of marriage and its sanctity that you won't break it even when it breaks your heart."

Farmiga was also keen to reunite with Reitman. "Jason seems to always ask me to explore infidelity with him," she laughs. "But this time I'm on the other side. Honestly, I think we both have an interest in heartbreak and repair. And I just trust him—his vision is so precise and he so deeply understands character. But Jason also wanted a lot of turbulence on the screen, so he encouraged us to go with what we felt if we were inspired. That was really great. Usually you're reprimanded on a set for talking over other actors but this was set was all fire and brimstone and he gave us a lot of freedom."

It was a first chance to work with Jackman, whose rapport with Farmiga was so organic from day one, she felt they could dance candidly through all the unspoken emotions that surround marital betrayal. "Hugh comes with this reputation for being the best guy ever. But actually...he surpasses that," she muses. "He is full of lightness and charm. But also has an openness about him that was the key to us establishing immediately that our characters have this deep bond built over years of struggles together."

The questions raised by Farmiga's portrait of Lee—of what spouses do and should bear in political campaigns—come up in physical ways, in the body, in delicate expressions and gestures that say more than words could in a world where words are easily manipulated. Observes co-star Steve Zissis: "Vera's emotional content is just searing. Gravitas is the word with Vera and she just brings it."

Lee Hart's counterpart in the scandal is a woman she will never meet: Donna Rice, a Miami local who was then pursuing a modeling and acting career, only to find herself at the center of one of the most intense media frenzies in history to that date.

Rice was quickly relegated to being a stereotype in the media and a pawn in the political machinations, but the film approaches her as something much more: a bright young woman whose life and future were upended in an instant. Taking the role of Rice is rising star Sara Paxton, most recently seen as Candy Shaker in David Lynch's *Twin Peaks: The Return*.

Paxton quickly won Reitman over. "For me, it came down to who could provide Donna with a sense of humanity that's never really been offered her," he says, "to who could embody not only her heartbreak but her intelligence and her desire to be taken seriously. Sara just got all that immediately."

The script's approach to Rice drew Paxton. "I was really excited that Donna was portrayed as an educated, ambitious woman who suddenly became vulnerable to the world when she was swept up in this huge news story she never imagined could happen. I could really relate to how Donna wants to be taken seriously and I think a lot of women will relate to her. She had graduated summa cum laude and suddenly she was seen in a whole other light from who she felt she was. I really wanted to play that character."

Paxton was thrown right into the deep end. "My first scene was the scene in which Donna is seen devastated, so that was interesting because then we worked backwards to the boat, when Donna had no sense of what was coming for her," she explains.

Having met Rice, Bai was especially moved by Paxton's performance. "Sara plays Donna with the core decency and sincerity that are true to life—she brought everything we hoped she would," he says.

"When you're tired and your feet hurt and your hands are freezing because you've been knocking on doors in Nashua for 12 straight hours, when you miss your boyfriends, your girlfriends, your kids, when you're tired of eating leftovers because we don't pay you jack, you think about the opportunity we have right now and the cost to this great country if we squander it."

-- Dixon

As the Hart campaign rapidly descends from riding high to disarray, the brunt is borne not only by Hart and his family but equally by his campaign workers. Young men and women from around the country looking for something to believe in had circled around Hart and his message—ready to sacrifice good-paying jobs, sleep and social lives in order to fight for a different kind of voice in the White House.

Creating that team, and creating the rapport of people who spend 16 hours a day in a pressure cooker together, was one of the great joys of the film for Reitman. He says, "Putting together this cast was more like putting together an orchestra, their chemistry and ability to play together was just so imperative."

At the head of the campaign was Bill Dixon, a long-time friend of Hart's and campaign veteran who nevertheless could not right the boat once the rumors about Donna Rice began to sink it (Dixon left both Washington D.C. and political campaigns for good after he resigned from the Hart campaign). Taking

on the character is J.K. Simmons, an Oscar ® winner for the indelible role of the perfectionist conductor in *Whiplash*, and an actor who so regularly works with Reitman that Reitman dubs him "my muse."

Say Reitman of why he always finds a role for Simmons, "J.K. is that player you know can handle any situation. I don't know another actor who can be as terrifying as he was in *Whiplash* and then turn around and be as vulnerable or as funny as he can be. I'm just lucky that he agrees to be in all my movies. As Bill Dixon he's the one person in Hart's campaign from Hart's generation, so he's the veteran in the room with all these idealist kids, trying to help them all to become better. It's also a role that reflects the audience, because Bill is asking all the hard questions that we all want to ask."

Says Estabrook, "Jason loves to work with J.K. because he brings a real humanity to whoever he plays. J.K. has this ability to show you what his character is going through and here you really get access to Bill Dixon's leadership and the depth of his disappointment."

Simmons says he'd take any role for Reitman, but *The Front Runner* riveted him on its own merits. "The naturalism of the script makes you feel you're in the room amid these dryly funny, nonstop conversations full of energy," he says. "It's also not a script that takes sides and that intrigued me."

Although many of the cast members purposely did not seek out their real-life counterparts, Simmons did talk with the real Dixon, in part because he was so behind the scenes. "He's a very accomplished guy, a family guy, and he was really great," says Simmons. "Of course we're not making a documentary and there are many inconsistencies between Bill and me—for example, Bill Dixon has hair. But at the end of the day what I wanted, and what Jason wanted, was to get to the core who this guy is."

Working with the young cast of campaign staffers was also a joy for Simmons. "I found it really refreshing to work with all these young actors who are so great at thinking on their feet," he says.

Simmons knows Reitman's filmmaking as well as anyone but he notes this film felt different. "Jason was looser and more open to improvising on this film to get that experience of a room full of people who are all really smart and who all want attention," he says. "It was just a very electric atmosphere."

Jackman also raised Simmons' game. Says Gilbert, "One of the most memorable scenes in the film is when J.K. confronts Hugh as Gary. It was likely watch a heavyweight prize fight watching the two of them together. They both bring so much power."

Another key staffer is Hart's scheduler Irene Kelly, one of those put into a position she never imagined—escorting Donna Rice back to Miami while the campaign tries to forge a strategy for fending off total catastrophe. Taking the role, a composite based on several different Hart staffers, is Molly Ephraim, who cut her teeth on Broadway and has been seen in the *Paranormal Activity* franchise as well as the long-running sitcom *Last Man Standing*.

The role was an opportunity to explore the ways in which women for many decades subsumed their own challenges when working for powerful political men. Says Estabrook: "What I love about

Molly's character is that she is the one who ends up having to do a lot of emotional work for a situation she didn't create, which has so often been the case for women. That's an extremely relevant part of the story that speaks greatly to today and things we're just beginning to confront."

Ephraim describes Kelly as "stuck in the middle—because she believes in what Hart stands for but also finds herself in this strange predicament where she also feels sympathetic to Donna Rice and has to contend with what Donna is being put through by the man she's working for."

One of Ephraim's favorite parts of the role was bouncing off the ensemble. "Jason put together a group of people who were all so funny, which led to great off-the-cuff moments," she describes. But she especially enjoyed working with Paxton as Rice. "We jumped into one of our hardest scenes together on day two and she was immediately in the zone and so moving," Ephraim says. "She has this lovely innocence, yet intelligence and your heart just breaks for what is happening to her."

Hart's fiery young press secretary Kevin Sweeney (who now works as a management consultant specializing in environmental responsibility) is played by Chris Coy, known for his roles on *The Walking Dead, Banshees* and *The Deuce*. "Kevin is a 28 year-old out of UC Berkeley who is passionate and loud," describes Coy of his character. Coy, too, loved the process of creating the behind-the-scenes ambience. "We would start talking about the stuff in the articles Jason gave us and the next thing you know, the camera's moving. It felt so conversational and genuine—more so than anything I've ever been a part of."

When it came to working with Jackman, Coy, like many others, was pretty sure it couldn't possibly live up to the legends. "There's a reason they say, don't meet your heroes," he muses. "But Hugh and Jason proved to be anomalies in that respect because they're both so nice. Hugh can do anything better than any of us, but somehow he is humble and made us all feel like we really mattered to him."

Advance man Mike Stratton, whose job was to prepare Hart for public events and press conferences, is played by Alex Karpovsky, best known for his portrait of Ray on HBO's comedy-drama series *Girls*. What struck Karpovsky is how close campaign workers were with the press covering them at that time. "It was fun to recreate those the days when campaign staff and press would really hang out at the end of the day and throw back a few beers with each other. They got to know each other but they would also exchange ideas with each other and they would grow and learn from that," he comments.

Playing key staffer Doug Wilson, who advised Hart on policy matters (and went on to become assistant secretary of defense for public affairs, making him the highest ranking openly gay official in the Pentagon), is Josh Brener, known for his role on the hit television comedy *Silicon Valley*. "Doug is the policy wonk," describes Brener. Brenner relished the chance to experience a bit of what it's like to work in the trenches on a national campaign. "There this strange mix of excitement, exhaustion and punch drunk hanging out that seems to be what campaign life is all about," he observes. "It's not too dissimilar from making a movie."

Deputy campaign chairman John Emerson is Hart's right-hand man, a man so good at problem-solving he was known as "Mr. Fix It." (Emerson would go on to work in the Clinton White House and serve as U.S. Ambassador to Germany.) Taking the role is Tommy Dewey, known for the Hulu series *Casual*. A draw for Dewey was exploring the comedy inherent in political life. "Even though it's a high-stakes game they're playing and it's really stressful, there's a lot of humor in that world. Comedy is a release valve for these guys and a form of camaraderie."

That same style of camaraderie developed among the cast. "Putting together a working ensemble can be like catching lightning in a bottle," notes Dewey "But that's one of the things that Jason really nailed here. He intuited that there would be a great connection between us all and there really was."

"So you get to decide which lies matter and which lies don't?" -- Devroy

As with the campaign staff, Reitman sought actors with strong comic chops to portray the pool of reporters traveling with Hart. They include A.J. Parker, a fictional composite based in part on two renowned reporters, EJ Dionne (then working for *The New York Times* though now with *The Washington Post*) and Paul Taylor of *The Post*. Parker spends an enormous amount of time in Hart's sphere, getting to know the candidate while killing long hours on planes and buses, developing a genuine appreciation of him. At the same time, he's trying to write a full-bodied profile of the man, pushing him on rumors about past trouble in his marriage. In the film it is Parker to whom Hart makes an off-hand comment which was published the same day as *The Miami Herald* story about Rice—one that will later spur a feeding frenzy: "If anybody wants to put a tail on me, go ahead. They'd be very bored."

Taking the role is ascending young star Mamoudou Athie, seen in *The Get Down* and *Patti Cakes*. "My character doesn't take Hart's remark seriously at all," says Athie, "but it's later used to justify the press pushing the boundaries of Hart's personal privacy. That's when the story on Hart becomes all about entertainment and not at all about policy. And I think you can argue both sides of whether a candidate's private life should be news or not, but it was clearly a moment when things changed in how the press was going to cover politics."

Steve Zissis (*Don't Worry He Won't Get Far On Foot*) portrays real-life journalist Thomas Fiedler, who worked for more than 30 years at *The Miami Herald* as an investigative reporter, columnist and ultimately an executive editor—and received the incendiary initial tip about possible ongoing infidelity by Hart. Though young in 1988, Zissis remembers "the famous image of Hart with Donna Rice on his knee" to this day but also notes, "I had no idea about the rest of story until I read this script."

As one of the journalists who invades Hart's personal world believing it's his duty, Zissis appreciates that his character raises questions. "He's on one side of the debate we're still having as to what

extent a politician's private life matters. The film raises all those interesting questions but I think it also tells a very human story that is just about all these different people trying to figure out the right thing to do in their position with this explosive event—and not everyone agrees which way is right," notes Zissis.

Rounding out the main cast on the newspaper side is Ari Graynor as the Ann Devroy, the *Washington Post*'s deputy political editor, responsible for overseeing coverage of the upcoming presidential race; Mike Judge as Miami Herald journalist Jim Savage, Jonny Pasvolsky as New York Post writer Steve Dunleavy, Steve Coulter as Washington Post journalist Bob Kaiser and Alfred Molina and Spencer Garret as the legendary Ben Bradlee and Bob Woodward. To keep all immersed in the atmosphere, Reitman showed cast, crew and extras daily clips and videos of reporters circa 1987, huddling on planes or throwing questions at press conferences. "Everything had to feel alive and that extended down to the cameras, the booms or typewriters each media person was using," he says.

"This whole world we're in. None of it makes sense right now." -- Kelly

The locomotive energy of *The Front Runner* was built just as much behind the camera as in front of it, with the background as important as the foreground. For as much as the film is rife with resonating questions, it's equally just fun, freewheeling, inventive cinema. Reitman and his close-knit crew of long-time collaborators set out to bring audiences directly into the chaos, adrenaline and emotion that characterize both a political campaign and the media scrum that formed around Hart. Leading the team were director of photography Eric Steelberg, production designer Steven Saklad, costume designer Danny Glicker and editor Stefan Grube. Together, they aimed to conjure a kind of quilt effect, as dozens of people, locations and details weave in and out of the larger tapestry, consistently enlarging the picture.

This is the 7th film Steelberg has shot for Reitman, who says, "Eric and I are so of the same brain and the same visual language that communication between us is beyond shorthand. It's just a joy making movies with him. We both had so many ideas for this film and it was a constantly exciting conversation."

No matter how well Steelberg knows Reitman, he also knew from the outset this would stand apart from anything they've done. "It was clear that this movie was going to be really focused on the visual experience and using the camera as its own storytelling device. It's the kind of movie any cinematographer would kill to do," he says.

Gratified by the opportunity, Steelberg jumped into the project with both passion and a stream of ideas that twined with Reitman's already intricate vision of the film. The two were agreed that the camerawork would be key to keeping the tension and visual excitement high in a story that mostly takes places in rooms full of people gabbing.

To begin they looked not only at *The Candidate* but also at the Chris Hegudus/D.A. Pennebaker documentary about the runaway success of the Clinton campaign, *The War Room*. Then, they branched from political films to talk about the work Robert Altman—the acknowledged master of overlapping dialogue and roving cameras—as well as several benchmark films of the 70s such as *Three Days of the Condor, Network, All the President's Men* and *Parallax View*.

"We weren't looking to copy any of these films," notes Steelberg. "But they inspired us to look for fun ways to keep *The Front Runner* consistently engaging and encouraged us to really play visually with the mixed tone of levity and human drama. The more we talked about overlapping dialogue and parallel action, the more we realized that Altman was very relevant to what we were attempting. What's funny is that we were more influenced by 70s films, than 80s films but I think that the 70s is the period of cinema that perhaps best evoked that moment in America before the digital age."

Reitman came into it already certain he was going to shoot on 35mm film. "'I want to shoot on film' was the first thing Jason said to me," Steelberg recalls. "He wanted that imperfect feel, that texture and palette. And even though I hadn't shot on film in 10 years, it was great. We've become so accustomed to a certain way of storytelling with digital that it felt amazing to go back to putting more trust into the camera and to having everyone give their all on the first take. Later, we treated the film to make it even a little grainier and broken down."

Adds Reitman: "We had a general rule to use only tech available in the 70s." Indeed, even the opticals were done to replicate the shake they had before digitization. At one point, needing the classic Columbia Pictures logo, Reitman scanned it off a print of *Stripes* (directed by his father, Ivan).

The on-the-fly camera style pushed Steelberg daily, which he relished. One of the most arresting and complex shots of the film kicks off the movie—a meticulously choreographed one-take that drops the viewer directly into campaign life as Gary Hart concedes the 1984 Democratic Party's nomination in San Francisco to Walter Mondale. The shot revolves around the story of advance man Mike Stratton's severed fingertip, a story Reitman says, "is a strange true story that speaks to the blood these people quite literally give because they so deeply believe in what they're doing."

"The opening had been scripted very traditionally and we could have done it in 5 or 6 shots, but we saw an opportunity to introduce the language of the film by doing the one shot," explains Steelberg.

It was not a slam-dunk. "We had to close down a city street, bring in special cranes, create a virtual 3D model and spend a morning rehearsing it," Steelberg elaborates. "It was a monumental undertaking and relatively risky and we didn't know what would happen. We shot one version of it in the day but we weren't entirely happy so we came back again that night, brought back the crane and the period cars and closed down the street again, and got in nine takes. On the very last take the timing was somehow

perfect, and seconds after, a huge thunderstorm came in. Getting that shot put us on a high for the rest of the production and set the tone that said, 'we're going to think outside the box in how we tell this story."

That creative spark carried over into shot after shot. Another long take with Gary and Lee Hart coming together to have a private conversations in a diner was perhaps even more complex, notes Steelberg, as was a handheld shot of Hart moving out from inside a car, which necessitated the creation of custom-built, small-scale 35mm camera that could be handed from one camera operator to another. But some of Steelberg's favorite shots are also simple ones.

"One of my favorite shots is Gary and the campaign staff on the porch of his cabin. It's not about the camera movement there but about the composition, where you have each character kind of evoking their personality in the way they're standing and it has this almost Annie Leibovitz feel to it. It's a quiet, contemplative moment that contrasts with the more complex moments. That's something we wanted to do throughout the film because that contrast also speaks to Gary Hart and to this entire story."

Throughout, the camera was also embodying Reitman's desire to never judge the characters. "Jason always wanted to stay neutral," says Steelberg. "What that meant for the camera is that every character is treated the same and we didn't do a whole lot of close-ups. We didn't do more close-ups with Hugh than with anybody else. So you never feel the camera is leaning one way or the other."

It added up to Steelberg's dream job. "This film was never about fancy shots and dramatic lighting—it was about what lenses are you using or when are you moving or not moving the camera or how things are composed. This is what cinematographers live for," he muses.

Throughout, Steelberg collaborated closely with Saklad and Glicker so the camera, sets and clothing coalesce. "Steve and Danny served up such exquisite sets and super-rich costumes that it gave my lighting and camerawork so much more work with," Steelberg says.

For Saklad, an early edict was to embrace the messiness. "Part of the fun of the movie is seeing all the hidden workings of a campaign, so we have rooms where cable are hanging and people crammed into offices with phones going off and the camera always struggling to find its way through crowds and equipment," Saklad describes. "For me, the challenge was planning so that Jason could point the camera in any direction spontaneously and there would be something interesting there."

He was also recreating a world of payphones, satellite vans and telex machines that a decade later digital devices have erased. Verisimilitude was everything for Saklad and Reitman. "Steve created an exceptional level of detail in every inch of the set and that's what makes it come alive," says Reitman.

Like Steelberg, Saklad's list of favorite moments is lengthy, but starts with the opening shot. "That was the one great plum we all wanted to nail. We felt we had to evoke everything, from the exact satellite trucks to the camera booms that were in use then, as well as source some of the actual protestor signs from 1984. It was a thrill to have all those layers."

Another thrill was recreating Hart's cabin in the prophetically named area of the Rocky Mountains known as Troublesome Gulch. "That cabin still exists," notes Saklad. "And Jason was fortunate enough to get a tour of it by Gary during prep, so we had great photos of the real place. We also had some research photos from 1987 so we were able to see the interiors and even the gate where all the news vans collected. We were really careful to replicate that look exactly as it showed up in the old photos."

Some of Saklad's biggest challenges came in building two different newsrooms from scratch, contrasting the iconic old-school newsroom of *The Washington Post* with a more modern vibe at *The Miami Herald*. "To emphasize that contrast we made *The Herald* a little bit more hip and glamorized than it was, a little more *Miami Vice*, introducing glass and shimmery gold," says Saklad. "But for *The Post* we did pretty spot-on replica of what you see in *All the President's Men*—except, importantly, a decade later it's more worn-down and worse for wear."

Saklad designed the interior of the Hart campaign headquarters in three phases: "First, we see the office in its infancy before they really moved in; then we see it full flowering where every surface is filled with papers, binders and cables. And then, we do something that you didn't actually see happen in reality, where we bring in this sort of new look for the campaign. We liked the idea of seeing all the new graphics, posters and banners arrive in the last week of April for a campaign that will never get any further."

Throughout, Saklad's team was on the hunt for vintage vans and taxis, as well as 80s-style desks, cubicle dividers and IBM Selectric typewriters, the workhorse of the day. Saklad also undertook a particularly unusual search...for vintage food wrappers. "We wanted to have all the offices lined in fast food wrappers as they really were," he notes. "It became huge a search in our department for items like those waffled containers for 80s Big Macs, Dunkin Donuts boxes and period Frito-Lay packaging. These items were gold to us because they give you that reality of people who live at their desks."

That lived-in feel was equally essential to Danny Glicker's work. Glicker faced a gauntlet given the film's dozens of characters, spanning all ages and backgrounds, but he too was driven by the chance to create a dense background for Reitman's storytelling. The 80s intrigued Glicker for very specific reasons. "What I loved was the chance to explore the 80s as the very beginning of the modern world that we live in now. It had to feel like the final hurrah of a time before we were all wrapped up in the speed and confusion of the 24-hour news cycle. The world was becoming more complicated and immediate, so you see traditional style just starting to merge with the more streamlined."

In his 4th outing with Glicker, Reitman asked more of him than ever. "Danny and I talked a lot about this idea that it's easier to make a film set in 1587 than in 1987, because we know what 1987 should feel like enough that the detail has to be even greater to feel real. He created an honest but visually compelling version of how people looked going to work in 1987. It was such an enormous job that our wardrobe cage was like an entire floor of a department store. The area for shoes and belts alone was

impossible to navigate. Even though you might not notice all the details Danny and Steve conceived, down to what the extras wear and the props specific to their characters, it all adds up to make it feel realer than real."

Another 80s reality was also a significant influence on Glicker's work in the film: by the mid 1980s the share of women in the workplace was the highest it had ever been (it peaked in the year 2000) and fashion was reflecting the shift. "You were seeing women in boxier silhouettes with shoulder pads and also blousier looks," says Glicker. "There was this really interesting dynamic happening that was almost an identity crisis because some women's fashion was hyper-feminine while some was hyper-business-oriented. So in the film, you see the men in very classical looks but it's really the women's fashion that is kind of defining the cultural moment—which is right in line with the complicated questions about gender politics and social politics that the movie explores."

That's why he especially enjoyed designing for the characters of Donna Rice and Irene Kelly. "I always felt the heart of the movie is the scene when Irene and Donna have their heart-to-heart, because I think what the film is really looking at is all these people trying to figure out where they fit in the world before, during and after these events. From a visual standpoint, I loved the idea of seeing these two smart, ambitious, independent women who each have a very different worldview sitting across the table. They're very simple looks really for each of them but it was important for each of them to stand out."

Though Glicker didn't go for slavish historical accuracy in every outfit, he did recreate some of Hart's original looks, especially the tie he wore both in announcing his candidacy and ending it. "That tie becomes very important in his trajectory," muses Glicker. Glicker loved how Jackman and the rest of the cast took made each article of clothing part of their personas. He summarizes: "We painstakingly sourced, created and built fabrics from the era but the most important thing we did was to try to create looks for the actors that would just feel real, lived-in and add to their performances."

Once production wrapped, a whole other layer of the storytelling began as Reitman began editing with Stefan Grube, who first worked with Reitman on *Tully*, and preparing the score with Rob Simonson (*Foxcatcher*). "The editing was so key to this film and Jason and Stefan did a beautiful job of pacing the film so there are moments of lightness and also moments that are so poignant," says Gilbert.

Adds Reitman, "This film was an enormous editing job. Up until this movie, I've always been very precise about shooting. But here, I had to let things be more wild, let the camera find the moments. So Stefan and I had a lot of work to do, breaking that all down and putting it all back together with a rhythm that's very distinctive. Stefan identified that rhythm very early on and he also did an incredible job sourcing original news clips, not just news clips of Hart of but of news people setting up cameras, fixing their hair, making flubs, so we were able to integrate it all naturally into our footage recreating these real moments. Then Rob came in and gave us one of the most beautiful scores I've ever had. Rob really took

that note from 1970s filmmaking to approach the music in a different way. Both Rob and Stefan together helped create that rhythm we associate with the 70s and adds to the hyper-real feeling of the film."

With so many pieces combining to make the final film, everyone involved was thrilled to see it all come together as Reitman had hoped: forging its own 1987 universe while reflecting on current times. Aaron Gilbert says, "Everyone knew this film was not going to be an easy endeavor but somehow that inspired people to work even more closely and more passionately. I think the result is one of Jason's best films. It started with a wonderful script and continued with a cast and crew that really delivered."

Helen Estabrook watched as a film that started out complex grew even more complex as each person added their skills and insight. "We always knew this film was going to take in many, many layers—and that it would not be a movie about one thing, but about a lot of things," she says. "What's most satisfying is that in every frame of the final film there's so much going on, yet it's never telling you what to think. Instead, it's bringing you deeply into this situation and leaving you with questions you want to talk about."

After suspending his campaign for president and retiring from the United States Senate, Gary Hart restarted his law practice, serving as a strategic advisor to major U.S. corporations, and as a teacher, author and lecturer. Since then, he has been one of America's most reliable and analytical advisors on international relations

As co-chair of the U.S. Commission on National Security for the 21st Century, Hart warned that the United States was at risk of a terror attack as he helped to oversee the most comprehensive review of national security since 1947 and proposed a sweeping overhaul of U.S. national security structures and policies for the post-Cold War new century and the age of terrorism.

Hart was most recently invited by John Kerry to serve as the Secretary of State's personal representative in Northern Ireland, and was chair of the International Security Advisory Board of the Department of State, vice-chair of the Secretary of Homeland Security's Advisory Council, chair of the American Security Project, the Threat Reduction committee at the Department of Defense, and co-chair of the US-Russia Commission.

Hart was president of Global Green, the U.S. affiliate of Mikhail Gorbachev's environmental foundation, Green Cross International. He was a founding member of the Board of Directors of the U.S.-Russia Investment Fund; a member of the Defense Policy Board; and was a member of the Council on Foreign Relations. He was co-chair of the Council task force that produced the report "America Unprepared—America Still at Risk" in October 2002. Senator Hart was a member of the National Academy of Sciences task force on Science and Security.

The author of 21 books, including four novels, Hart has been recognized as a Visual Fellow at Oxford University and as a Lecturer at Oxford, Yale, Yale Law School, and the University of California.

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ABOUT THE CAST

HUGH JACKMAN (Gary Hart) is an Academy Award®-nominated, Golden Globe- and Tony Award-winning performer who has made an impression on audiences of all ages with his multi-hyphenate career persona, as successful on stage in front of live crowds as he is on film. From his award-winning turn on Broadway as the 1970s singer/songwriter Peter Allen, to his metal claw-wielding Wolverine in the blockbuster *X-Men* franchise, Jackman has proven to be one of the most versatile actors of our time.

The Australian native made his first major U.S. film appearance as Wolverine in the first installment of the "X-Men" series, a role he reprised in the enormously successful X2 and X-Men: The Last Stand. He then starred as the title character in *X-Men Origins: Wolverine*, a prequel to the popular series which grossed an outstanding \$85 million domestically in its first weekend of release. Audiences once again went to see Jackman in the popular role in the next chapter titled The Wolverine, which grossed over \$400 million worldwide. In 2014, Jackman and the X-Men team reunited for *X-Men: Days of Future Past*.

Jackman garnered his first Academy Award® nomination, for Best Actor, for his performance in Tom Hooper's *Les Misérables*, based on popular stage show created from Victor's Hugo famous novel of the same name. Jackman's standout performance as protagonist Jean Valjean also earned him a Golden Globe Award for Best Actor in a Comedy/Musical, as well as Screen Actors Guild (SAG) Award® nominations, for both Best Ensemble and Best Male Actor in a Leading Role, and a BAFTA Award nomination. Most recently, he was nominated for Golden Globe for his role as P.T. Barnum in The Greatest Showman. In addition to the extraordinary success of the movie musical, sales for the soundtrack to the film have broken records the world over ... reaching multi-platinum status in many countries including the UK and America.

In 2009, Jackman took on host duties at the 81st Annual Academy Awards®, earning an Emmy Award nomination for his work. This wasn't, however, Jackman's first foray into awards show hosting. Previously, he served as host of the Tony Awards three years in a row, from 2003 to 2005, earning an Emmy Award for the 2004 ceremony, and an Emmy nomination for his appearance at the 2005 ceremony.

Jackman starred in *Logan*, the final iteration of his Wolverine character, alongside Patrick Stewart. Additional film credits include *Prisoners*, Shawn Levy's *Real Steel*, Baz Luhrmann's *Australia*, Christopher Nolan's *The Prestige*, Darren Aronofsky's *The Fountain*, Woody Allen's *Scoop*, *Deception*, *Someone Like You, Swordfish, Van Helsing*, and *Kate & Leopold*, for which he received a 2002 Golden Globe nomination. In addition, he lent his voice to the animated features *Happy Feet*, *Flushed Away* and *Rise of the Guardians*.

On Broadway, Jackman most recently received rave reviews for his performance as The Man in the "The River." In 2011, he made a splash on the Great White Way in his one-man show, "Hugh Jackman – Back on Broadway." Backed by an 18-piece orchestra, the revue, which previously opened to rave reviews during its limited engagements in San Francisco and Toronto earlier that year, was comprised of both Broadway hits and a selection of some of his personal favorite standards. Jackman's continued dedication to the Broadway community was fêted at the 2012 Tony Awards, where he received a Special Award from the Tony Awards Administration Committee, recognizing his accomplishments both as a performer as well as a humanitarian.

In 2009, Broadway audiences could see Jackman in the Keith Huff-penned "A Steady Rain," in which he starred with Daniel Craig. For his portrayal of the 1970s singer/songwriter Peter Allen in "The Boy From Oz," Jackman received the 2004 Tony® Award for Best Actor in a musical as well as Drama Desk, Drama League, Outer Critics Circle and Theatre World awards. His additional theater credits include "Carousel" at Carnegie Hall; "Oklahoma!" at the National Theater in London, for which he received an Olivier Award nomination; "Sunset Boulevard," for which he garnered Australia's prestigious 'MO' Award; and "Beauty and the Beast," for which he received a 'MO' Award nomination.

Jackman's career began in Australia in the independent films *Paperback Hero* and *Erskineville Kings*. His performance in the latter earned him an Australian Film Critics' Circle Best Actor award and The Australian Film Institute Best Actor nomination. In 1999, he was named Australian Star of the Year at the Australian Movie Convention.

Following *The Front Runner*, he is in production for the feature film *Bad Education*, co-starring Allison Janey and Ray Romano.

An Oscar® nominated and award-winning actress, **VERA FARMIGA** (Lee Hart) continues to captivate audiences with her ability to embody each of her diverse and engaging roles. Farmiga is currently in production on Ava DuVernay's highly anticipated Netflix limited series, *Central Park 5*, which is centered around the 1989 case when five Harlem teenagers were incorrectly convicted to eventually be set free.

In addition to *The Front Runner*, also premiering in Toronto is Guy Nattiv's *Skin*, which Farmiga stars in alongside Jamie Bell and Danielle Macdonald. Based on the life of Bryon "Pitbull" Widner (Bell), *Skin* follows a member of a Neo-Nazi gang who faces deadly consequences when he makes the decision to change his life. Farmiga will play the maternal leader of the notorious and violent skinhead gang from which Widner removes himself.

In 2019, Farmiga will be seen in the next installment to the blockbuster *Godzilla* franchise, Michael Dougherty's *Godzilla: King Of The Monsters*, opposite Kyle Chandler and Millie Bobby Brown, as well as Rupert Wyatt's dystopian thriller *Captive State* opposite John Goodman for Participant Media.

Farmiga was most recently seen in Jaume Collet-Serra's thriller *The Commuter* opposite Liam Neeson, in an episode of the Amazon series *Philip K. Dick's Electric Dream*S directed by Dee Res and in Shana Feste's *Boundaries* opposite Christopher Plummer.

In 2017, Farmiga starred in the fifth and final season of the A&E original series, *Bates Motel*, a modern-day prequel to the genre-defining film, *Psycho*. Farmiga, who earned a 2013 Emmy nomination in the category of "Outstanding Lead Actress in a Drama Series" for her role, starred as the iconic character, "Norma," in the series which gave audiences a glimpse into the dark and deeply intricate relationship Norman Bates has with his mother. The critically acclaimed series went on to win the 2016 People's Choice Award for "Favorite Cable TV Drama."

In 2016, Farmiga starred in Jordan Roberts' film *Burn Your Maps* opposite Marton Csokas which premiered at the 2016 Toronto International Film Festival. That summer, Farmiga starred alongside Patrick Wilson in James Wan's box office smash *The Conjuring 2: The Enfield Poltergeist*, the sequel to the 2013 hit *The Conjuring* in which she also starred. Both films broke box office records and grossed over \$300 million worldwide.

In 2011, Farmiga directed and starred in the critically acclaimed independent film *Higher Ground*, which won awards at the Sundance Film Festival, the Gotham Awards, Satellite Awards, Artios Awards, and Alliance of Film Women Journalists.

Farmiga received critical praise and nominations including an Academy Award[®], BAFTA, Broadcast Film Critics' Award, Screen Actors Guild Award and Golden Globe[®] for her role in Jason Reitman's *Up In The Air*, opposite George Clooney.

Farmiga's past film credits include, David Dobkin's *The Judge* opposite Robert Downey Jr.; James Wan's *The Conjuring* opposite Patrick Wilson; Adam Rogers' *At Middleton* opposite Andy Garcia; Nae Caranfil's *Closer To The Moon* opposite Mark Strong; Daniel Espinosa's *Safe House* opposite Denzel Washington and Ryan Reynolds; Christopher Neil's *Goats* opposite David Duchovny; Duncan Jones' *Source Code* opposite Jake Gyllenhaal; Malcolm Venville's *Henry's Crime* opposite Keanue Reeves; Jaume Collet-Serra's *Orphan* opposite Peter Sarsgaard; Niki Caro's *The Vintner's Luck* opposite Jérémie Renier; Carlos Brooks' *Quid Pro Quo* opposite Nick Stahl; Miramax's *The Boy In The Striped Pajamas* opposite Asa Butterfield; and Rod Lurie's *Nothing But The Truth*, which earned her a nomination for a Broadcast Film Critics Award. For her performance in *The Boy In The Striped Pajamas*, she was awarded the Best Actress Award from the British Independent Film Awards.

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: Martin Scorsese's Oscar®-winning police drama, *The Departed*, opposite Matt Damon, Leonardo DiCaprio and Jack Nicholson; Anthony Minghella's *Breaking & Entering* opposite Jude Law; *Joshua* opposite Sam Rockwell; and *Never Forever* opposite Jung-woo Ha and David McInnis.

J.K. SIMMONS (Bill Dixon) has appeared in a diverse range of projects spanning from motion pictures, television and the stage on and off-Broadway. He won the 2015 Academy Award for Best Supporting Actor for his portrayal of merciless jazz instructor, 'Fletcher' in Sony Pictures Classics' *Whiplash*. His performance in the film also garnered him a Screen Actors Guild Award, Golden Globe, Independent Spirit Award and BAFTA Award, as well as many critics' group awards around the world. *Whiplash* premiered at the 2014 Sundance Film Festival and won the Dramatic Audience Award and Grand Jury Prize for Best Film. The film also garnered five Academy Award nominations including Best Picture.

In addition to *The Front Runner* Simmons can currently be seen staring in the critically acclaimed Starz series *Counterpart* where he portrays both primary characters as two vastly differing version of themselves. Created by Justin Marks, the series premiered in January of this year and is currently in production of Season 2. He was recently seen in Universal's thriller *The Snowman* with Michael Fassbender and Rebecca Ferguson and the Warner Bros. comedy *Father Figures* with Owen Wilson and Ed Helms. In 2017, he was seen in the highly anticipated *Justice League* where he portrayed the iconic 'Commissioner Gordon.'

In 2016, Simmons voiced the character of Kai in Dreamworks' highly anticipated *Kung Fu Panda 3* that released in January and voiced the character of 'Mayor Leodore Lionheart' in Disney's *Zootopia* which released in March. Also, in 2016, Simmons was seen in Sony Pictures Classics *The Meddler* with Susan Sarandon and Rose Byrne and Gavin O'Connor's *The Accountant* with Ben Affleck and Anna Kendrick. Simmons also portrayed the real-life hero Jeff Pugliese in the 2016 Boston marathon film *Patriot's Day* directed by Peter Berg. That same year Simmons completed production on an independent film entitled *I'm Not Here* which was directed by his wife Michelle Schumacher.

He is known for playing the character J. Jonah Jameson in Sam Raimi's *Spider Man* trilogy and memorably, his portrayal of the off-beat but not deadbeat father, Mac McGuff, in the hit comedy *Juno*. Past projects include *Terminator: Genisys, Jobs, Labor Day, The Words, The Music Never Stopped, Jennifer's Body, Extract, The Vicious Kind, I Love You Man, Beginner's Guide to Endings, Contraband, Hidalgo, The Ladykillers, The Mexican, Off the Map, For Love of the Game, The Gift, Thank You for Smoking, Rendition, Burn After Reading* and the Academy Award-nominated *Up in the Air*.

On the small screen, Simmons played LAPD Assistant Chief Will Pope in TNT's hit series *The Closer*. He also played Vern Schillinger on HBO's acclaimed drama *Oz*, and had a recurring role as Dr. Emil Skoda on NBC's *Law & Order*. He has had guest starring roles on NBC's *Parks and Recreation*, and a recurring role on TBS' hit comedy *Men at Work*. Simmons has appeared on the Broadway stage in performances of "Guys and Dolls," "Laughter on the 23rd Floor," "A Change in the Heir," "Peter Pan" and "A Few Good Men."

ALFRED MOLINA (Ben Bradlee) is an accomplished London-born actor whose diverse and distinguished gallery of performances has led to a lengthy and triumphant career. Effortlessly moving between film, TV and theatre, Molina is an authentic artist who is able to morph into a diverse mix of nationalities and personalities.

As a chameleon actor, Molina possesses an uncanny ability to nail character driven roles. Some of his most unforgettable performances include portraying hedonistic Mexican muralist Diego Rivera in the multi-award nominated film *Frida* opposite Salma Hayek and directed by Julie Taymor (SAG Awards nominated for Outstanding Performance by a Male Actor in a Supporting Role), Jewish milkman Teyve in the 2004 Broadway revival of the musical "Fiddler on the Roof" (Tony nominated for Best Actor), deranged drug dealer Rahad Jackson in the critically acclaimed film *Boogie Nights* for director Paul Thomas Anderson and comic book villain Doc Ock in the blockbuster hit sequel *Spider-Man 2* opposite Tobey Maguire for director Sam Raimi.

Molina started his career with an education at the Guildhall School of Music & Drama in London and quickly gained membership into England's prestigious Royal Shakespeare Company. He performed in classics like "Troilus and Cressida" and new original works like "Frozen Assets" and "Dingo." In 1979, he won acclaim and the Plays and Players Award as Most Promising New Actor as The Maniac in "Accidental Death of an Anarchist." Two years later, Molina found himself on the big screen making his debut in Steven Spielberg's *Raiders of the Lost Ark* which led to roles in such classics as Richard Donner's *Ladyhawke* (1985), Brian Gilbert's *Not Without my Daughter* (1991), BBC series *The Accountant* (1989) as well as a nomination for a BAFTA Award for Best Actor and a breakout role in Stephen Frears' drama *Prick Up Your Ears* opposite Gary Oldman and Vanessa Redgrave.

Molina's career continued to soar in the following decade with roles in Mike Newell's beloved Golden Globe Award nominee *Enchanted April*, David Jones' adaptation of Kafka's novel *The Trial* and the comic western *Maverick*, reuiniting with Richard Donner. Other notable works include *Dead Man*, *Anna Karenina*, *The Man Who Knew Too Little*, Woody Allen's *Celebrity*, Stanley Tucci's *The Impostors* and his turn in *Ladies Man*, marking his first foray into American television and producing. Molina reteamed with Paul Thomas Anderson for *Magnolia*, garnering a SAG nomination for the film's cast. The next decade found Molina perfecting his craft with roles in such films as Lasse Hallström's *Chocolat*, which resulted in a SAG nomination for the film's cast, the Guillermo Del Toro / Alfonso Cuaron produced *Cronicas*, Ron Howard's adaptation of *The Da Vinci Code*, the Golden Globe nominated miniseries *The Company* and Lynn Roth's *The Little Traitor*. In 2009, Molina appeared in Lone Scherfig's multi-award nominated "An Education", receiving a nomination from the BAFTA Awards for Best Actor in a Supporting Role opposite Carey Mulligan and Peter Sarsgaard.

A true thespian at heart, however, Molina never strayed far from the stage with notable performances in the Royal National Theatre's 1989 production of David Mamet's "Speed the Plow" and the 1992 production of Tennessee Williams' "The Night of the Iguana". He went on to accomplish three Tony nominated runs for Best Actor in "Art," "Fiddler on the Roof," and the long running, multi Tony® Award winning John Logan play "Red" (2009/2010) in which Molina portrayed the artist Mark Rothko.

Since then, he has worked with mega-producer Jerry Bruckheimer on two blockbusters: *Prince of Persia: The Sands of Time* and *The Sorcerer's Apprentice*. He portrayed Stefano in Julie Taymor's *The Tempest*, starred in the hit BBC sitcom *Roger & Val Have Just Got In* and took starring roles on *Law and Order: LA* and *Monday Mornings*. Molina has received a Spotlight Award for his work in Francesca Gregorini's *The Truth About Emmanuel* and also starred opposite John Lithgow in the critically acclaimed *Love is Strange*, which garnered him an Independent Spirit Award nomination. He went on to land a role on *Matador* for Robert Rodriguez's newly launched El Rey network.

Molina has also showed off his chops in HBO's critically acclaimed miniseries *Show Me a Hero*, in the HBO film *The Normal Heart* (Emmy Nominated for Outstanding Supporting Actor), the TBS comedy series *Angie Tribeca*, the films *Whiskey Tango Foxtrot* and *Sister Cities* and British period drama miniseries *Close to the Enemy*. A true performer in every sense, Molina can not only be seen but also heard voicing roles in animated films and shows including *Yes, Virginia, The Life & Times of Tim, Rango, Kung Fu Panda: Legends of Awesomeness, Robot Chicken DC Comics Special, Gravity Falls, Monster's University, Rick and Morty, Penn Zero: Part Time Hero* and Hey Arnold: The Jungle Movie. His voice can be heard on audio books such as: John Williams' "Stoner," Max Brookss "World War Z," Stephen Mitchell's translation of The Iliad, "The Chopin Manuscript" and its sequel "The Copper Bracelet"; and video games such as: "Spiderman 2" and "Elder Scrolls Online."

Recently, Molina was seen in Tom Holloway's play "And No More Shall We Part" for the Williamstown Theatre Festival (2017), "A Long Day's Journey into Night" for the Geffen Playhouse, Showtime's comedy-drama series *I'm Dying Up Here*; the films *Breakable You, Message from the King* and *A Family Man*; and the much lauded FX series *Feud: Bette and Joan* (Emmy® Nominated for Outstanding Supporting Actor). Still in the pipeline are the feature films *Road to Capri* opposite Virginia Madsen, *The Devil Has A Name* for director Edward James Olmos, *Saint Judy* for director Sean Hanish, and animated film *Henchman* for Bron Studios. Molina most recently wrapped up a run at Wyndham's Theater in London where he reprised his role as Mark Rothko in the multi Tony® Award winning John Logan play "Red."

ABOUT THE FILMMAKERS

JASON REITMAN (Director, Co-Writer, Producer) is an Academy Award ® nominated filmmaker currently preparing for the release of *The Front Runner*, which he co-wrote and directed, with Sony releasing the film on November 7. Reitman made his feature film debut with the 2006 Sundance hit *Thank You For Smoking*. He notably earned Academy Award ® nominations for directing *Juno* and *Up In The Air*, the latter of which earned Reitman a Golden Globe Award, WGA Award and BAFTA Award for Best Screenplay. His other films include *Young Adult, Labor Day, Men, Women and Children*, and *Tully*, his third collaboration with Diablo Cody and second with Charlize Theron. Reitman has produced three seasons of the Hulu comedy series *Casual* through his Right of Way Films. He also executive produced the Academy Award-winning film *Whiplash* and the Jean-Marc Vallee directed *Demolition* through the production company.

MATT BAI (Co-Writer, Executive Producer) is a nationally known journalist, author and screenwriter. Since 2013, he has been the national political columnist for Yahoo News, where his "Political World" column appears every Thursday. Before joining Yahoo, he was the chief political correspondent for the *New York Times Magazine*, where he covered three presidential campaigns, and a columnist for the *Times*.

Bai's most recent book, <u>All the Truth is Out: The Week Politics Went Tabloid (Alfred A. Knopf,</u> 2014) looks back at the ruinous scandal involving the presidential candidate Gary Hart in 1987 and how it shaped the political and media culture. It was selected as one of the year's best books by NPR and Amazon and was one of 10 books long-listed for the PEN Faulkner Award in nonfiction.

Bai co-wrote, with Jay Carson and Jason Reitman, *The Front Runner*, adapted from his book. Bai and Carson also collaborated on a film about the largest class action suit in history, involving Chevron's work in Ecuador. That script was named to the 2016 Hollywood Black List and is now being produced by Scott Free Productions.

Bai is also the author of <u>The Argument: Billionaires, Bloggers and the Battle to Remake</u> <u>Democratic Politics</u> (Penguin Press, 2007), which was a *New York Times* Notable Book for 2007. He contributed a personal essay to the anthology <u>I Married My Mother-in-Law: And Other Tales of In-Laws</u> We Can't Live With—And Can't Live Without, published by Riverhead Books in 2006.

Bai appears frequently on NBC's *Meet the Press* and played himself in a recurring role on season two of the Netflix drama *House of Cards*.

In his early twenties, Bai was a speechwriter for UNICEF, where he worked with Audrey Hepburn during the last year of her life. He began his journalism career as a city desk reporter for the *Boston Globe* and spent five years as a national correspondent for *Newsweek*. His international experience includes coverage from Iraq and Liberia. Bai is a graduate of Tufts and Columbia's Graduate School of Journalism, where the faculty awarded him the Pulitzer Traveling Fellowship. He has been a visiting fellow at the Woodrow Wilson Center for International Scholars, Harvard, the University of Chicago and Stanford. He serves on the board of the Jonathan M. Tisch College of Civic Life at Tufts.

A native of Trumbull, Connecticut, Bai lives with his wife and two children in Bethesda, Maryland. He rarely misses a Yankee game or a *Times* crossword. You can follow him on Twitter at @mattbai.

JAY CARSON (Co-writer, Executive Producer) was born in Macon, Georgia. He attended public schools through high school and graduated from Columbia University. He spent almost fifteen years in government and politics having worked for Senator Chuck Schumer, Senator Bill Bradley, Senator Tom Daschle, Governor Howard Dean, Mayor Mike Bloomberg and both of the Clintons. He was

the press secretary for Senator Daschle in the United States Senate and for Senator Hillary Clinton's presidential campaign in 2008. He served as the communications director for President Bill Clinton. He was also the Chief Deputy Mayor of Los Angeles under Mayor Antonio Villaraigosa. His last real job was running a city-based climate change organization for Mayor Mike Bloomberg.

Carson began his transition to screenwriting as a consultant and Supervising Producer on *House of Cards*, where he was around for the creation and first four seasons of the show. He has been a writer/producer on the Ryan Murphy American Crime Story series *Katrina*; he co-wrote (with Matt Bai) the *Finding Chandra* limited series which was developed at FX; he wrote and sold to HBO and then USA the pilot for *The Falling Man* television series; he was the creator and show runner for the *Untitled Morning Show Project Tv* series, starring Reese Witherspoon and Jennifer Aniston, which is being developed at Apple; he co-wrote (with Matt Bai) the feature *Steven V. Goliath* (produced by Scott-Free). He co-wrote *The Front Runner* with Matt Bai and Jason Reitman. He lives in Topanga, California with his two children.

HELEN ESTABROOK (Producer) is an Academy Award®-nominated film and television producer. For many years she ran Right of Way Films, the production company of director Jason Reitman. Her career started with Reitman's *Up In The Air*, starring George Clooney, Vera Farmiga and Anna Kendrick. She then went on to executive produce the Duplass brothers' *Jeff, Who Lives at Home*, Reitman's *Young Adult*, Jean-Marc Vallee's *Demolition* and to produce Reitman's next four films, including *Tully* (from a script by Diablo Cody) and *The Front Runner*. Estabrook spearheaded Damien Chazelle's *Whiplash*, producing the "proof of concept" short film as well as the feature film. Whiplash won many awards, starting with the Grand Jury Prize and Audience Award at Sundance and culminating in three Academy Awards (with five nominations, including Best Picture). In television, she is an executive producer on the Golden Globe-nominated series *Casual*, which just aired its fourth and final season, and she has a deal with Hulu under her banner, A Thousand Ships.

AARON L. GILBERT (Producer) is the CEO of BRON, a company he co-founded with wife Brenda Gilbert in 2010.

BRON is the award-winning producer and financier behind such films as Denzel Washington's Oscar-nominated *Fences*, Miguel Arteta's *Beatriz At Dinner*, Dan Gilroy's *Roman J. Israel, Esq.*, and Nate Parker's Sundance-winning film *The Birth of a Nation*.

Recent film releases from BRON include Jason Reitman's *Tully* starring Charlize Theron (Focus Features) and Debra Granik's critically hailed *Leave No Trace* (Bleecker Street). Upcoming film releases include Sundance breakout Sam Levinson's *Assassination Nation* (NEON) and acclaimed sci-fi thriller *Prospect* (Gun Powder & Sky).

BRON has recently wrapped production and will soon release a string of films including, *Fonzo*, the Al Capone biopic starring Tom Hardy from Josh Trank; *The Good Liar*, a dramatic thriller from Bill Condon starring Helen Mirren and Ian McKellen (New Line); *Villains*, a comedic thriller starring Bill Skarsgård and Maika Monroe; *Greyhound*, starring Tom Hanks as a WWII Navy Officer (Sony); *The Red Sea Diving Resort*, a historical action drama from Gideon Raff starring Chris Evans; John Ridley's near-future romance *Needle in a Timestack* starring Leslie Odom Jr.; Anthony Mandler's film debut *Monster* and Jennifer Kent's sophomore feature *The Nightingale* which will bow at the 2018 Venice Film Festival.

Gilbert has expanded BRON's development arm into television and will co-produce, along with Tandem Productions, the gritty dramatic thriller *ShadowPlay* from Måns Mårlind, as well as forming key television partnerships including a joint venture with former HBO executive Michael Ellenberg in Media Res which recently announced the series *The Morning Show* starring Reese Witherspoon and Jennifer Aniston for Apple.

MICHAEL BEUGG (Executive Producer) has served as producer, executive producer, or line producer on more than 40 feature films, including director Jason Reitman's current film, *The Front Runner*, and his Oscar nominated film *Up In the Air*, director Damien Chazelle's *La La Land*, which received a record-tying 14 Academy Award nominations and won a record 7 Golden Globe awards as well as Best Picture from the Producers Guild of America, directors Jonathan Dayton and Valerie Faris' Oscar-winning *Little Miss Sunshine*, and Stephen Chbosky's Academy Award nominated *Wonder*. Beugg was named *Variety* magazine's Artisan of Distinction for Producing in 2017 and a winner of the DGA Award for *La La Land* in that same year.

Beugg has a long-standing affiliation with filmmakers Jason Reitman and Ivan Reitman, serving as Executive Producer on six of their films. The 2009 Paramount release *Up In the Air*, starring George Clooney, Vera Farmiga and Anna Kendrick, written and directed by Jason Reitman and produced by Ivan Reitman, received six Oscar® nominations, including for Best Picture, and also was nominated for Best Picture by the Producers Guild and the Golden Globes® (HFPA). The film received nominations from the Directors Guild, the Screen Actors Guild, the Editors Guild, the Art Directors Guild, and the Costume Designers Guild. The screenplay, adapted from Walter Kirn's novel of the same name, won awards from the Writers Guild of America, the Golden Globes®, and BAFTA, among others.

Beugg's first collaboration with Jason Reitman, *Thank You for Smoking*, a satirical comedy set in the world of tobacco lobbyists, is adapted from Christopher Buckley's novel. The film premiered in the fall of 2005 at the Toronto Film Festival, and it stars Aaron Eckhart, Robert Duvall, and William H. Macy. The film was acquired by Fox Searchlight, and it received nominations for Best Picture by the Golden Globes®, Best Screenplay by the Writers Guild, Best Editing by the Editors Guild, and it won Best Screenplay at the Independent Spirit Awards®.

His other recent Reitman films include *The Front Runner*, Ivan Reitman's NFL drama *Draft Day*, for Summit/Lionsgate, starring Kevin Costner; Jason Reitman's *Men, Women & Children* for Paramount Pictures, starring Adam Sandler, Emma Thompson and Jennifer Garner; and Jason Reitman's *Labor Day*, starring Kate Winslet and Josh Brolin.

His other best-known project is the Oscar®-winning *Little Miss Sunshine*, directed by Jonathan Dayton and Valerie Faris, which 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 Awards®, and nominated for Best Picture by the Golden Globes® and the Academy Awards®. *Little Miss Sunshine* won two Oscars®, one for Alan Arkin's performance and the other for Michael Arndt. Beugg's current project, director Craig Brewer's *Dolemite is My Name*, is written by Scott Alexander and Larry Karaszewski, and stars Eddie Murphy, Wesley Snipes, Mike Epps, and Keegan Michael Key, The Netflix Theatrical film is a 1970's period comedy set in the world of independent filmmaking.

Beugg was executive producer of Ken Kwapis' 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. Beugg produced Tim Story's inspirational basketball drama, *Hurricane Season*, which stars Forest Whitaker, Taraji Henson, Bonnie Hunt and Lil Wayne. He is also executive producer of Wayne Kramer's immigration drama, *Crossing Over*, for the Weinstein Co. and Kennedy Marshall. The film stars Harrison Ford, Sean Penn, Ashley Judd and Ray Liotta. Beugg also served as executive producer of Paramount Pictures' Halloween comedy *Fun Size*, the directorial debut of writer/producer Josh Schwartz, and of *My All American*, the directorial debut of acclaimed screenwriter Angelo Pizzo (*Hoosiers, Rudy*).

His other Sundance premiere projects 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*, the source material for the Oscar winning feature *Sling Blade*. Beugg has also previously served as executive producer of Paramount Pictures' Halloween comedy *Fun Size*, the directorial debut of writer/producer

Josh Schwartz. Some of Beugg's 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*. Beugg has received lifetime achievement awards from both the St. Louis ("The Guggenheim Award") and Denver ("The Hickenlooper Award") international film festivals.

In his spare time, he has helped *America's Most Wanted* capture criminals by producing 40 crime reenactments; filmed Jeff Probst, the host of *Survivo*r as he parachuted out of a plane to deliver the votes of the tribal council; and warned the Broken Lizard comedy troupe about the dangers of drinking 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 and ZS Associates. He also studied acting with Ted Liss in Chicago. He received an M.B.A./public policy degree from Stanford University and a B.A. from Yale University. Beugg lives in Los Angeles with his wife and three children.

JASON BLUMENFELD (Executive Producer) produced Holly Slept Over a comedy written and directed by Josh Friedlander starring Ron Livingston, Nathalie Emmanuel and Britt Lower with American Indie.

Prior to these films Jason has Executive Produced and Assistant Directed an array of amazing films. These titles include, Tully with Jason Reitman, A Million Little Pieces with Sam Taylor Johnson, Nocturnal Animals with Tom Ford, Sabotage with David Ayer and many others.

Next up for Jason is Born Romantic, a romantic drama with the writer/director of Holly Slept Over.

GEORGE WOLFE (Executive Producer)

JASON M. CLOTH (Executive Producer) is the Founder and Managing Partner of Creative Wealth Media (CWM), one of the most prolific production and financing entities in the film and television industry, with a slate that currently includes Sony's *The Front Runner*, starring Hugh Jackman and directed by Jason Reitman; Tom Hank's WWII film *Greyhound*; The drama *Fonzo* with Tom Hardy starring as Al Capone; John Ridley's *Needle in a Timestack* starring Orlando Bloom and Frieda Pinto; *Red Sea Diving Resort* starring Chris Evans; Apple's new TV series starring Reese Witherspoon and Jennifer Aniston as morning show co-hosts; and the upcoming film release *Assassination Nation*, to name a few.

Cloth founded Creative Wealth Management Group Inc. in 1992 and partnered with a Toronto based Merchant Bank to provide financing on more than 40 film and television productions.

Cloth is also a Director of BRON Media Corp. Cloth joined BRON Studios in September 2014 in a key strategic financial and investor management role. He has executive produced more than 37 feature films with producer BRON Studios, along the way raising in excess of \$650 million for the film industry.

Additional film credits for Cloth include the acclaimed Denzel Washington led films *Fences* (Paramount) and *Roman J. Israel, ESQ.* (Sony); *Tully* starring Charlize Theron (Focus / Universal); *The Layover* (Vertical); *Birth of a Nation* (Fox Searchlight); *The Spy Who Dumped Me* (Lionsgate); and *A Simple Favor* (Lionsgate).

Cloth began his career in 1988 as a Fixed Income Economist for CIBC/Wood Gundy and holds a graduate degree in Economics.

CHRIS CONOVER (Executive Producer) is President and Founder of Hudson Valley Wealth Management and Managing Partner of Hudson Private LP

Chris founded Hudson Valley Wealth Management in 2008 to provide families with holistic financial planning and investment services. He also developed the strategy for and functions as the Portfolio Manager of Hudson Private, LP, an exclusive film investment vehicle.

In his role, Chris works closely with a number of clients who are form the media and entertainment world (actors, directors and producers). Through these relationships, Chris has had the opportunity to produce/executive produce more than 30 motion pictures with budgets ranging from \$500,000 to \$200,000,000 and has worked with some of Hollywood's most prominent talents

Chris received a B.A. in Economics, M.B.A. in Finance, and also completed coursework towards a PhD in Behavioral Economics, all at Fordham University.

EDWARD CARPEZZI (Executive Producer) is the CEO of CLG Insurance in New York. He joined the Agency in 1988 working in sales and administration until 1997, when he assumed the post of President of the newly formed Carpezzi-Liebert Group, now CLG Insurance.

Mr Carpezzi was named one of Rockland County's "40 under 40", a recognition of outstanding community business leaders under age 40. He holds a Certified Insurance Counselors (CIG) degree and has served as President of the Independent Insurance Agents of Rockland County, New York. He has a passion for the film/television world and has co-executive produced films such as *The Red Sea Diving Resort* (BRON).

ERIC STEELBERG's (**Director of Photography**) fascination with movies began in childhood with the arrival of home video. He began to realize he was relating not only to story, but also the look and feel of the movies. This is where his love for film truly began.

In 2006 Steelberg broke out into the feature film world with "QUINCEAÑERA," a small indie which earned both the Audience Award and Grand Jury Prizes at the Sundance Film Fesitval. Since then, Eric has ejoyed collaborating with director Jason Reitman on seven films including "JUNO," "UP IN THE AIR," and the recently completed "THE FRONT RUNNER" starring Hugh Jackman. "JUNO" and "UP IN THE AIR" both garnered Academy Award® nominations for Best Picture. In 2017 he saw Paramount Pictures' "BAYWATCH" released to broad international enjoyment. In addition to those films, he has also photographed the Golden Globe and Spirit Award nominated "(500) DAYS OF SUMMER." Always searching for diversity, Steelberg also tried his hand in television by shooting the pilot Showtime's "BILLIONS," ABC's "THE GOOD DOCTOR," and season two of HBO's "EASTBOUND AND DOWN." When not involved in feature films, he fills his schedule shooting commercials for some of the biggest corporations in the world. Occasionally, this work takes him to locations around the globe.

In 2012 Eric became the youngest member ever invited for membership into the American Society of Cinematographers, in which he serves on several committees and the Board of Govenors. He has been a member of the Academy of Motion Pictures Arts and Sciences since 2011 and a member of the Executive Committee, Cinematographer's Branch. When time allows, Steelberg has also spent time participating in educational outreach by making himself available for school visits and master classes. He is born, raised, and currently resides in Los Angeles.

The Front Runner marks **STEVE SAKLAD'S** (**Production Designer**) fifth proud collaboration with Jason Reitman as production designer, following such early successes as *Thank You For Smoking* and *Juno*. His work on Reitman's *Up In The Air* earned an Art Directors Guild nomination of Best Contemporary Feature production design. Among his other film designs, he is most proud of *22 Jump Street, Drag Me to Hell* and especially *The Muppets*. He is currently designing the forthcoming TV series *Grand Hotel* for ABC. Past network credits include *Star* for Fox, and the smash hit *Empire* which also garnered an ADG nomination.

STEFAN GRUBE (Edited by)

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 Academy Award® for his portrayal of Harvey Milk. Additional honors include the Costume Designers Guild Excellence in Contemporary Film Award for his work on *Transamerica* and was nominated for his work on *Up in the Air*, directed by frequent collaborator Jason Reitman, for whom he also designed the costumes for *Thank You for Smoking* and *Labor Day*, as well as *The Front Runner*. Recent releases include *mother!*, Darren Aronofsky's bold allegorical tale starring Jennifer Lawrence, Javier Bardem, Michelle Pfeiffer and Ed Harris.

In addition to his work on *Milk*, Glicker partners frequently with Gus Van Sant on films including *Restless*, *The Sea of Trees*, and recent release *Don't Worry*, *He Won't Get Far on Foot* starring Joaquin Phoenix, Jonah Hill, and Rooney Mara about the legendary cartoonist John Callahan.

Glicker teamed with British director Andrew Haigh to design the costumes for the complete run of HBO's *Looking*. And while on hiatus from *Looking*, told another distinctly California-based story with director Bill Pohlad, *Love & Mercy*, starring Paul Dano and John Cusack as the Beach Boy's Brian Wilson in different eras. Additional collaborations include *Gold* directed by Stephen Gaghan starring Matthew McConaughey; two projects with Seth Rogen: *The Guilt Trip* co-starring Barbara Streisand, and *This Is The End*, with a comedy all-star cast including James Franco, Jonah Hill, Danny McBride, Craig Robinson, and Jay Baruchel. He worked on two projects with Alan Ball: *True Blood*, HBO's hit vampire series, and *Towelhead; On The Road* directed by Walter Salles. Additionally he worked on two films with the Polish brothers: *The Astronaut Farmer* starring Billy Bob Thornton and Virginia Madsen, and their visionary *Northfork* starring James Woods and Nick Nolte; and Michael Cuesta's drama *L.I.E.* with Brian Cox and Paul Dano.

Upcoming releases incue Drew Goddard's *Bad Times At The El Royale* starring Jeff Bridges, Chris Hemsworth, Dakota Johnson and Cynthia Erivo, and Steven Knight's *Serenity* starring Matthew Matthew McConaughey and Anne Hathaway.

Having been raised in a musical family, **ROB SIMONSEN (Music)** gravitated towards the piano at an early age. When he was 14, his dad gave him an old Mac SE with a very basic midi program and he started sequencing, and has kept doing that ever since.

After having played in a number of jazz fusion bands, Simonsen began scoring films for friends and later contributed additional music to a number of big film scores, including the score for *Life of Pi*, which won an Academy Award for Best Original Score. In 2008, Simonsen co-scored *500 Days of Summer* with Mychael Danna, which kicked off his career as a film composer. Since then, he has signed with Kraft-Engel and scored numerous films, such as *Foxcatcher* (2014), *Nerve* (2016) and *The Spectacular Now* (2013).

An avid collaborator, Simonsen founded Los Angeles-based artist collective Echo Society in 2013. The collective seeks to create connections within the Los Angeles arts community, while bringing both orchestral and electronic music to new audiences.

JOHN PAPSIDERA (Casting) started his professional career as a trained actor graduating from Florida State University with a BFA degree and attending post-Graduate studies at Circle in the Square in New York City. Starting as a casting assistant at The Mark Taper Forum in Los Angeles, John moved into feature film casting and worked on such big budget action films as *Clear and Present Danger*, *The Net, Anaconda* and *Cutthroat Island*.

Starting in 1997, Papsidera embarked on forming his own casting company and over the past 17 years has been the Casting Director for over 100 films and television projects. His film credits include, the original Austin Powers, Boiler Room, Memento, Batman: Begins, The Longest Yard, The Prestige, Enchanted, The Dark Knight, Zombieland, Inception, The Grey, The Dark Knight Rises, Oz: The Great and Powerful, Gangster Squad, Men Women and Children, Interstellar, Independence Day: Resurgence and Dunkirk. Television credits include, HBO's If These Walls Could Talk, Live From Baghdad, Carnivale, Lackawanna Blues, Prison Break, Showtime's Ray Donovan, Hulu's Casual, Netflix's Lost In Space and HBO's Westworld. His achievements in the field of casting include 18 nominations and five prestigious Artios Awards for outstanding casting and five nominations and two Emmys for his work in television.

Papsidera formed his entertainment company, automatic sweat, in the fall of 2000. He opened with friend and Producer, Gavin Polone, a Hollywood restaurant, The Waffle in the Winter of 2007. An avid art collector, he owns and curates his own gallery, The Salon @ automatic sweat. John resides in Los Angeles, still casts feature films and television, is in the process of producing two films and is still looking forward to new horizons of opportunity.









THE FRONT RUNNER

(FILM RUNS HERE)

THE FRONT RUNNER

Directed By JASON REITMAN

Written by
MATT BAI
JAY CARSON
JASON REITMAN

Based on the Book
"ALL THE TRUTH IS OUT"
By MATT BAI

Produced By
JASON REITMAN, p.g.a.
HELEN ESTABROOK, p.g.a.
AARON L. GILBERT, p.g.a.

Executive Producers
MATT BAI
JAY CARSON

Executive Producers
MICHAEL BEUGG
JASON BLUMENFELD
GEORGE WOLFE

Executive Producers
STEVEN THIBAULT
BRENDA GILBERT
DAVID GENDRON
ALI JAZAYERI

Executive Producers

JASON CLOTH

CHRIS CONOVER EDWARD CARPEZZI

HUGH JACKMAN

VERA FARMIGA

J.K. SIMMONS

and ALFRED MOLINA

MAMOUDOU ATHIE JOSH BRENER BILL BURR

OLIVER COOPER CHRIS COY KAITLYN DEVER

TOMMY DEWEY
MOLLY EPHRAIM
SPENCER GARRETT

ARI GRAYNOR TOBY HUSS MIKE JUDGE

ALEX KARPOVSKY JENNIFER LANDON JOHN BEDFORD LLOYD

> MARK O'BRIEN SARA PAXTON

> KEVIN POLLAK STEVE ZISSIS

Director of Photography ERIC STEELBERG, ASC

Production Designer STEVE SAKLAD

Edited By STEFAN GRUBE

Costume Designer **DANNY GLICKER**

Music By ROB SIMONSEN

Casting By JOHN PAPSIDERA, CSA

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Miami Shouter 2

Miami Shouter 2

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MATT BAI

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Hunter 5 **ADAM DRESCHER**

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Stunt Coordinator
Reporter 1 Stunt Double

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Stunt Driver 3
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Set Production Assistant
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Second Assistant Editor ZACK ROSENBLATT

Post Production Assistant VANESSA VOSS

Sound Supervision and Editorial Provided by EARCANDY

Dialogue Editor KEVIN ZIMMERMAN

Sound Editor SEBASTIAN SHEEHAN VISCONTI, M.P.S.E.

Sound Re-recorded at Mix Technician DELUXE AUDIO PETER CARLSTEDT

Foley Recorded at Foley Artist POST CREATIONS NOEL VOUGHT

Foley Mixer JACOB McNAUGHTON
Foley Supervisor NICK NEUTRA

NICK SOUTH

ADR Mixer THOMAS J. O'CONNELL

ADR Mix Technician RYAN D. YOUNG

Music Editor

Music Editor Assistant VICTORIA RUGGIERO

Score Engineer AL SCHMITT
Score Mixed by STAN NEFF

Digital Score Recordists

Music Preparation

MARK GRAHAM

Composer Assistant TAYLOR LIPARI-HASSETT

Scoring Consultant
Score Produced by
Music Consultants

CELESTE CHADA
ROB SIMONSEN
EOTHEN ALAPATT

ILYSE WOLFE TRETTER, ESQ.

Main on End Titles / 1980s Studio Logo Designs by GA

GARETH SMITH & JENNY LEE

Visual Effects by CRAFTY APES
VFX Executive Producer/Supervisor CHRIS LeDOUX

VFX Producer
VFX Co-Supervisor
VFX Plate Supervisor
Compositing Supervisor
CG Supervisor
VFX Plate Supervisor
CG Supervisor
SEAN POLLACK

VFX Editor BROCK SHEKELTON

VFX Coordinator FABIENNE PARIS DEMARS

VFX Production Assistant
IT Support

MADISON EIGEL
DAVID LeDOUX
KRUNAL ANDHARE

Compositors

DAN CREGAN • DAN PASTOR • TANNER BARTLETT • CHAD FETZER • BRYAN HAINES MAKAIEL RUSS • NICHOLAS JOHNSON • PAUL SONG • BEN SUMNER • DUNCAN KEY JACK VAN NUIS • JOSHUA YOUNG • BEN HARRIS • TINA WALLACE • BRAD KALINOSKI IAN THORPE • GABE SOUZE • JASPER BALTZERSEN • PHYLICIA FELDMAN

Digital Intermediate by **EFILM**

Supervising Digital Colorist
DI Feature Producer
DI Feature Editors

TASHI TRIEU

DI Feature Production Coordinator ALEX BEVINS

DI Feature Color Assist RAYMOND RUOTOLO Image Science JOHN QUARTEL

Digital Dailies by EC3
Dailies Colorist DAVE LEE

Dailies Producer
Dailies Engineer
Dailies Manager
Dailies Account Executive

Dailies Producer
ARTHUR TREMEAU
TERRY MORRISON
LEEZA DIOTT
MARC ROSS

Film Processing by
Lab Manager / Film Tech

KODAK FILM LAB ATLANTA
ROBERT WALES

Lab Techs

ANTHONY BIFANO JOHN WOODSON

SONGS

"Salute To The President" (aka "Decision '84")

Written by Henry Mancini Performed by Henry Mancini Courtesy of Henry Mancini Enterprises, Inc.

"It Had to be You"

Written by Isham Jones, Gus Kahn Performed by Chyvonne Scott Published by EMI Music Publishing, Ltd. and WB Company Music Corp obo Itself, Bantam Music Publishing Co. and Gilbert Keys Music Courtesy of Essential Media Group

"Point of No Return"

Written by Lewis A Martinee
Performed by Exposé
Published by Screen Gems-EMI Music Inc.
and LNE Publishing
Courtesy of RCA Records by arrangement
with Sony Music Entertainment

"Foreplay/Long Time"

Written by Tim Scholz
Performed by Boston
Published by Pure Songs
Administered by Next Decade Entertainment, Inc.
Courtesy of Epic Records by arrangement
with Sony Music Entertainment

"It's A Love Thing"

Written by Dana Meyers, William Shelby
Performed by The Whispers
Published by H & R Lastrada Music, BMG Gold Songs
Courtesy of Unidisc Music Inc.
and Sanctuary Records Group, Ltd.
by arrangement with BMG Rights (US) LLC

"Misty and Blue"

Written by Terry Pack Published by Lift Music Ltd. Courtesy of 5 Alarm Music o/b/o Liftmusic

"Unsquare Dance"

Written by Dave Brubeck Performed by The Dave Brubeck Quartet Published by Derry Music Company Courtesy of Derry Music Company

"Valse in E Flat"

Written by Auguste Durand Performed by Vera Farmiga

"In For the Drill (DCD090_02_2)"

Written by Mel Wesson, Dirty Dick and Bart Hendrickson Published by Extreme Music Production USA Courtesy of Extreme Music

"Head Over Heels"

Written by Roland Orzabel, Curt Smith
Performed by Tears for Fears
Published by BMG Platinum Songs obo BMG VM Music Ltd.
Courtesy of Mercury Records Limited under license from
Universal Music Enterprises

"Son La China"

Written by Orlando Paz
Performed by APM (Studio Musicians)
Published by Sonoton APM, Sonoton Music GmbH Co KG
Courtesy of APM Music

"Tarantella"

Written by Albert Pieczonka Performed by Vera Farmiga

"Cocktail"

Written by G. Trivellato, G. Sacchetto
Performed by Elevator Music Club
Published by Tobacco Music Edition
Courtesy of Equilibrium Srl/Equilibriummusicgroup

BRON STUDIOS

Chief Legal Officer Chief Strategy Officer SVP Business Affairs SVP Corporate Finance JOEL GURALNICK ASHLEY LEVINSON ADAM DAVIDS PRISCILA COSTA LIMA VP Marketing & Publicity
VP Strategic Analysis

AMANDA ARCHIBALD
NEIL SHAH

Business Affairs Associates SEAN JEFFERSON

ADAM FISCH

Business Affairs Coordinator
Post Production Coordinator
Production Finance Analyst
Post Production Accountant
Post Production Accountant

GABRIELLE LIM
CAL GARINGAN
HOLLAND NINOW
KAYLIN REID

Post Production Clerk TAMIE VEGA

Accounting Clerk MELANIE ROUTHIER
Post & Technical Operations Manager LARRY BODNAR

Media Services Technician

Media Services Technician

PETER MILLER

Publicity MPRM COMMUNICATIONS

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