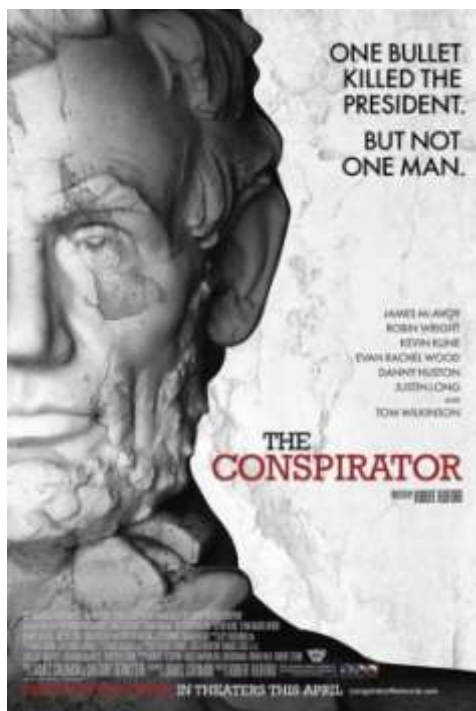


# THE CONSPIRATOR

## Production Notes



**Release Date:** April 15, 2011

**Studio:** Roadside Attractions

**Director:** Robert Redford

**Screenwriter:** James Solomon

**Starring:** James McAvoy, Robin Wright, Justin Long, Tom Wilkinson, Evan Rachel Wood, Kevin Kline, Alexis Bledel, Toby Kebbell, Danny Huston, Johnny Simmons, Stephen Root

**Genre:** Drama

**MPAA Rating:** PG-13 (for some violent content)

**Official Website:** <http://www.conspiratorthemovie.com/>

**Studio Synopsis:** The Conspirator explores the national reaction to Lincoln's assassination in the aftermath of what was, at the time, the most shocking murder in U.S. History. Director Robert Redford, states, "The film deals with the harsh efforts to keep the political polarization of the time from worsening. The country was deeply divided, not just North and South, but also between those in government who wanted to place post-war punishments and restrictions on the defeated South that would cause suffering and resentment among the Confederates and those, like Lincoln, who wanted a more moderate, conciliatory reconstruction."

## Introduction

A riveting thriller, *The Conspirator* tells a powerful and true story about America then and now.

The film is directed by Robert Redford from a script by James Solomon and is being produced by The American Film Company in association with Wildwood Enterprises. In addition to JAMES McAVOY and ROBIN WRIGHT, the film features a stellar ensemble cast comprised of KEVIN KLINE, EVAN RACHEL WOOD, TOM WILKINSON, ALEXIS BLEDEL, DANNY HUSTON, JUSTIN LONG, COLM MEANEY, and JAMES BADGE DALE. A SHOCKING ACT OF VIOLENCE

*The Conspirator* explores the national reaction to Lincoln's assassination in the aftermath of what was, at the time, the most shocking murder in U.S. History. Director Robert Redford, states, "The film deals with the harsh efforts to keep the political polarization of the time from worsening. The country was deeply divided, not just North and South, but also between those in government who wanted to place post-war punishments and restrictions on the defeated South that would cause suffering and resentment among the Confederates and those, like Lincoln, who wanted a more moderate, conciliatory reconstruction."

Producer Brian Falk says he and The American Film Company were intrigued by Booth's misguided efforts "to decapitate the federal government. This is one of those stories that everybody thinks they know, but it really is a story that nobody knows.

Everybody understands that Abraham Lincoln was killed by an actor named John Wilkes Booth. What they don't know is that it's part of this much larger, more complex conspiracy."

*The Conspirator* tells the story of Mary Surratt who was the only woman charged in the conspiracy to kill Abraham Lincoln. The conspirators, including Mary's son, John, met at her boardinghouse and some of them roomed there. Had they discussed the assassination during those meetings? Did Mary know? Did she conspire with them?

Even today, we don't know. The scriptwriter, James Solomon, is sure the prosecution thought she was guilty. "There's no question in my mind that Edwin Stanton, the Secretary of War, and Joseph Holt, the Judge Advocate General thought she was guilty and there's no question in my mind that her defense lawyer, Frederick Aiken, thought she was innocent. Perhaps the truth is somewhere between both points of view and I think that's sort of where I would like it to be, because the ambiguity is the most truthful."

The film's director, Robert Redford, elaborates, "The *Conspirator* concerns more than one conspiracy. There was the assassination, of course, but there was also a conspiracy of political expediency." Stanton, as Secretary of War and one of Lincoln's closest advisors, was a powerful force in government. While the others in the administration were stunned and in mourning, and with Secretary of State Seward gravely injured, Stanton took control of investigating the crime and prosecuting the conspirators.

As Redford observes, "Everyone knew the recent surrender ending the war represented a tenuous

peace, at best. The assassination was a direct threat to that peace . . . Stanton quickly dealt with this threat by devising an immediate, final and cathartic solution. He took shortcuts to do that and was able to persuade legal and military leaders to support his efforts.”

Stanton’s efforts took the form of a quick military tribunal and immediate execution. Clearly, he was intending to publicly avenge Lincoln’s death, make the Union more secure, and move the nation beyond this tragic event.

### **The Emotional Core**

Behind the conspiracies and the political machinations, according to Solomon, beats the emotional heart of the film: the story of a mother and a son. “Here is a mother in a desperate situation essentially abandoned by her son. Another young man steps in and becomes a surrogate son to this mother. He stays and fights to the very end while her own son doesn’t come to defend or rescue her.”

That surrogate son is Frederick Aiken, a young, decorated Union war hero just beginning his career as an attorney. He reluctantly represents Mary and comes to passionately fight for her within a system bent on executing Mary Surratt, and her co-defendants. “In *The Conspirator*,” Redford says, “events trigger an emotional struggle in both Mary and Aiken that challenge their conceptions of duty, honor and loyalty. How they respond to those challenges creates this compelling story.”

Solomon agrees, “It’s a story about allegiances and loyalties and divided loyalties.” Aiken, a Union captain with an allegiance to Lincoln and the northern cause for which he fought valiantly, works with Reverdy Johnson (TOM WILKINSON), a southern senator and attorney who was forced, like all southerners, to take a hated loyalty oath after the war. Aiken admires his mentor and understands his duty as a lawyer, but struggles at first with his own distaste for the alleged assassins. As he delves further into Mary’s case, he finds his loyalties further divided and suffers the disapproval of the community and his closest friends. He meets his match in Mary, a mother holding fast her allegiance to her family and, perhaps, the southern cause.

#### **Finding History**

*The Conspirator* is The American Film Company’s first feature. Joe Ricketts, the founder of Ameritrade and whose family owns the Chicago Cubs, established the company in 2008 to produce engaging, historically accurate films from America’s storied past. “Real life is often more compelling than fiction,” says Ricketts.

From Solomon’s perspective, “This movie came about because Joe Ricketts created The American Film Company.” TAFC doesn’t treat historical stories like distant relics. “TAFC knows these stories have tremendous relevancy and resonance with the present,” adds Solomon.

Remarks Falk, “The script for *The Conspirator* had been around Hollywood for a long time. Someone had seen it and thought we should read it. I honestly felt it was probably the single best unproduced script I had ever read.”

This is just the kind of story TAFC was created to make. Webster Stone, the third member of

The American Film Company's executive team, notes that the company will continue to choose from a wide range of historical stories and they plan to explore diverse areas and eras. Falk agrees, stating, "I think that it's not just that truth is stranger than fiction. I think in a lot of ways truth is better than fiction."

#### A Quick Start

The American Film Company knew this project was going to need a very special director. "It required somebody passionate about history and the American story," says Falk. "We thought there was little opportunity to even reach out to a director of Robert Redford's caliber, but true to how compelling and interesting this story is, Bob read it and responded so positively that it set in motion the plan to get this film made." In fact, Redford only took four days to read the script and request a meeting.

"The American Film Company came to me because of my experience with the kind of filmmaking they wanted to do." Not just as an actor in films like *All the President's Men* and *Butch Cassidy and The Sundance Kid*, but also as the director of *Quiz Show* and producer of *The Motorcycle Diaries* and *A Civil Action*, Redford found The American Film Company to be a natural pairing "History is a source of great stories that often seem to relate to where we are today," says Redford, "Even more interesting, once you immerse yourself in a bit of history, you find the accepted narrative isn't always the real story. There is usually another story beneath the one you've been told or the one you think you know."

In early 2009, with Redford on board, everyone wanted to get right to work. Though it was already spring, Redford wanted to try to finish the film before the end of the year. Jeremiah Samuels heard about the movie at the end of July. He read it quickly and just as quickly committed to it. "It's such an incredible piece of material and even though we had a really short amount of time, I said I'd love to do it." One day at Redford's Wildwood Entertainment office, Executive Producer Samuels remembers Redford asking him if he thought the schedule was feasible. "Bob said to me, 'Do you think you can get this movie together in the time that we've got?' and I said I was pretty sure we could, but told him we can't make any false steps. From that moment on, we've been in a dead run and it's been a blur."

"Everybody in the room saw no reason to delay," remembers Falk, "We didn't have everyone on the cast in place when we started, but we were able to play the odds a bit because everybody was so passionate about this project." Still, he adds, "the biggest challenge was setting up a period piece in the short amount of time we had to recreate a world that no longer exists."

### **Producing History**

Even with little time for preparation, the team was committed to making the picture as historically accurate as possible. The starting place was James Solomon's well-researched script. Solomon gave the production an advantage, having come to screenwriting from a career as a journalist. *The Conspirator* is his first feature film script. "I tend to do extensive research and reporting," he says. It might have even been overkill, he speculates, noting that he began work on the script when he was Aiken's exact age and saw the movie being shot when he was just a bit older than Mary. Solomon's extraordinary research on this project began with the actual trial transcripts and all the books he could find on the subject. Because there were few authentic

writings of either Mary or Aiken, he also read several diaries of the era to internalize the voices and tones people used then to communicate.

Solomon attention to the factual details was bolstered by historians, hired by The American Film Company, who double checked the facts and helped set the visual scene surrounding the action. The depth of their research stunned Solomon. “It is so beyond my wildest imagination. You write two or three lines in a script and it takes an army of extraordinarily talented and committed folks to realize it on film.” He marvels, “New details become available as we learn more and more, but from the size of Mary’s cell to the exact clothing and fabric that she was wearing, that kind of research has been done.” Falk adds, “Every department on this picture has gone to great lengths to make sure that what you see in the frame is as close to what it would have been in 1865 Washington.”

Everything on camera had to be modified to look like 1865, notes Samuels, who acknowledged what a big challenge it was in such a short amount of time. Fortunately, there was a significant amount of documentary evidence from the era to draw on.

Photography was invented just before the civil war and was used extensively to document both the war and those that fought in it. “We used a lot of those photographs in order to recreate accurately what people looked like and how they behaved and dressed. As well as how the buildings and interiors looked,” reports Samuels. That, along with the historical documents surrounding the story, provided a good starting point.

Everyone from production designer, Kalina Ivanov, to costume designer, Louise Frogley, and Newton Thomas Sigel, the director of photography, worked together with Redford to devise the look of the film from the historical photographic reference. In the early creative meetings, they agreed the film should show a realistic version of Washington rather than a romantic one. Ivanov elaborates, “I think the biggest danger in period film is to make it look like a museum piece. One thing that Redford and I discussed at the very beginning is how we wanted to make the film very gritty and look very real.” Redford explains, “When thinking about depicting Washington, circa 1865, I was struck by the difficulty of depicting it realistically. I wanted to show both how rural and undeveloped it was back then while, at the same time, showing how little times have changed.

### **The Right Color**

The color tone and palette was integral to their vision of placing the action in the past. The film begins in a profusion of color as Washington celebrates Victory Day. “There were flags everywhere,” says Ivanov, “everything was primary colors.” As the assassination attempts are made, we see the rich and sumptuous colors of Ford’s Theatre, Seward’s home and the hotel where Johnson lived. “We wanted,” she says, “to show this rich palette and then slowly drain all color away” as the story moved to the prison and the trial and the gallows where more somber tones would prevail.

In addition, reports Ivanov, “Tom Sigel and Bob had the idea of de-saturating the film.” Redford explains that because “photography was relatively new at the time of the trial I had it in mind

while Tom and I were discussing the look of the film, the color, the lighting. We looked at the quality of color and light in Vermeer and Rembrandt and we discussed autochrome. Although not invented until the early 1900's, this early form of color photography evokes the period of the film with subtle color, wide tonal gradation and quiet light." Autochrome is a film developing process used in the early days of photography, invented by the Lumiere brothers. Color would be added or suggested to black and white photographs by using a series of black and white images and color filters. The multiple images would then be combined onto one plate from which the photograph would be printed.

"We knew we didn't want black and white or sepia tones. We wanted a different type of color than you're used to seeing, not just a sort of full spectrum Eastman Kodak contemporary color," agrees Sigel, "This is almost a combination of black and white and color." He describes it as a combination of selectively saturating the colors and then de-saturating them. And, he says, "I worked closely with the production designer and the costume designer because ultimately, I can't do more than what's in front of the lens."

### **Dressing The Part**

From gala celebrations at the Century Club to the claustrophobic jail cell and the hot, close courtroom, costume designer Louise Frogley knew immediately what she wanted to do in order to blend the costumes with the color palette. With just a few weeks of prep, "we weren't able to make costumes." Costume supervisor Richard Schoen chimes in, "We couldn't shop for fabrics."

Due to time constraints the pair ended up fitting extras before some of the principal cast was set. "It was scary," reports Frogley, "because we were trying to guess what might be good for them, even though they weren't cast yet." Those who did wear period costumes had to be careful in them. "Some of them were more darning than dress," laughs Frogley. "Every time Evan [Rachel Wood] sat down, the dress would fall apart a little more." Still, she reports that the mix of created and found, new and old, with restoration and aged decoration worked: "a piece from here and a piece from there, put 'em all together, trim them up and they really come out beautifully." She even carried with her an antique button collection, ready to make any garment both special and authentic.

For the battle scenes as well as the victory celebration, courtroom and execution, the film received help from unexpected places. Schoen reports that about 50 Civil War re-enactors were happy to show up and offer their talents and services as extras. They came dressed and ready to work in authentic uniforms with their own props, such as weapons, canteens, even bedrolls. "They often have both uniforms -- and will play the Union soldier or the Confederate soldier," he said, adding, "It was such a help to see them get out of their car in the morning already dressed and ready to work."

### **Setting The Scene**

Everyone appreciated the southern hospitality of shooting in Savannah, Georgia. Although General Sherman burned Atlanta during the civil war, he spared Savannah, so the city retains

much of the federal architecture of the period and was a good match for 1865 Washington. Samuels says, “It gave us the greatest amount of uninterrupted period architecture.” And Falk points out “the people of Savannah understand that the minor annoyances of a film crew are temporary, so they’ve been great.”

They found all they needed here, including military locations, with Civil War-era Fort Pulaski stepping in for Washington’s Arsenal Penitentiary. Only Ford’s Theater had to be built. “Savannah’s a lovely, vibrant artistic community,” observes Ivanov, “They’ve really embraced us and have gone out of their way to help us.”

Still, on her first day in Savannah, Ivanov was taken aback by the palm trees and Spanish moss. “But, then I got out of the car and started walking the streets and thinking like I was living in 1865 -- what side of the street would I walk on? What would it look like? Suddenly, I started seeing how picture perfect Savannah was for our film.” She says everyone was thrilled to see how perfectly the streets matched period Washington once they were dressed and filled with carriages and actors in period costumes. “We even went to the trouble of building carriage steps and put in hitching posts,” she recalled.

The production lined the streets with lamp posts lit by gas to complete the effect. “Everything in our film is gaslight or kerosene or candlelight. Every thing is organic to the period,” reports Ivanov. For Sigel this meant an extra challenge, “the hardest thing when you’re doing a film set in 1865 is you’ve got no excuse for light. There was no electricity.” He recalls setting up to shoot a scene in Aiken’s small home. “There were four or five gas table lamps and I just turned off the movie lights to see what it would be like. Just feet away and we couldn’t see each other’s faces.”

The production used several of the local historical mansions, something Ivanov finds can be “tricky.” She says, “We have to be very sensitive and not damage anything. So, we’ve collaborated with the owners extensively and my crew has been very gentle.” She says they always bring their own drapes and most set dressing. “Yes, we’re in a historic home but I am going to create a character and follow the color palette we’ve developed.” Melissa Levander, the set decorator, is responsible for locating authentic or reproduction furniture, lamps, decorative pieces and other period items to fill the spaces Ivanov creates. She was also pressed for time due to the truncated prep period, so before leaving L.A., she filled a couple of trucks with items from rental houses, “so we would have enough to choose from.” Levander also sourced items locally, renting from Savannah antique dealers. She explains, “We mixed some Empire furniture with rustic pieces, so many different styles, but a lot of the museum homes also had amazing pieces that we could use.” Levander says she and Ivanov focused on color, texture and a period tone, “We didn’t want it to feel at all contemporary.”

### **Slipping Into The Past**

McAvoy’s own historical research gave him insight into the issues raised by *The Conspirator*. “I was pleased that James has such a knack for and interest in history. I think it made his character more accessible to him,” says Redford. McAvoy even spent time researching Aiken, but was disappointed to find little available. “There isn’t a picture of the guy in existence and there is barely a paragraph’s worth of information about him,” says McAvoy. Fortunately, when it came

to answering questions about the characters or events, the filmmaker and actors were able to tap into the expertise of The American Film Company's consulting historians. .

McAvoy learned that after four years fighting for the Union cause, "Aiken was shot twice and saw friends die in battle." Finally, the long war was over, McAvoy explains, and "other people were trying to dismantle what he had fought for right in front of his eyes." Like Lincoln, concludes McAvoy, Aiken came to believe "there would be no purpose in having a unified America if northerners continued to hold a grudge."

Those close to Aiken don't see it that way. We initially meet Alexis Bledel's character, Sarah, as she joins the jubilant party celebrating the end of the war. "She's hoping to pick up where she and Frederick left off and rekindle their relationship," explains Bledel. But the assassination that night brings everything to an immediate halt. Initially surprised to see Aiken take the case, she becomes concerned, disappointed and even angry. "Sarah just can't believe that he's doing such a thing," says Bledel, "She tries to understand because she's very much in love with him, but it throws her completely. It's so foreign to the loyalties they've had their entire lives.

Robin Wright plays the strong, enigmatic Mary Surratt, whose actual involvement in the conspiracy has long been debated, mainly because she stoically maintained her innocence while saying nothing that might aid her defense. Her strong Catholic faith, ability to withstand great suffering and steadfast resoluteness makes her seem martyr-like. Wright says, "Mary Surratt is a mother, a widow, a Catholic, a Confederate, who is, I think, wrongly accused of being an accomplice in some way." Her actions, says Wright, represent the ultimate sacrifice. "She's a victim by her own choice. It's the choices that you make as a mother that transcend all questions of guilt or innocence."

Standing helplessly by, caught between her loyalty to her mother and her brother, is Anna Surratt, played by Evan Rachel Wood who felt remotely connected to the story because her father, "a bit of a conspiracy buff," kept a replica of Booth's gun in her living room when she was growing up. "Despite the fact that we all know how it's going to end, there are times in the film when you feel there's hope and think Mary could be saved. But even though you want her to live and feel for her family, you know the tribunal had their minds made up before the trial even started," Wood says.

The driving force behind the tribunal is, of course, Edwin Stanton, the Secretary of War, played by Kevin Kline. Because the Civil War extended through Lincoln's entire presidency, he came to rely heavily on Stanton. The two spent untold hours working together and became devoted friends. For Stanton, losing Lincoln at the war's end would have been an unimaginable blow. "It was a personal loss and it was a national catastrophe," says Kline. "The expectations of reuniting the country were so high and everything seemed possible, then the rug was pulled out from under the whole country and Stanton. I sense he felt it was his job to hold it together at any cost."

Aggressive and confrontational, Stanton took control of the situation the moment he heard Lincoln had been shot, even excluding the first lady from the president's death vigil. No stone would have been left unturned in his efforts to seek justice for the murder of his friend. But, was it justice? Kline argues that Stanton, "wanted justice, but more than anything he wanted it over.

He wanted every conspirator buried, forgotten, erased from the national consciousness, so that's what he tried to do."

Over the course of the trial, Aiken and Surratt gain respect and develop care and concern for one another. In the beginning, says Wright, "he's a Unionist, she's a Confederate and there's an innate hatred they both have for the other's beliefs. When they get past that, they find humanity in one another." Aiken is enraged by the privations and suffering she is made to endure in the squalid conditions of the Arsenal Prison. At the same time, he finds himself impotent in court. Against a system designed to secure a conviction, Aiken can do nothing to alter her fate.

"Aiken left law soon after this case," says McAvoy, "I took that to mean this case really did kill something inside him. The fact that he went into journalism where he could report on the things he couldn't live with, I found quite interesting." Aiken died young, having been the first city editor of The Washington Post.

The way McAvoy sees Aiken, "he is America and the battle for his conscience and integrity represents the question of what direction America is going to choose. America was founded on purpose," he says, "with desire and conviction and passion to guarantee all citizens civil liberties. So, will they stick with those founding principles or succumb to revenge?"

## ABOUT THE CAST AND CREW

**ROBIN WRIGHT** (*Mary Surratt*) continues to make an indelible mark in Hollywood. She received rave reviews for her portrayal as Pippa Lee in Rebecca Miller's *The Private Lives of Pippa Lee* opposite Julianne Moore, Alan Arkin, Keanu Reeves and Blake Lively. And was most recently seen on the big screen in Robert Zemeckis' *A Christmas Carol*.

Wright has received many kudos for her outstanding performances over the years. She was recently honored with a career tribute at the 35th Annual Deauville Festival of American Cinema. Her first two nominations, a Golden Globe® and Screen Actors Guild for Best Supporting Actress, came in 1995 for her unforgettable role as Jenny in Robert Zemeckis' Best Picture Oscar® winner, *Forrest Gump*. Wright earned her second Screen Actors Guild nomination for Best Lead Actress in Nick Cassavetes' *She's So Lovely*, and her third nomination for Best Actress in a Television Movie or Miniseries in Fred Schepisi's *Empire Falls*. She has received three Independent Spirit nominations for her performances in Erin Dignam's *Loved*; Rodrigo Garcia's *Nine Lives*; and Jeff Stanzler's *Sorry, Haters*. Additionally, Wright starred in and served as an executive producer on Deborah Kampmeier's *Virgin*, which received an Independent Spirit nomination for Best First Feature also known as the "John Cassavetes Award."

Other film credits include Rob Reiner's cult classic *The Princess Bride*, Barry Levinson's *What Just Happened* and Deborah Kampmeier's *Hounddog*, which Wright also executive produced; Kevin Macdonald's *State of Play*; Anthony Minghella's *Breaking and Entering*; Robert Zemeckis' *Beowulf*; Keith Gordon's *The Singing Detective*; Peter Kosminsky's *White Oleander*; Anthony Drazan's *Hurlyburly*; Sean Penn's *The Pledge*; Luis Mandoki's *Message in a Bottle*; M. Night Shyamalan's *Unbreakable*; Pen Densham's *Moll Flanders*; Barry Levinson's *Toys and Room 10* for *GLAMOUR* magazine's "Reel Women Film Series."

**JAMES MCAVOY** (*Frederick Aiken*) was born in the Scotstoun area of Glasgow, Scotland, in 1979 and is a graduate of the prestigious Royal Scottish Academy of Music and Drama. In his short career, he has tested himself with a wide variety of work, on stage, television and film and is regarded as one of the industry's most exciting acting talents.

McAvoy first came to prominence in the UK with the role of Josh in the Channel Four adaptation of Zadie Smith's popular novel, *White Teeth*, with Geraldine James, John Simm and Naomie Harris. This brought McAvoy to the attention of Hollywood and in 2002 he was cast as Leto Atreides II in the Emmy® Award-winning mini-series, *Children Of Dune*. He next played Dan Foster in the BAFTA-winning BBC political drama series, *State Of Play*, with Bill Nighy, John Simm and Kelly Macdonald. Written by Paul Abbott and directed by David Yates, the series became one of the most successful UK exports of the last decade.

While impressing on the small screen, McAvoy also proved to be a hit on the big screen, when Stephen Fry's much-anticipated comedy, *Bright Young Things* was released. In late 2004, McAvoy took on his first feature film lead role in *Inside I'm Dancing* (US title: *Rory O'Shea Was Here*). Directed by Damian O'Donnell and co-starring Romola Garai, the film tells the story of Rory, a young Irishman with Duchenne Muscular Dystrophy, who leads his cerebral palsy-

stricken friend in a fight for physical and emotional freedom.

With *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, he caught the attention of American audiences, and started showing his range with lead roles in films such as *The Last King of Scotland*; *Atonement* with Keira Knightley and directed by Joe Wright; *Wanted* with Angelina Jolie; *The Last Station*, co-starring Dame Helen Mirren and Christopher Plumber, and *Becoming Jane* with co-star Anne Hathaway. In 2009, McAvoy returned to the stage at the Apollo Theatre in London's West End playing the two roles of Walker and his father Ned in Richard Greenberg's *Three Days of Rain*.

**KEVIN KLINE** (*Secretary Edwin M. Stanton*) has seamlessly transitioned between the worlds of theatre and film and has earned equal distinction in both. Kline is the recipient of numerous awards, including an Academy Award® and two Tony awards. In addition to his 1988 Academy Award® for his work in the comedy *A Fish Called Wanda* and a 2008 Screen Actors Guild Award® for HBO's *As You Like It*; Kline is a five time Golden Globe® nominee for his roles in *Sophie's Choice*, *Dave*, *In & Out*, *Soapdish* and *De-Lovely* and earned a Screen Actors Guild nomination for his performance in *Life As A House*.

Other film credits include *The Big Chill*, *Silverado*, *I Love You To Death*, *Grand Canyon*, *French Kiss*, *Cry Freedom*, *The Ice Storm*, *A Midsummer Night's Dream*, *The Anniversary Party*, *The Emperor's Club*, and *A Prairie Home Companion*.

In his three-decade long history with The Public Theater, Kline has played numerous Shakespearean roles: King Lear in *King Lear*, Richard in *Richard III*, Henry in *Henry V*, Duke Vincentio in *Measure for Measure*, Benedick in *Much Ado About Nothing*, and the title role in two productions of *Hamlet*.

Kline won rave reviews for his Broadway performance in *Shaw's Arms and the Man* directed by John Malkovich, and starred in Gerry Gutierrez's production of Chekhov's *Ivanov* at Lincoln Center. He won a Drama Desk award for his performance as Falstaff in Lincoln Center Theater's production of Shakespeare's *Henry IV*. At The Public's *Shakespeare in the Park*, Kline has also appeared opposite Meryl Streep in *The Seagull* and in *Mother Courage in Her Children*. Most recently, Kline was seen on Broadway in the critically acclaimed *Cyrano de Bergerac*.

**EVAN RACHEL WOOD** (*Anna Surratt*) recently starred as Melodie in Woody Allen's *Whatever Works*. She earned critical acclaim for her powerful performance as Stephanie, Mickey Rourke's estranged daughter in Darren Aronofsky's 2008 film, *The Wrestler*. A working actress since she was five, Wood had her breakout role in 2003 with Catherine Hardwicke's controversial independent film, *Thirteen*, for which she was nominated for a Golden Globe® as Best Actress in a Drama. Born in Raleigh, North Carolina, Wood is the daughter of Sara Lynn Moore, actress, director and acting coach, and Ira David Wood III, an actor, singer, theatre director and playwright. While growing up, she was active in a regional theatre called *Theatre in the Park*, directed by her father. She recently returned to this venue as Juliet, in *Romeo and Juliet*, directed by her brother Ira David Wood IV. She began her professional career in 1994, acting in TV movies, including *In the Best of Families: Marriage, Pride & Madness*, *Search for Grace*, *A Father for Charlie*, and *Death in Small Doses*. She also had a recurring role on the

series American Gothic.

In 1996, Wood moved with her mother to Los Angeles. After a one season role on the drama Profiler, she was cast as a series regular on the award-winning series, Once and Again, in which she appeared for four seasons. Her first major screen role was Digging To China, with Kevin Bacon, followed by Practical Magic, with Sandra Bullock and Nicole Kidman. In 2002, she made her teenage debut as a leading film actress in Little Secrets. Her subsequent films include The Upside Of Anger, Missing, Pretty Persuasion (2005 Sundance Grand Jury Prize winner), Down In The Valley, Running With Scissors, and King Of California. She displayed her singing talents in 2007 with her role as Lucy in Julie Taymor's Across the Universe, set to the songs of the Beatles. She then voiced the role of an alien in Battle for Terra, and starred opposite Uma Thurman in The Life Before Her Eyes, before playing Stephanie in The Wrestler.

**TOM WILKINSON (Reverdy Johnson)** is an award-winning actor of stage and screen. Wilkinson received an Academy Award® nomination for Best Supporting Actor in Tony Gilroy's Academy Award®-nominated Michael Clayton. He received an Academy Award® nomination for Leading Actor for his unforgettable performance in Todd Field's acclaimed drama In The Bedroom, opposite Sissy Spacek. He received Emmy and Golden Globe Award nominations for his courageous performance in HBO's 2003 film Normal, opposite Jessica Lange. Wilkinson most recently won an Emmy® Award and a Golden Globe® Award for Supporting Actor for the HBO miniseries John Adams, in which he portrayed Benjamin Franklin.

Next up for Wilkinson is 44 Inch Chest co-starring Ian McShane and Ray Winstone, the Miramax film The Debt starring opposite Helen Mirren and The Green Hornet starring Seth Rogen.

Wilkinson starred in Tony Gilroy's Duplicity with Julia Roberts and Clive Owen; Dedication, with Billy Crudup and Mandy Moore; Woody Allen's Cassandra's Dream, RocknRolla and Valkyrie, with Tom Cruise. His previous film credits include Christopher Nolan's Batman Begins; Shakespeare in Love, Eternal Sunshine of the Spotless Mind, with Kate Winslet and Jim Carrey; The Last Kiss, starring Zach Braff; Stage Beauty, with Billy Crudup; Wilde; The Governess; Ang Lee's Sense and Sensibility; Smilla's Sense of Snow; Gillian Armstrong's Oscar and Lucinda; Ride with the Devil; The Importance of Being Earnest and Girl with a Pearl Earring.

An accomplished stage actor, Wilkinson has played the role of John Proctor in The Crucible at the Royal National Theatre; the title role in King Lear at the Royal Court; the role of Dr. Stockmann in the award-winning West End production of Enemy of the People, with Vanessa Redgrave; a London Critics Circle Award-winning performance in Ghosts; and David Hare's production of My Zinc Bed, with Julia Ormond.

**ROBERT REDFORD (Director/Producer)** is somewhat of an anomaly in the entertainment industry. Though he has been world-famous for more than 30 years, he remains a highly private individual. He is an ardent conservationist and environmentalist, a man who stands for social responsibility and political involvement and an artist and businessman who is a staunch

supporter of uncompromised creative expression. His passion remains to make films of substance and social/cultural relevance, as well as to encourage others to express themselves through the arts.

Redford landed his first Broadway starring role in *Sunday in New York*, followed by *Little Moon of Alban* and Neil Simon's *Barefoot in the Park*, directed by Mike Nichols. From that point on, Redford had to struggle, like any actor, but "not too hard." His first movie role was in *War Hunt*, in which Sydney Pollack, the man who would become a friend and frequently his director, played a bit part. He reprised the role of newlywed Paul Bratter in the film version of *Barefoot in the Park*, opposite Jane Fonda, for which he received praise from critics and audiences. His early film work includes *Inside Daisy Clover*, with Natalie Wood, *The Chase*, *This Property is Condemned*, *Tell Them Willie Boy is Here* and *Situation Hopeless, But Not Serious* among others.

In 1969, Redford and Paul Newman teamed to star in the Western, *Butch Cassidy and the Sundance Kid*. Directed by George Roy Hill, the film became an instant classic and firmly established Redford as one of the industry's top leading men. He, Newman and Hill later reunited for *The Sting*, which won seven Oscars®, including Best Picture, in addition to bringing Redford his Best Actor nomination.

He has since built a distinguished acting career, starring in such notable feature films as *Jeremiah Johnson*, *The Way We Were*, *The Great Gatsby*, *Three Days of the Condor*, *The Great Waldo Pepper*, *Brubaker*, *A Bridge Too Far*, *The Natural*, *Out of Africa*, *Legal Eagles*, *Sneakers*, *Indecent Proposal* and *Up Close and Personal*, among others. In 2001, he starred in *Spy Game* and *The Last Castle*. In 2004, Redford was seen in *The Clearing*, and in 2005, *An Unfinished Life*.

Redford has starred in several films produced by his own Wildwood Enterprises, which he founded in 1968. His acting and producing credits under the Wildwood banner include *Downhill Racer*, *The Candidate*, *The Electric Horseman*, and *All the President's Men*, which earned seven Oscar® nominations including Best Picture.

In addition to his prominence as an actor, Redford won a Directors Guild of America Award, a Golden Globe® Award and the Academy Award® for Best Director for his feature film directorial debut on the emotionally shattering family drama, *Ordinary People*. He went on to both direct and produce *The Milagro Beanfield War* and *A River Runs Through It*, for which he received a Best Director Golden Globe® nomination; and earned dual Oscar® nominations for Best Picture and Best Director and a Golden Globe® nomination for Best Director in 1994 for helming *Quiz Show*. Previous to *The Conspirator*, Redford's most recent work was on *Lions for Lambs*, in which he acts, produces and directs. It was released in November 2007.

For television, Redford recently executive produced the first American episode of the PBS series, *MYSTERY!* Based on Tony Hillerman's novel, "Skinwalkers," the script was written by Jamie Redford and directed by Chris Eyre (*Smoke Signals*) and stars Adam Beach (*Smoke Signals*) and Wes Studi (*Dances With Wolves*) as Native American detectives Jim Chee and Joe Leaphorn of the Navajo Tribal Police. *MYSTERY: Skinwalkers* premiered in November 2002.

Previously, he executive produced the telefilm *Grand Avenue* which aired on HBO in 1996.

A large part of Redford's life is his Sundance Institute (named for the outlaw he played in *Butch Cassidy and the Sundance Kid*), which he founded in 1981. The Sundance Institute is dedicated to the support and development of emerging screenwriters and directors of vision, and to the national and international exhibition of new independent cinema. Their highly acclaimed Screenwriting, Directing, Playwrite and Producing Labs take place at the Sundance Village mountain retreat in Utah, founded by Redford in 1969.

The Sundance Film Festival is a program of the Institute and is internationally recognized as the single most important showcase of independent cinema. Sundance Channel, a further extension of the Sundance Institute's mission and dedication to independent filmmakers, brings television viewers engaging feature films, shorts, documentaries, world cinema and animation, shown uncut and with no commercials. Through its original programs, Sundance Channel connects viewers with filmmakers, the creative process, and the world of independent film. Launched in 1996, Sundance Channel is a venture between Robert Redford, Showtime Networks Inc., and Universal Studios.

Redford founded the Sundance Catalog in 1989 to support both the Sundance Institute and fine artists and their work. It has grown into one of the country's preeminent specialty catalogs over the past decade. Redford further expanded the Sundance brand with the launch of Sundance Cinemas circuit in 2006 with two locations currently open in Madison, Wisconsin and San Francisco and others to roll out over the next 5 years.

In February 1996, Redford received the Screen Actors Guild's prestigious Lifetime Achievement Award, honoring his enduring contributions to film. In March 2002, he received an Honorary Academy Award, recognizing his achievements as "actor, director, producer and creator of Sundance, inspiration to independent and innovative filmmakers everywhere."

In addition to his work as an actor, director and producer, Robert Redford has been a noted environmentalist and activist since the early 1970s and has served for almost 30 years as a Trustee of the Board the Natural Resources Defense Council. Redford has been involved with many pieces of environmental legislation including the Clean Air Act (1974-75), The Energy

Conservation and Production Act (1974-76) and the National Energy Policy Act (1989).