

A MILLION WAYS TO DIE IN THE WEST

Production Information

SETH MACFARLANE (*Ted*, television's *Family Guy*) once again stretches the boundaries of comedy and propriety as writer, producer, director of and actor in *A Million Ways to Die in the West*. He tells the tale and plays the lead in the story of Albert Stark, a soft man in hard times who is trying to figure out how to escape this godforsaken frontier that seems to be trying to kill him—and everyone else in it—at every turn. A sheep farmer whose fickle girlfriend, Louise (AMANDA SEYFRIED of *Les Misérables*, *Mamma Mia!*), leaves him when he backs out of a gunfight, Albert feels like a chump.

Adding to Albert's distress and feelings of inadequacy, Louise takes up with the town's most successful businessman, arrogant moustachery owner Foy (NEIL PATRICK HARRIS of TV's *How I Met Your Mother*, Broadway's *Hedwig and the Angry Inch*). And what Albert can't dream of offering in terms of financial stability and facial hirsuteness, Foy has in spades.

But when a mysterious and beautiful gunslinger named Anna (CHARLIZE THERON of *Snow White and the Huntsman*, *Prometheus*) rides into town, she helps Albert begin to find his courage and they start to fall in unexpected love.

Nothing comes easy in the bitterly unforgiving Old West, and further trouble ensues when Anna's husband, Clinch Leatherwood (LIAM NEESON of *Non-Stop*, *Taken* series)—a notorious outlaw whose name strikes fear into the hearts of the citizenry—arrives seeking revenge on the man whom he thinks has made a dishonest woman of Anna. Reluctantly, Albert must now put his newfound courage to the test in a one-man-left-standing gunfight that will earn him Anna's hand and long-denied respect in the Wild West...or another unmarked grave forgotten in the annals of history.

Joining Albert in his quest are his best friend, Edward (GIOVANNI RIBISI of *Ted*, *Avatar*), the unfailingly nice and extraordinarily naive town shoe repairman, and Ruth (SARAH SILVERMAN of *Wreck-It Ralph*, TV's *The League*), Edward's girlfriend who is just as chaste with him as she is whorish with her brothel clients.

Directed by MacFarlane from a screenplay that he wrote with ALEC SULKIN & WELLESLEY WILD (TV's *Family Guy*, *Ted*, upcoming *Ted 2*), *A Million Ways to Die in the West* also co-stars a comedic lineup of MacFarlane favorites including RALPH GARMAN (*Ted*, *Family Guy*) as Dan, one of the more colorful Old Stump locals, and ALEX BORSTEIN (*Ted*, *Family Guy*) as Millie, the madam of the whorehouse who can't quite put her finger on her best employee's oddly chaste relationship with Edward.

CHRISTOPHER HAGEN (*The Lone Ranger*) and JEAN EFFRON (*50 to 1*) come aboard the production as Albert's grizzled parents, George and Elsie, who are similarly trying to avoid getting killed for merely existing in this day and age. EVAN JONES (*8 Mile*) portrays Lewis, a particularly vile member of Clinch's gang.

MacFarlane has assembled a stellar behind-the-scenes creative team, led by frequent collaborators and fellow producers SCOTT STUBER (*Ted*, *Identity Thief*) of Bluegrass Films and JASON CLARK (*Ted*, *42*). They are joined by team leads including director of photography MICHAEL BARRETT (*You Don't Mess with the Zohan*, *Ted*), production designer STEPHEN LINEWEAVER (*Ted*, *Role Models*), editor JEFF FREEMAN (*Paul Blart: Mall Cop*, *Ted*), costume designer CINDY EVANS (*Savages*, *August: Osage County*) and composer JOEL MCNEELY (*Ghosts of the Abyss*, *Holes*). Country legend ALAN JACKSON performs the film's title track, an original song written by McNeely and MacFarlane.

In addition to co-writing Universal Pictures and MRC's *A Million Ways to Die in the West*, Sulkin and Wild serve as its executive producers.

ABOUT THE PRODUCTION

Taming the Genre:

A Million Ways Begins

As Seth MacFarlane and fellow writers Alec Sulkin and Wellesley Wild were putting the final touches on their soon-to-be blockbuster feature debut, *Ted*, they were taking a break and watching Clint Eastwood in director Ted Post’s classic Western film *Hang ’Em High*. The old friends and collaborators started pitching jokes and riffing on the idea of creating an unconventional Western, and they soon decided that a comedic twist on the genre should be their next project together.

MacFarlane recalls: “We were talking about how this era is so romanticized in American film and literature, but it was actually a time and place that would have been so unbelievably depressing and dangerous to live in, particularly if you weren’t an alpha male. It took off from there.”

The filmmakers felt there was truly no upside to living in this place at that time, and they liked the idea of examining it through a contemporary lens. MacFarlane says: “One of the things that we have always felt about comedy, particularly with high-concept comedy, is that you get one crazy thing in your bag of tricks and then everything else has to be grounded. In the film, the high-concept element is that it takes place in the Old West. Everything else finds itself to be based in contemporary reality.”

While the team wanted the setting to be the Old West, they felt the need to infuse the characters with a modern-day sensibility, especially Albert Stark, the story’s protagonist. Wild offers: “This was Seth’s idea from the beginning: how to stick a knowing, observant guy into a world where he just doesn’t belong... where everything is just terrible. Albert is not suited for it. This guy is a fish out of water, and he shows what an unbelievable nightmare it would be to live in this time and place.”

The more the writers riffed, the more they started to see that the concept they had was rich with possibility. Sulkin adds: “We consciously kept Seth’s character a bit more contemporary, so he’d be the one saying to everyone, ‘Hey. What’s up?’ while everyone

else says, ‘Howdy!’ We imagined it would be annoying for him that everyone else is so into the Old West, and he hates it.”

For MacFarlane, it wasn’t just the fact that their unlikely hero lived in the parched and dry 1880s, but it was also the kind of work with which Albert was saddled. Through his research, the filmmaker found that shepherders were often reviled members of society. He says: “Everybody hated the sheep farmers because the sheep would graze so close to the roots of the grass that it would ruin the land. It’s just not a particularly manly animal to be raising in the first place, so this idea that the sheep farmers would be the pussies of the Old West was something that seemed like a good, funny angle to help illustrate who Albert is and put a face on what ‘nerdom’ was on the American frontier.”

As MacFarlane signed up to wear many hats on this comedy, he would find that the demands of his various roles made the project most enjoyable. He explains: “There’s not one specific job that is more rewarding than another. They’re all different. The writing is rewarding; the directing is rewarding. The acting is rewarding, but certainly the most terrifying because I have the least firsthand experience with it.”

Assembling a team to work together again certainly helped provide the project with a sustainable familiarity. Returning producer Scott Stuber of Bluegrass Films explains the trio’s detailed process and how they translate their humor: “The Old West is often seen in movies as a time where everyone was tough and brave, and stories are told through that lens. Because it was actually a very hard time in terms of all the things that could kill you, and how young and easily you could die, Seth, Alec and Wellesley found the dark humor there and took it to its funniest incarnation, as only they could.”

Stuber appreciated the antihero the writers created and loved that they were taking a riff on a time-honored genre. About Albert, he further explains: “He’s one of those people who is miserable in the West. Albert’s not macho; he’s not a gunslinger; he’s not looking for a fight. He’s a nerd. He’s the guy who’s well-read and sensitive, which are attributes that aren’t associated with characters from the 1880’s. He’s just trying to find his place in the Old West.”

Fellow *Ted* producer Jason Clark was thrilled to reteam with MacFarlane, Sulkin, Wild and Stuber for a never-before-told Western. He offers: “What I admire about working with Seth, Alec and Wellesley is that every story that they create with their jokes

is grounded in a story that we care about. So, as an audience member, there's something to hang your hat on; there's someone that you're rooting for. The thing that Seth always has is the ability to bring heart and warmth, even with these outrageous jokes.”

Outlaws and Townsfolk:

Casting the Comedy

As the writers crafted their story, they imagined their Albert being played by one of their own. Although MacFarlane has spent much time behind the camera and is familiar as the voice of animated characters from Peter Griffin to Ted, this would mark his first go of it as a live-action leading man. He was game for a new challenge. Commends Stuber: “Instead of just continuing to do what he was doing, Seth said, ‘I’m going to try something different. I want to do a comedy in the Old West, and I’m going to act in it.’ He continually challenges himself, and I find that fantastic. He has to be fearless in order to do those things, and he’s got such a tonal understanding and command of who he is as an entertainer.”

With MacFarlane on board in his first live-action feature role, the team set about searching for their female lead, Anna. In our story, Albert and Anna don’t remotely fall in love at first sight. Instead, they bond over their shared hatred of the Old West and the myriad ways in which it will eventually kill you. The kindred smartasses connect as Anna helps Albert discover his strength, and Albert helps Anna find her vulnerability.

Clark explains the relationship between our star-crossed lovers: “After he’s dumped, Albert is trying to figure out what to do next when this mysterious woman comes to town. They meet in unexpected circumstances, and they bond over the fact that they are both unhappy living in the unbelievably deadly West. He begins to question who she is and where she came from, and doesn’t realize that he is falling in love with her. By the third act, her past catches up with her and we have this great collision of their worlds coming together in the small town of Old Stump.”

For their leading lady, MacFarlane and his team loved the idea of having Charlize Theron take on the role of Anna. From the director’s first meeting with her, he knew she was the perfect fit. He states: “I love it when an actor comes in with a very strong pre-

existing point of view about what they want, and it shows on screen. With Charlize, from the first time we discussed the role, she got what this was. It's like she was wired into my brain. She has a great presence, and I knew that she would bring this character to life in a powerful way.”

While Theron has been more recognized for her dramatic work, the Oscar[®]-winning actress had been eyeing a new genre to push herself as a performer. She shares: “I've been interested in comedy for a while, but it's been tricky because audiences know me so well doing something very different. In fact, what also interests me is odd comedy. Those are very rare. The combination of this script and Seth directing was a slam dunk for me. I started begging instantly...I closed the script and started begging.”

Theron explains the reason she felt a kinship with Anna: “She is the character that I have fallen in love with the fastest. We have a lot of similar traits, and I felt like I understood her straight from the beginning. Even though she hates the West, she is not jaded or cynical.”

Working with MacFarlane felt like a breath of fresh air to Theron. She commends: “Seth makes it odd, because that's just his thing. It feels original, and it doesn't feel regurgitated. Actors say that all the time, but I really feel like this is something unique. There is something about the film that feels like a throwback to the '70s.”

In fact, as both Theron and MacFarlane were stepping out of their professional comfort zones, they were initially a little nervous to work together. Clark explains: “Charlize joined us for this read-through. Seth was incredibly nervous because Charlize is an Academy Award[®]-winning actress. She came in and was as nervous working with him because comedy is something that she hasn't had a lot of experience with. That instantly brought a terrific chemistry to the relationship.”

Stuber knew from the moment he watched them interact that Theron had nailed it. He offers: “Charlize is obviously beautiful and an immensely talented actor who's proven herself in dramatic roles. So when we heard she wanted to try her hand at comedy, we jumped at the chance to cast her. Luckily for us, she does comedy just as well as drama, if not better. People will really be blown away by her.”

In assembling the remainder of the core cast, MacFarlane felt it was important to not simply choose comedians for the sake of casting comedians in a comedy. He explains: “The more I do this, the more I find that if you’re doing your job as a comedy writer, if the jokes are there, then you want actors as opposed to comedians. The story has to have some believability, and you have to care about what’s going on because, at the core, it’s a dramatic story with a ton of jokes.”

With Theron signed on to play Anna, the team went in search of their Louise, the woman who would break Albert’s heart at the beginning of our tale. They wanted to find an actress who was right in the “Goldilocks” zone—someone who could express that artful balance between a woman whom you don’t really want the guy to end up with because she’s not the nicest person, but a character who still has enough redeeming qualities that you don’t think the guy is an idiot for pining after her. Someone “just right.”

MacFarlane found everything the team wanted in accomplished actress Amanda Seyfried. He explains: “Amanda is a great example of someone who is perfectly cast. There was the scene on the log where she’s talking to Albert and is about to dump him, and I remember thinking, ‘God, she is nailing it. She’s either the world’s greatest actress, or she’s cut down a bunch of guys like this.’ Amanda is very sweet, so I quickly learned it wasn’t the latter; she’s just extremely good.”

Much like Theron, Seyfried was initially surprised at her casting. She advises: “Most of my projects haven’t been comedy.” Discussing her character, the performer shares: “Louise is a selfish young lady who dumps Albert in such a blunt, insensitive way because he’s not getting it. She is enamored of Foy and how awesome she thinks he is that she can’t quite see who he really is. Foy’s very charismatic and he’s got balls, while Albert has no balls at all...figuratively speaking of course. Foy’s attractive to her because he has confidence and sex appeal, and his moustache is really hot.”

Although Theron’s and Seyfried’s characters were at odds, that’s where the similarities between the actresses ended. Theron explains that she struggled with the biting dialogue that was directed toward her on-screen nemesis: “I found myself constantly looking at Seth and saying, ‘I can’t say that. It’s Amanda, come on.’ There is

a line where I have to tell her she looks bad in this dress. I was thinking that I am just not that good of an actor. I mean, look at her! She's like a little doll.”

Thoughtful logic also went into the choosing of the actor who would portray the film's moustache-twirling ladies' man, Foy. For MacFarlane, Foy was the most difficult character to cast because he had to be slightly heightened, just a bit bigger than the rest of his world. Audiences had to believe that he was a genuine threat to Albert, while still being grounded. After a great deal of thought, MacFarlane and the team hit on the idea of Neil Patrick Harris.

MacFarlane explains: “As you know, Neil can act, sing and dance; he does it all beautifully. But there's a scene where his character is literally shitting in a hat. It's a crude joke, but you watch Neil and he somehow manages to take this and turn it into something that you could see in a classic silent movie. With the physicality and the subtleties that he incorporates into the character, I started to see how truly colossally talented he is and how formidable he is as a performer.”

Harris is the first to admit that getting him on board was the easy part. The actor shares: “I have only met Seth a few times prior to this movie. A couple of us from *How I Met Your Mother* lent our voices to a *Family Guy* episode in which we were openly mocked. And then this movie came along, and it fit into my hiatus between seasons of the show. I got a call from the one and only Seth MacFarlane in his own voice, which is rare. That's like Wendy Williams without the wig. He said that no one else can play this part, and that I'm the only guy for it. So here we are.”

The actor supplies some background on Foy, Albert's newly formed arch-nemesis: “Foy is the wealthiest man in town, without question, and he likes to showcase it. He dresses finer than anyone. He prides himself on his facial hair and honors others who have facial hair.” Harris adopted different mannerisms to make Foy anything but a stereotype. He shares: “I don't quite know why I came up with it, but every time Foy is around, I put my arm oddly in front of me like I'm parading around.”

Tasked with finding an actor to play Clinch Leatherwood, notorious outlaw and Anna's jealous husband, the filmmakers turned to undisputed blockbuster action star Liam Neeson. Stuber recalls how the casting came about: “For our ultimate foil, we sat around like little kids saying, ‘I hope we can get someone like Liam Neeson. Wouldn't

that be amazing?” Turns out that they didn’t have to dream. “I’ve been lucky enough to have worked with him before, and he was a fan of Seth’s, so it was a terrific get.”

MacFarlane knew that Clinch was pivotal to *A Million Ways to Die in the West* because the character had to be believable. He explains that Neeson was the man for the job: “Clinch is a character that has to seem like he is in a drama for everything to work. He is a bad guy who has to be dealt with: a real situation. That’s an anchor that you have to have in a comedy like this. You have to believe that the bad guy’s a legitimate threat, and Liam did that masterfully.”

Prior to meeting with Neeson, MacFarlane had an idea of what kind of accent he wanted Clinch to possess. The Irish-born actor had similar thoughts. MacFarlane says: “I love Liam’s speaking voice, so when he came in I thought, ‘God, I hope he doesn’t do a Western accent.’ He just has such a resonant, powerful speaking voice. The guy can read the phone book, and you sit up and take a listen.”

Recalling his rationale for playing Clinch as a Northern Irishman, Neeson offers: “A few years ago, my kids came home from school and said, ‘Dad, you’re on *Family Guy*!’ So I watch, and Seth lampooned me as Liam Neeson doing a Western, strangely enough, and what my accent would be like. So, when we agreed to do this, I said, ‘I’ll only do it, Seth, if I can play it in my Northern Irish accent...as homage to *Family Guy*.’ So he agreed.”

Neeson discusses how he brought his background to the story: “Clinch is a classic baddie in the Western tradition; he’s a gunslinger. I’m from the north of Ireland originally, and I’ve made him very pure and broad Northern Irish. I imagine his real name was probably Trevor McBraid, but he changed his name to Clinch Leatherwood when he came to the Wild West.”

The performer found working with MacFarlane to be an enjoyable experience, commending: “Seth’s quite a remarkable Renaissance young man. He’s always up and breezy, and open to suggestions and ideas. If he doesn’t like them, he’ll say so, and if he does then he’ll incorporate them. He’s very acute at giving you a note. If a beat isn’t working in a scene, he’ll change a line or suggest something for you to try.”

Giovanni Ribisi, who worked with the production team on *Ted*, was cast as Edward, Albert’s best friend. Sarah Silverman, a longtime favorite of the group, was brought on to portray Ruth, Edward’s long-term girlfriend. A simple man like Albert,

Edward owns the town's shoe repair shop, while Ruth is Old Stump's most popular prostitute. Although Edward and Ruth are both saving themselves for marriage, they see no irony in the fact that her entire career is based upon servicing 10 to 15 men a day.

Ribisi explains why he got involved with the comedy: "I believe that it's the script and the director, and the company that you keep. When I read the script, I thought it was like nothing I'd ever read. It was insane and smart and a great story. And, of course, working with Seth is always great." Describing his character, Ribisi says: "Edward is someone who believes in values. He's very religious and wants to wait. He's a virgin who has been with Ruth for six years, and they're waiting for their wedding night."

Clark praises the actor for his versatility: "Giovanni is a genius. I've seen him do everything, including playing a comedic villain in *Ted*. He has great timing and is a wonderful collaborator. He brings so much, and he made us laugh every day."

While her day job might suggest otherwise, Ruth has a special place in her heart for Edward, which is why she won't have sex with him until they are wed. MacFarlane explains: "This is still the American frontier in the 1800s. It's a very puritanical time, and she does not want to have sex before marriage. Edward doesn't care that she's up there banging a whole bunch of guys, because he knows that he's the one guy special enough for her not to have sex with." The character was written with Silverman in mind. "Ruth was a character that was, right down to her cadences, written with the idea that Sarah would play her."

Silverman jokes about her casting: "Yes, they wrote this with me in mind. But the table read was my audition. I heard there were some people not totally sold on this Jew playing a sweet Christian girl." Even though Ruth is a prostitute, Silverman finds the silver lining in her character. "I think Ruth likes her job because she's a people pleaser. She's not a nymphomaniac. She's just a pleaser, which is a nice quality."

Of the on-screen chemistry between Ribisi and Silverman, MacFarlane commends: "Giovanni and Sarah were a dynamic that you knew was going to work. He's primarily a dramatic actor who is gifted at comedy, and she is an incredibly gifted comedian who has proven to be adept at dramatic acting as well. These were just two people who were so perfect for these roles that it was just a matter of lighting the shot, turning the camera on and letting them do what they do."

Rounding out the top-notch cast, the filmmakers played around with some recognizable faces as residents of Old Stump. In addition to its multiple surprising cameos, the film features a lineup of seasoned actors including WES STUDI (*Avatar*) as Cochise, the Native American who guides Albert down the drug-fueled path of realization, JOHN AYLWARD (Showtime's *House of Lies*) as the shockingly ruthless Pastor Wilson and JAY PATTERSON (TV's *Law & Order*) as Dr. Harper, the town's extremely unqualified physician.

A Stump Called Home:
Creating Albert's Town

Since *A Million Ways to Die in the West* is set in the Old West in the 1880s, the filmmakers decided to travel to Santa Fe, New Mexico, to tell the tale. Stuber offers that there were more than a few challenges: “When you think of filming a Western, you have to realize that few of those towns exist anymore. Thankfully, there are about four in New Mexico and a few in Arizona, so they were applicable to what we wanted. We needed Albert's farm, the town itself, Louise's house and the barn dance, and it was great luck that 80 to 90 percent of our locations were available as practical ones.”

MacFarlane continues that the team wanted the comedy to look and feel like a film that could stand with an old John Ford Western. He says: “We went everywhere from Jemez Pueblo, which is gorgeous, to Monument Valley, which is legendary. Our director of photography, Michael Barrett, is an extremely talented photographer. He's an expert in lighting and knows what I mean when I said, ‘I want you to feel like you're shooting a drama,’ that he lit and angled it as such.”

The town of Old Stump was created at the Bonanza Creek Ranch, just south of Santa Fe. The ranch is spread out over thousands of acres and features more than five ponds, one movie town and two home sets. More than 130 movies, as well as various videos, commercials and catalog shoots, have been filmed there. The filmmakers transformed the movie set into Old Stump: a town that is, well naturally, built around a stump.

During the scout, production designer Stephen Lineweaver looked at many of these towns and knew that there would be only one that MacFarlane was going to like. When the director arrived, he said, “Yep, this is it.”

Although the area in which the filmmakers wanted to create Old Stump was small and quite dilapidated, they saw a diamond in the rough. Lineweaver and his team came in, built 3D models of the existing town and started to plot a façade of buildings and streets to artificially double its size. In every direction, they placed buildings, windmills, water towers and a church. The team then went in and gutted the interiors of each building. In fact, Old Stump took nearly three and a half months to build.

Lineweaver describes the process: “When I came here with Seth, the challenge was that we fell in love with the town, but it was about half the size that we wanted it to be. So, the first task was to pick what we had, illustrate how we would expand the town and create additions. It opened up a little too clearly to all the four exits, so we created a lot more visual information and architecture to double the size. It was also a bit run-down, which is what we liked about it, so we had to put it back together.”

To inform every detail in Old Stump, the filmmakers tirelessly researched the Old West so the look would be as authentic as possible. Lineweaver says: “We wanted everything done the way it was back in the day. We have been sticklers for detail and authenticity. Seth and I collaborated on this, and our edict was to make the scenery real and make the jokes funny.”

“We wanted the scope and the look to be completely in the world of an 1880s Western, but also wanted it to feel rich and colorful. Not Technicolor, but it should feel like a Western of its day, not down and dirty and dark,” Clark adds. That was down to every small building, including Foy’s workplace. One of the set pieces is the moustachery, where Foy plies his wares to the successful men of Old Stump. “Our research found that having a moustache was a show of wealth. A big moustache or muttonchops showed that you were a man of means.”

A county fair was created in the middle of Old Stump, complete with shooting games, photographers, barkers selling potions and elixirs and a freak show. Oh, and death. Lineweaver laughs: “Yes, we do have two deaths at the fair. This is *A Million Ways to Die in the West*. But, the fair is something that we had a lot of fun with. It’s a

fair set in the Old West, so we were trying to make it as cheerful as possible.” He pauses, “But people will die here.”

Clark adds that much work had to be done to create the county fair, the stage for one of the biggest sequences in the script. The producer says: “It is actually more than 10 pages with multiple story beats, stunts and action. So, there we were shooting exteriors with a couple of hundred extras, and we had to manage the weather every day. Added to the schedule was the fact that stunts and effects needed separate passes of camera angles. In addition, we had many animals, including a bull that had to run through the middle of the fair.”

Setting the Scene:

Battling the Elements in Sante Fe

Westerns are mostly written as exterior films, and that fact presented its own set of challenges. On one particular day of shooting, after the cast and crew had waited four weeks for the weather to clear up and for leaves to appear on trees, they were ready to roll. At eight o’clock in the morning, everything was brilliant. By 11 o’clock, there were 40-mph winds howling through the set. Then, the actors were visited by a swarm of bees and, finally, the cloud coverage appeared.

Clark explains the chaos: “Last year happened to be one of the most weather-active years they have had in a long time. We went directly from windy season into monsoon season. We had set up a sequence with Charlize to shoot at night, and it was going to be her last scene of the movie. We arrived on set, we lit the scene and we got about six takes in before it started raining, continuously until three o’clock in the morning. We finally threw in the towel when the worst storm of the year came in from nowhere. After a second attempt at setting up the scene—that led to another evacuation because of flooding—we were able to regroup for one last try, and that’s when we nailed it. As they say, the third time was a charm.”

Despite the beautiful scenery depicted, the set of *A Million Ways to Die in the West* was also hit with daily dust storms—much like in the Old West. Cast and

filmmakers alike felt that this was one of the most weather-active locations in which they've filmed.

Theron says: "I have made several movies in Santa Fe, and I understand why people come here. It's incredibly beautiful to shoot. Out of all the movies, this is definitely a tricky season. We had days where there are these incredible dust storms and there is no way you can possibly shoot. But, at the end of the day, it really lends itself to the story, so I can't imagine us making this movie anywhere else."

The weather became a challenge for Lineweaver and his team, as it hampered the building of the sets. The production designer explains: "When we were building the county fair set, we would put tents up and then they would blow down. We were hampered, hampered, hampered by the weather."

Although most of the film was shot on the Old Stump set at Bonanza Creek, the production did venture out to shoot scenes in Jemez Springs, New Mexico; at the Cumbres & Toltec Railroad at the New Mexico-Colorado border; in Shiprock, New Mexico; and in Monument Valley. Clark discusses shooting in Monument Valley: "We wanted to have the epic scope of the classic John Ford Westerns. Monument Valley is such an icon of the West, and we hoped to create a world that feels like it has the scope of those classics—even though we were making a comedy. We didn't have to be flimsy about our choices."

Filmmakers were bold in their decisions of where to shoot, but it was worth it. Clark continues: "It's the kind of place where every single angle you look at is great. Our second day, a windstorm swept up Monument Valley and, despite the conditions, 50 mile-per-hour winds, the fact that we had to take down all the cranes and people had to huddle under a tent, there was something incredible about being on Ford Point, where John Ford shot some of his most famous films."

In another set piece, in the scene where Albert and his horse take refuge in a railroad car after running from Clinch and his gang, Lineweaver and the filmmakers sought out an actual steam engine. So where do you find a steam engine in New Mexico? The Cumbres & Toltec Railroad. When the team first visited, the site was engulfed in 60-mph winds blowing snow. So they returned in June, while still outrageously windy, they had to power through.

The railroad engineers showed Lineweaver an 1880s model steam engine, but it was torn apart. Then they showed the design team the cars. Everything needed to be rebuilt. Lineweaver shares: “They said they could have everything for us in four months, and they delivered. I literally shoveled coal in the steam engine to keep it running on the shoot day. It was remarkable.”

A Little Barn Dancin’:
Choreography and Music

For the sounds of his comedy, MacFarlane would select Emmy Award winner Joel McNeely to compose the film and RICH BREEN to mix it expertly. The director had worked with both men on “Music Is Better Than Words,” an album of orchestral jazz standards, and deeply respected their work. He shares his reaction to listening to the 95-piece orchestra conducted by McNeely: “I was beyond elated upon first hearing the music that Joel had composed for *A Million Ways to Die in the West*. Here Joel brings us a classic, Elmer Bernstein-style Western score that presents itself as a key element in the overall tone of the movie.”

MacFarlane knew that his collaborators were quite serious about the assignment at hand and had nailed their work: “The score adheres to a philosophy perhaps first set forth by the Zucker brothers: Let the music ignore the comedy, and play it straight and earnest. Joel’s score is at once sincere, dramatic, playful, detailed, energetic, beautiful and thematic.”

Discussing his inspiration for the score, McNeely offers: “Composing the music for *A Million Ways to Die in the West* has been a creatively rewarding experience. Seth is a director with all of the sensibilities and ideas of a trained composer, whose insights and ideas flow through the score. I was inspired to write an original score that harkens back to the glory days of the great Westerns—one that is big, bold, and thematic.”

Getting into the song and dance of it all, MacFarlane has long felt that there should be a song or production number of some kind in every movie. The production number utilized in *A Million Ways to Die in the West* was actually a reimagining of a

Stephen Foster song called “The Moustache Song,” based on a song by Foster with additional lyrics by MacFarlane, Alec Sulkin and Wellesley Wild.

MacFarlane offers: “‘The Moustache Song’ is an old Stephen Foster song from the 1860s, and it’s ridiculous. It’s exactly what it sounds like: You will get laid more if you have a moustache. Not to second-guess Stephen Foster, but we messed with the lyrics a bit and turned it into this big production number. That’s something that, once we got into the filming of it all, occurred to me. I thought, ‘My God, what would we have done without Neil Patrick Harris?’”

To put together the choreography, MacFarlane relied upon friend and seasoned choreographer ROB ASHFORD (86th Academy Awards[®], upcoming *Cinderella*). Ashford and MacFarlane first worked together when MacFarlane hosted the 2013 Academy Awards[®], where the duo developed terrific shorthand.

Emmy Award winner Ashford shares: “When Seth told me that he might be having a barn dance in this movie and asked if I would be interested, I said, ‘Absolutely.’ I love working with Seth, plus there was Charlize Theron and Amanda Seyfried, who I had also worked with on the Oscars[®], and I’ve worked with Neil Patrick Harris many times. You can’t say no to all that.”

MacFarlane knew exactly what he wanted the dance to look like. Ashford explains: “He had a real vision in his head. This is not a person who has danced all his life and is not a choreographer. But he could describe what he envisioned for the numbers in the movie.”

The number featured 16 couples in the movie, including MacFarlane and Theron, Seyfried and Harris and Ribisi and Silverman. The other couples were hired locally in New Mexico, along with five dancers from New York. Of the rehearsal process, Theron shares: “We started rehearsing maybe two or three weeks before we shot it. I think everyone had a great time with it; it was so out of the ordinary. I have never been asked to do that in a film before and I am not sure if anyone else had either, so we all just embraced it. We just became kids. And, you can tell everyone loved it.”

No stranger to the bright lights of performing multiple song and dance numbers on Broadway, Harris enjoyed having Ashford and associate dance choreographers CHRIS BAILEY & SARAH O’GLEBY (*Beyond the Sea*, West End’s *Guys and Dolls*)

on set. But it didn't all come easy to the performer. Harris explains: "We had to rehearse it for multiple days and sessions. Rob and Chris are people I've worked with on the Tonys, so they really know what they're doing and made it fun to learn. The hardest part was the second half where all the guys end up in one corner of the barn and they're doing a dance toward Albert. It was physically grueling, and we filmed it for four days in a row overnight in a barn—an actual barn filled with dust."

Ashford explains that, in the end, it was all worth it: "The number tells a story. It's like a number from a musical. So you have that information on the page, which is very exciting for a choreographer. It's also exciting to try and mold something, which is more like doing the opening number for the Oscars[®]. It's always a great challenge to use the characters to tell the story and move the film along with the dancing."

With a title song for the film performed by none other than country superstar and two-time Grammy Award winner Alan Jackson, who has sold more than 60 million albums, as well as with music by McNeely and lyrics by MacFarlane, *A Million Ways to Die in the West* was ready to ride into theaters.

MacFarlane concludes with his hopes for the project: "I wanted to find a way to make this period accessible to the modern day, and that's what I hope this will be and what people take away from this. If there's one thing I can say it is that we're really proud of this, and I hope that we managed to crack the period comedy puzzle."

Universal Pictures and MRC present a Fuzzy Door production, a Bluegrass Films production of a film by Seth MacFarlane: Seth MacFarlane, Charlize Theron in *A Million Ways to Die in the West*, starring Amanda Seyfried, Giovanni Ribisi, Neil Patrick Harris, Sarah Silverman and Liam Neeson. The comedy's casting is by Sheila Jaffe, and its music is by Joel McNeely. The costume designer is Cindy Evans. The film is edited by Jeff Freeman, ACE, and its production designer is Stephen Lineweaver. The director of photography is Michael Barrett. *A Million Ways to Die in the West* is executive produced by Alec Sulkin and Wellesley Wild. It is produced by Scott Stuber, Seth MacFarlane, Jason Clark. The film is written by Seth MacFarlane & Alec Sulkin & Wellesley Wild, and it is directed by Seth MacFarlane. www.amillionwaystodie.com

ABOUT THE CAST:

SETH MACFARLANE (Albert Stark/Written by/Directed by/Produced by) is a true Renaissance man, possessing talents that encompass every aspect of the entertainment industry. MacFarlane has created some of the most popular content on television and film today, while also expanding his career in music, literature and philanthropy.

MacFarlane began his career studying animation and design at the Rhode Island School of Design. His talents were soon noticed by executives at FOX, who made him an offer to create a pilot presentation. Over the next six months, MacFarlane created, animated, wrote, produced, directed as well as provided all the main male characters' voices for a seven-minute short that eventually became *Family Guy*. He was 25 years old when the series aired on FOX, making him the youngest showrunner in television history.

While *Family Guy* was canceled twice and existed only on DVD and in repeats on Cartoon Network, executives revived the show for a third time when they noticed DVD sales, international revenue and cable ratings were on the rise. Now in its 13th season, *Family Guy* is a multibillion dollar asset for FOX and, in 2009, it became the only animated show since *The Flintstones*, in 1961, to be nominated for a Primetime Emmy Award in the Outstanding Comedy Series category. *Family Guy* has also garnered four Primetime Emmy nominations, for Outstanding Animated Program (for Programming One Hour or More). MacFarlane has received Primetime Emmy Awards for Outstanding Voice-Over Performance and Outstanding Original Music and Lyrics for the show.

In addition to *Family Guy*, MacFarlane serves as co-creator, executive producer and voice actor on *American Dad!* and *The Cleveland Show*, which just ended its 88-episode run in May 2013. He executive produced the 21st-century version of *Cosmos: A Space Time Odyssey*, an updated 13-part docuseries of Carl Sagan's iconic exploration of the universe as revealed by science. *Cosmos: A Space-Time Odyssey* premiered in March on 10 U.S. networks, simultaneously across FOX and National Geographic platforms, making it the largest television premiere event of all time.

MacFarlane made his feature-film directorial debut in 2012 with the highest-grossing original "R"-rated film of all time, *Ted*. This buddy comedy starred Mark

Wahlberg, with MacFarlane as the voice of the lovable foul mouthed teddy bear. The film, which was co-written and produced by MacFarlane, made more than \$545 million worldwide. A sequel, currently in the works, is set for release on June 26, 2015.

MacFarlane’s debut album, “Music Is Better Than Words,” debuted at No. 1 on the iTunes jazz charts in 2011 and received two Grammy Award nominations, including one for Best Traditional Pop Vocal Album. Released by Universal Republic Records, the album celebrates the classic, sophisticated sound of the lush swing orchestras of the ’40s and ’50s, with MacFarlane singing some of the hidden gems of that era. Norah Jones and Sara Bareilles collaborated with MacFarlane on two duets on the album. He is currently finishing a Christmas album, which is set for release this fall.

In 2013, MacFarlane hosted the 85th annual Academy Awards[®] and was also an Academy Award[®] nominee for Best Achievement in Music Written for Motion Pictures (Original Song) for “Everybody Needs A Best Friend,” from *Ted*. In addition, MacFarlane is the only three-time returning roast master on Comedy Central’s Primetime Emmy Award-nominated *Roast* franchise and, in 2012, he hosted the premiere of the 38th season of *Saturday Night Live*.

In 2009, MacFarlane created The Seth MacFarlane Foundation to focus his charitable efforts. Through this foundation, he funded The Seth MacFarlane Collection of the Carl Sagan and Ann Druyan Archive at the Library of Congress. He also continues to be an avid supporter of science communication, cancer research and the nonprofit organizations Chrysalis and Perry’s Place.

Oscar[®] winner **CHARLIZE THERON** (Anna) is one of the most celebrated actresses of our time. With her ability to embody a range of characters, Theron relentlessly demands the audience’s full attention as soon as she appears on screen.

In the critically acclaimed film *Monster*, Theron captivated audiences with her portrayal of serial killer Aileen Wuornos. For her emotionally devastating performance, she received an Academy Award[®] as well as the Golden Globe, Screen Actors Guild and Independent Spirit awards and awards from the San Francisco Film Critics Circle, the New York Film Critics Online, the Southeastern Film Critics, the Broadcast Film Critics Association and the National Board of Review.

Theron also garnered acclaim for the Niki Caro-directed film *North Country*, in which she starred opposite Frances McDormand and Sissy Spacek. Based on the true story of a group of women coal miners and the hostile work environment they faced on a daily basis, *North Country* received great praise. Theron's incredible performance as Josey Aimes garnered her nominations for an Academy Award[®], a Golden Globe Award, a Screen Actors Guild Award, and a Critics' Choice Movie Award.

Theron starred in Jason Reitman's dark comedy *Young Adult*, earning a Golden Globe nomination for Best Performance by an Actress in a Motion Picture—Comedy or Musical. Theron also starred in Ridley Scott's *Prometheus* and *Snow White & the Huntsman*, alongside Kristen Stewart and Chris Hemsworth. She can be seen in George Miller's upcoming *Mad Max: Fury Road*, for Warner Bros. Pictures, and *Dark Places*, based on the best-selling novel by Gillian Flynn.

Theron captivated audiences in HBO's *The Life and Death of Peter Sellers*, opposite Geoffrey Rush, for which she received a Golden Globe Award nomination for Best Supporting Actress as well as nominations for Screen Actors Guild and Primetime Emmy awards. In 2008, Theron starred in the action-comedy *Hancock*, alongside Will Smith and Jason Bateman, which was the third highest-grossing film of the year.

Moviegoers were first introduced to the seductive charm of Theron in her feature film debut, MGM's *2 Days in the Valley*, with James Spader, Eric Stoltz and Jeff Daniels. She starred alongside Al Pacino and Keanu Reeves in *The Devil's Advocate*, with Tom Hanks in *That Thing You Do!* and in Jonathan Lynn's *Trial and Error*. In addition, she starred in Woody Allen's *Celebrity*, which was followed by *Mighty Joe Young*, with Bill Paxton. In 1999, Theron starred in the Academy Award[®]-nominated *The Cider House Rules* and in New Line Cinema's *The Astronaut's Wife*, with Johnny Depp. In 2000, the much-in-demand Theron tackled back-to-back roles in Robert Redford's *The Legend of Bagger Vance*, with Smith and Matt Damon; Fox 2000's *Men of Honor*, with Robert De Niro and Cuba Gooding, Jr.; John Frankenheimer's *Reindeer Games*, with Ben Affleck; and Miramax's *The Yards*, which co-starred Mark Wahlberg, Joaquin Phoenix, James Caan and Faye Dunaway. In 2001, she graced the screen in Warner Bros. Pictures' tearjerker *Sweet November*, alongside Reeves, as well as in Allen's *The Curse of the Jade Scorpion*, with Helen Hunt, Dan Aykroyd and David Ogden Stiers. In fall 2002, Theron

starred opposite Patrick Swayze, Natasha Richardson and Billy Bob Thornton in *Waking Up in Reno*. She then moved on to star alongside Kevin Bacon and Dakota Fanning in Luis Mandoki's *Trapped*. In 2003, Theron starred again with Wahlberg in Paramount Pictures' *The Italian Job*, directed by F. Gary Gray, which was followed by the critically acclaimed films *Monster* and *North Country*. She starred in Paramount Pictures' *Aeon Flux* and, in 2007, she starred alongside Tommy Lee Jones in Paul Haggis' *In the Valley of Elah*.

In 2008, Theron produced and starred in Guillermo Arriaga's directorial debut, *The Burning Plain*. In addition to *The Burning Plain*, Theron's production company, Denver & Delilah Films, has produced *Monster* (2003), the documentary *East of Havana* (2006), *Sleepwalking* (2008), *Young Adult* (2011), the pilot *Hatfields & McCoy*s (2013) and the upcoming *Dark Places*.

In addition to Theron's acting success and principal involvement with her production company, she has always put a profound importance on giving back. Along with serving as a United Nations Messenger of Peace, Theron launched the Charlize Theron Africa Outreach Project (CTAOP) in 2007. CTAOP helps keep African youth safe from HIV through its support of community-engaged organizations that address the key drivers of the disease. Through grants, networking and coverage of the organizations' work, CTAOP serves as a vehicle for communities to enhance their ability to mobilize and empower themselves to prevent HIV. Learn more about CTAOP at www.charlizeafricaoutreach.org.

AMANDA SEYFRIED (Louise) has established herself as one of Hollywood's most captivating young leading actresses.

In 2015, Seyfried will star in Noah Baumbach's *While We're Young*, opposite Naomi Watts and Ben Stiller, which will be produced by Scott Rudin Productions.

Seyfried recently wrapped production on *Fathers and Daughters*, alongside Russell Crowe and Aaron Paul. She will next begin production on Seth MacFarlane's *Ted 2*, the sequel to the hit film *Ted*, opposite Mark Wahlberg for Universal Pictures.

In 2013, Seyfried lent her voice to 20th Century Fox Animation's *Epic*, with Beyoncé Knowles, Christoph Waltz and Colin Farrell. She starred in Millennium

Entertainment/Radius Films' *Lovelace*, a drama directed by Rob Epstein and Jeffrey Friedman. The film tells the true story of Linda Lovelace (Seyfried), the world's first adult film star, who is abused by the industry and by her coercive husband (Peter Sarsgaard) before fighting back and taking control of her life. Sharon Stone also starred in the film.

In 2012, Seyfried starred in Universal Pictures' film adaptation of Victor Hugo's "Les Misérables," in which she played Cosette, opposite Anne Hathaway, Hugh Jackman and Russell Crowe. Tom Hooper directed the film, which was released on December 25, 2012, and grossed more than \$400 million worldwide.

In 2011, Seyfried starred opposite Justin Timberlake in New Regency's sci-fi/action thriller *In Time*, from writer/director Andrew Niccol. Also in 2011, she starred in Warner Bros. Pictures' *Red Riding Hood*. Produced by Leonardo DiCaprio's Appian Way, the film was directed by Catherine Hardwicke.

In 2010, Seyfried starred alongside Channing Tatum in the box office hit, *Dear John*, the adaptation of the Nicholas Sparks ("The Notebook") best seller. In the film, Seyfried played a young woman who meets and falls in love with a soldier (Tatum) while he's on leave. Lasse Hallstrom (*The Cider House Rules*, *Chocolat*) directed the film from a script by Jamie Linden. *Dear John* grossed more than \$100 million worldwide and is the highest film opening to date for Sony Pictures' Screen Gems. Seyfried starred in Summit Entertainment's *Letters to Juliet*, in which she played a young American who travels to Verona, Italy, to answer letters people write to the fictional Juliet of "Romeo and Juliet." Directed by Gary Winick (*Bride Wars*, *13 Going on 30*), the film also starred Vanessa Redgrave and Gael Garcia Bernal. Also in 2010, Seyfried starred in *Chloe*, an Atom Egoyan-directed thriller, with Julianne Moore and Liam Neeson. She played an escort hired by a successful doctor (Moore) to test her husband's (Neeson) fidelity.

In 2009, Seyfried starred in 20th Century Fox's *Jennifer's Body*. In the film, written by Diablo Cody (*Juno*), Seyfried played Needy, the best friend of Jennifer (Megan Fox), a possessed cheerleader who begins killing boys in a small town.

On the television front, Seyfried received critical praise for her starring role in HBO's Golden Globe Award-nominated drama *Big Love*.

In 2008, Seyfried starred in Universal Pictures' hit film *Mamma Mia!*, highlighting her vocal skills as Sophie, the daughter of Donna (Meryl Streep). The film, directed by Phyllida Lloyd, was released in July 2008 and has grossed more than \$600 million worldwide.

A Pennsylvania native, Seyfried started her career as a model at age 11. She soon turned to acting and landed her first contract role in 2000 as Lucy Montgomery on *As the World Turns*. In 2002, she signed on to the contract role of Joni Stafford on *All My Children*. Seyfried's big break was in 2004's *Mean Girls*, the Paramount Pictures hit in which she co-starred with Lindsay Lohan, Rachel McAdams and Lacey Chabert. Together, they won the Best On-Screen Team Award at the 2005 MTV Movie Awards.

In 2005, she starred in the Sundance Film Festival favorite *Nine Lives*. Written and directed by Rodrigo García, the film also starred Sissy Spacek, Glenn Close, Holly Hunter, Robin Wright and Dakota Fanning. In 2007, she appeared in Nick Cassavetes' *Alpha Dog*, which starred Timberlake, Stone, Emile Hirsch and Bruce Willis. She followed this with *American Gun*, which starred Donald Sutherland, Forest Whitaker and Marcia Gay Harden.

In October 2010, Seyfried was named the global spokesperson for the luxury skin care and makeup brand Clé de Peau Beauté. She currently divides her time between Los Angeles and New York.

Winner of the ShoWest Newcomer of the Year Award in 1999, **GIOVANNI RIBISI** (Edward) has established himself as a popular screen presence capable of playing a wide variety of roles.

Ribisi was recently seen in the FOX comedy *Dads*, created by Alec Sulkin and Welleseley Wild. In 2012, he was seen in Universal Pictures' *Ted*, directed by Seth MacFarlane, which is about a man who wishes his teddy bear to life. The film went on to make more than \$500 million worldwide, making it the No. 1 highest-grossing "R"-rated original comedy of all time.

Ribisi's additional recent films include Universal Pictures' *Contraband* and GK Films' *The Rum Diary*, based on Hunter S. Thompson's novel. Ribisi was also seen as part of the ensemble feature *Gangster Squad*, opposite Sean Penn, Josh Brolin and Ryan

Gosling. In 2009, he was seen in James Cameron's *Avatar*, winner of three Academy Awards® and two Golden Globe Awards, which has gone on to be the highest-grossing film of all time.

Among his best-known films are Michael Mann's *Public Enemies*, Steven Spielberg's *Saving Private Ryan*, Sofia Coppola's *The Virgin Suicides* and *Lost in Translation*, Anthony Minghella's *Cold Mountain* and David Lynch's *Lost Highway*. Ribisi's other credits include *The Dead Girl*, *Perfect Stranger*, *Flight of the Phoenix*, *Boiler Room*, *Gone in Sixty Seconds*, *The Other Sister*, *Sky Captain and the World of Tomorrow*, *SubUrbia*, *Heaven*, *First Love*, *Last Rites*, *That Thing You Do!*, *The Mod Squad*, *Masked and Anonymous* and *The Big White*. Ribisi received an Independent Spirit Award nomination for his performance in Sam Raimi's *The Gift*.

In addition to his numerous film credits, Ribisi has an impressive list of television guest-starring roles on his resume. In 2007, he received a Primetime Emmy Award nomination for Outstanding Guest Actor in a Comedy Series for *My Name Is Earl*. He also made guest appearances on *The X-Files* and *Friends*.

Ribisi and his twin sister, Marissa, were born and raised in Los Angeles, where he still resides. Beginning his acting career at age nine, he studied theater under the prestigious acting coach Milton Katselas.

NEIL PATRICK HARRIS (Foy) recently concluded his nine-year stint as the womanizing Barney Stinson on the hit CBS comedy series *How I Met Your Mother*, a role that has garnered him multiple Primetime Emmy and Golden Globe award nominations, as well as two People's Choice Awards for Favorite TV Comedy Actor and a Critics' Choice Television Award for Best Supporting Actor in a Comedy Series. Harris is a four-time Primetime Emmy Award winner for his guest-starring role on *Glee* and his role as host of the 63rd, 65th and 66th Annual Tony Awards. He also served as host and producer of the 61st and 65th Primetime Emmy Awards, as well as the 67th Annual Tony Awards. Named one of *Entertainment Weekly*'s 25 Entertainers of the Year in 2008, Harris was also included on *Time* magazine's TIME 100 in 2010, an annual list of the world's leading thinkers, leaders, artists and heroes.

Harris gained notoriety on the small screen as the much-adored title character in *Doogie Howser, M.D.*, a role that also garnered him a Golden Globe Award nomination. Created by Steven Bochco and David E. Kelley, the television comedy-drama ran for four seasons and told the story of a brilliant, young doctor who faced the problems of being a normal teenager. Harris' additional television credits include the NBC comedy series *Stark Raving Mad*, opposite Tony Shalhoub; the CBS miniseries *Joan of Arc*, with Leelee Sobieski and Peter O'Toole; Showtime's *The Man in the Attic*; the classic TNT telefilm *Cold Sassy Tree*, opposite Faye Dunaway; *My Antonia*, with Jason Robards and Eva Marie Saint; *The Wedding Dress*, with Tyne Daly; and *The Christmas Blessing*, CBS's top-rated telefilm of 2005. Harris has made notable guest appearances on such shows as *Sesame Street*, *Numb3rs*, *Law & Order: Criminal Intent*, *Touched by an Angel*, *Ed* and *Will & Grace*, among many others.

Under the direction of David Fincher, Harris will soon be seen alongside Ben Affleck, Rosamund Pike and Tyler Perry in 20th Century Fox's *Gone Girl*, based on the best-selling novel by Gillian Flynn. Harris made his feature film debut opposite Whoopi Goldberg in the coming-of-age drama *Clara's Heart*, for which he received his first Golden Globe Award nomination. He recently reprised his role as Patrick Winslow in Sony Pictures' *The Smurfs 2*, the live-action/animated sequel to the original worldwide hit film *The Smurfs*, which is based on the famous comic book series created by Peyo and the animated television series it spawned. Harris' other film credits include notable roles in *A Very Harold & Kumar 3D Christmas*, *Beastly*, *The Best and the Brightest*, *Harold & Kumar Escape From Guantanamo Bay*, *Harold & Kumar Go to White Castle*, *Undercover Brother*, *The Next Best Thing*, *The Proposition* and *Starship Troopers*.

As a result of the 2007-2008 Writers Guild of America strike, Harris starred as the aspiring super-villain and lovelorn title character in Joss Whedon's Primetime Emmy Award-winning, Web-based musical miniseries, *Dr. Horrible's Sing-Along Blog*. The Web series debuted atop iTunes' television charts and subsequently led to a successful soundtrack. Furthering his appeal with the online community, Harris was one of the leading cast members of the all-star Internet hit *Prop 8: The Musical*, which co-starred Jack Black, John C. Reilly and Allison Janney. Most recently, Harris starred in and executive produced the comedic Web series *Neil's Puppet Dreams*. Created by The Jim

Henson Company under its Henson Alternative banner, the seven-episode series, which aired on the Nerdist Channel on YouTube, followed Harris' adventures into his dream world of puppet characters.

A veteran of the theater, Harris currently stars as the transgendered East German rock goddess in the Broadway production of John Cameron Mitchell and Stephen Trask's landmark 1998 rock musical, *Hedwig and the Angry Inch*, directed by Tony Award-winning director Michael Mayer and also starring Lena Hall. Previously, Harris tackled the leading role of Bobby in the New York Philharmonic's concert production of Stephen Sondheim's *Company* at Lincoln Center. The all-star production, which co-starred Patti LuPone, Stephen Colbert, Jon Cryer, Christina Hendricks and Martha Plimpton, was also filmed for a subsequent theatrical release in movie theaters. Harris starred in three previous Broadway productions, including the dual roles of Balladeer/Lee Harvey Oswald in Sondheim's Tony Award-winning musical *Assassins*. He made his Broadway debut as Anne Heche's unexpected suitor in the Pulitzer Prize-winning production of *Proof*, and he starred as the Master of Ceremonies in *Cabaret* at Studio 54. His additional theatrical credits include the Hollywood Bowl's production of *Amadeus*, with the Los Angeles Philharmonic; the Geffen Playhouse production of Arthur Miller's *All My Sons*; *tick, tick...BOOM!*, at London's Menier Chocolate Factory; *The Paris Letter*, at the Kirk Douglas Theatre; the concert production of *Sweeney Todd*, with the San Francisco Symphony Orchestra; *Romeo and Juliet*, at The Old Globe Theatre; and the Los Angeles production of *Rent*, which garnered Harris a Drama League Award.

Utilizing his theatrical expertise behind the curtain and furthering his association with the Pulitzer Prize-winning production, Harris made his musical directorial debut with the Hollywood Bowl's staging of Jonathan Larson's *Rent*, which starred Nicole Scherzinger, Vanessa Hudgens and Wayne Brady. In July 2007, Harris made his theatrical directorial debut with the original comedic script *I Am Grock* at the El Portal Theatre in North Hollywood. He later mixed his love of magic and theater in directing *The Expert at the Card Table* at the 2008 Edinburgh Festival Fringe, a production that Harris subsequently directed at The Broad Stage Theater in Santa Monica. Harris most recently directed the highly acclaimed intimate illusion show *Nothing to Hide*, which featured two award-winning magicians, Derek DelGaudio and Helder Guimarães, at the

Geffen Playhouse. Following its unprecedented success in Los Angeles, *Nothing to Hide* opened at the Signature Theatre Company's The Pershing Square Signature Center in New York City in October 2013, under Harris' direction.

The multitalented Harris rounds out his accomplishments on stage and screen with an equal measure of success in the world of voice-overs. He recently lent his vocal talents once again to the role of Steve the Monkey in *Cloudy With a Chance of Meatballs 2*, the sequel to Sony Pictures Animation's *Cloudy With a Chance of Meatballs*, based on the beloved children's book by Judi and Ron Barrett. In addition, Harris will next be the voice of Cliff in the upcoming Pixar animated feature *The Good Dinosaur*, a story that imagines a world where dinosaurs live alongside humans. The film, which centers on a family of dinosaurs, is set to be released in November 2015. His numerous voice-over credits for film, television and video games include Cartoon Network's *Adventure Time*, *Robot Chicken*, *Batman: The Brave and the Bold* and *Justice League*; DreamWorks Animation's *The Penguins of Madagascar*; Activision's *Spider-Man: Shattered Dimensions*; Warner Bros. Pictures' *Cats & Dogs: The Revenge of Kitty Galore*; Warner Bros. Animation's *Batman: Under the Red Hood* and *Justice League: The New Frontier*; CBS' *Yes, Virginia*; FOX's *Family Guy*; *Capitol Critters*; D3's *Eat Lead: The Return of Matt Hazard*; MTV's *Spider-Man*; and, soon, Deep Silver's *Saints Row IV*.

Harris has also voiced characters for numerous audio books, including Beverly Cleary's "Ribsy," "Henry and Ribsy" and "Henry Huggins"; "Slake's Limbo," by Felice Holman; "The Lump of Coal," by Lemony Snicket; and "A Very Marley Christmas," by John Grogan.

Primetime Emmy Award winner **SARAH SILVERMAN** (Ruth) is as versatile a performer as they come. Silverman's repertoire includes everything from film and television, to stand-up comedy and iconic online videos, and she added author to this list when she released a book in 2010, *The New York Times* best seller "The Bedwetter: Stories of Courage, Redemption, and Pee." She has wrapped production on the drama feature *I Smile Back*, a film adaptation of the novel by Amy Koppelman, in which she plays the lead role. Silverman debuted an hour-long stand-up special, *We Are Miracles*, on HBO last fall. The special was recently nominated for a 2014 American Comedy Award.

Additionally, Silverman is a part of Jash, a new comedy collective on YouTube featuring original content by Silverman and friends Michael Cera, Tim & Eric and Reggie Watts.

Silverman was nominated for a 2009 Primetime Emmy Award in the Outstanding Lead Actress in a Comedy Series category for her portrayal of a fictionalized version of herself in Comedy Central's *The Sarah Silverman Program*. This marked Comedy Central's first ever Primetime Emmy Award nomination in a scripted acting category. She also received a Writers Guild of America Award nomination for her work on the show. Silverman won a Primetime Emmy in 2008 in the Outstanding Original Music and Lyrics category for her musical collaboration with Matt Damon on *Jimmy Kimmel Live!* In addition, she was honored with a Best Actress Webby Award for her online video "The Great Schlep," in which she persuaded young Jewish kids to encourage their grandparents in Florida to vote for President Barack Obama in the 2008 presidential election.

In 2012, Silverman voiced a character in the Oscar[®]-nominated Walt Disney Pictures animated film *Wreck-It Ralph*, alongside John C. Reilly, and she starred in the Sarah Polley dramedy *Take This Waltz*, opposite Michelle Williams and Seth Rogen. In 2005, Silverman made an impressive splash with her concert film *Sarah Silverman: Jesus Is Magic*. Directed by Liam Lynch, the film garnered major attention at the Toronto International Film Festival and created huge national buzz. Silverman also garnered critical praise in the documentary feature *The Aristocrats*, in which 100 of the industry's most prominent comedians tell a version of the same joke. Her additional film credits include *Peep World*, *I Want Someone to Eat Cheese With*, *School of Rock*, *There's Something About Mary* and *The Way of the Gun*.

On television, Silverman co-starred on the FOX comedy *Greg the Bunny* and has guest-starred in a slew of acclaimed and notable series, such as the Primetime Emmy Award-nominated drama *The Good Wife* and *Monk*, which earned her a Primetime Emmy Award nomination in 2008 for Outstanding Guest Actress in a Comedy Series, *The Larry Sanders Show*, *Seinfeld* and *Mr. Show With Bob and David*. Silverman also lent her voice to the Comedy Central show *Crank Yankers*.

Silverman was dubbed by *Rolling Stone* as "the most outrageously funny woman alive." With her comedic timing and stage presence, it's no surprise that she has been

asked to host major award shows. In 2007, she hosted the MTV Movie Awards, and she has hosted the Independent Spirit Awards twice.

Silverman grew up in New Hampshire and attended New York University. In 1993, she joined *Saturday Night Live* as a writer and feature performer and has not stopped working since.

Silverman currently resides in Los Angeles.

Award-winning actor **LIAM NEESON** (Clinch Leatherwood) has been internationally recognized for his work in both major studio blockbusters and acclaimed independent features. He has been honored for his depictions of three very different real-life figures. Neeson received Academy Award[®], Golden Globe and BAFTA Award nominations for his performance as Oskar Schindler in Steven Spielberg's 1993 Oscar[®]-winning Best Picture *Schindler's List*. Three years later, he played the title role in Neil Jordan's biopic *Michael Collins*, earning another Golden Globe nomination and winning an Evening Standard British Film Award and the 1996 Venice Film Festival's Volpi Cup for his impassioned portrayal of the Irish Republican hero. In 2004, Neeson starred as controversial sex researcher Alfred Kinsey in Bill Condon's *Kinsey*, for which he garnered his third Golden Globe nomination, an Independent Spirit Award nomination and a Los Angeles Film Critics Award.

Neeson most recently appeared in the hit comedy *Anchorman 2: The Legend Continues*, writer/director Paul Haggis' romantic drama *Third Person* and Jaume Collet-Serra's *Non-Stop*.

Among his upcoming projects are Collet-Serra's *Run All Night*, Universal Pictures' *A Walk among the Tombstones*, directed by Scott Frank, and the much-anticipated *Taken 3*.

Neeson also lent his voice to Open Road Films' animated film *The Nut Job*, directed by Peter Lepeniotis; the mega-success *The Lego Movie*, directed by Phil Lord and Christopher Miller; *The Prophet*, based on the classic Kahlil Gibran book; and Millennium Entertainment's animated film *Khumba*, directed by Anthony Silverston, was released in December 2013.

In 2012, Neeson reprised his role as unstoppable CIA operative Bryan Mills in *Taken 2*, the successful follow-up to the 2008 hit crime-thriller *Taken*. He also starred in Peter Berg's action/sci-fi *Battleship*, was Zeus in *Wrath of the Titans* and starred in Joe Carnahan's thriller *The Grey*, which topped the box office in its opening weekend. His recent film credits also include Collet-Serra's thriller *Unknown*; Paul Haggis' thriller *The Next Three Days*; *The A-Team*; and *Clash of the Titans*, as well as the indie films *Chloe*, directed by Atom Egoyan; *After Life*, opposite Christina Ricci. He was the voice of Aslan the Lion in *The Chronicles of Narnia: The Voyage of the Dawn Treader*. In July 2012, he appeared in *The Dark Night Rises* for director Christopher Nolan.

Neeson starred in the BBC film *Five Minutes of Heaven*, which debuted in 2009 and received rave reviews at the 2009 Sundance Film Festival.

In 2008, Neeson starred in *Taken*, the runaway box-office hit about an ex-soldier trying to track down the Albanian slave masters who have kidnapped his daughter. Additionally that year, Neeson teamed up with Laura Linney in Richard Eyre's *The Other Man*. In May 2008, Neeson reprised his role as the voice of Aslan in Disney's box-office success *The Chronicles of Narnia: Prince Caspian*, the sequel to the 2005 hit *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. That same year, he returned to the stage at the Lincoln Center Festival in *Gate/Beckett*, directed by Egoyan.

In 2006, Neeson graced the screen in the classic revenge drama *Seraphim Falls*, opposite Pierce Brosnan. In 2005, he appeared in Ridley Scott's crusades epic *Kingdom of Heaven*. He also co-starred that year in *Batman Begins*, directed by Nolan.

Neeson's portrayal of Kinsey in Condon's *Kinsey*, which co-starred Linney, garnered him a Best Actor Award from the Los Angeles Film Critics Association. Prior to that, Neeson co-starred with Hugh Grant, Emma Thompson and Keira Knightley in the Working Title film *Love Actually* (2003), written and directed by Richard Curtis.

Neeson returned to Broadway in 2002, when he co-starred with his friend Linney in Arthur Miller's classic *The Crucible*. Neeson's performance as John Proctor earned him a Tony Award nomination.

In 2002, Neeson starred opposite Harrison Ford in *K-19: The Widowmaker*, the true story of Russia's nuclear submarine tragedy. He also starred in the black comedy *Gun Shy* (2000), opposite Sandra Bullock.

Neeson starred in the box-office phenomenon *Star Wars: Episode I—The Phantom Menace* (1999) in the role of Qui-Gon Jinn, the Master Jedi Knight who bestows his “force”-ful wisdom upon Obi-Wan Kenobi and the young Anakin Skywalker. In the same year, he starred opposite Catherine Zeta-Jones in Jan de Bont’s *The Haunting*.

In addition, Neeson starred as Jean Valjean in the screen adaptation of Victor Hugo’s “Les Misérables,” which co-starred Geoffrey Rush, Uma Thurman and Claire Danes, and played Oscar Wilde in David Hare’s *The Judas Kiss*, which opened in London’s West End and subsequently on Broadway.

Neeson starred in the title role in Jordan’s *Michael Collins* (1996), for which he received Best Actor honors at the Venice Film Festival, a Golden Globe nomination for Best Performance by an Actor in a Motion Picture—Drama and London’s prestigious Evening Standard Award for Best Actor. The film also received the highest honor at Venice, the Golden Lion.

Neeson received worldwide attention in 1993 for his starring role in the Academy Award®-winning film *Schindler’s List*. In addition to receiving an Academy Award® nomination for Best Actor, he was nominated for a Golden Globe and a BAFTA.

The Irish-born actor had originally sought a career as a teacher after majoring in physics, computer science and math at Queen’s University Belfast. Neeson set teaching aside and, in 1976, joined the prestigious Lyric Theatre in Belfast, making his professional acting debut in Joseph Plunkett’s *The Risen People*. After two years with the Lyric Players, he joined the famed national theater of Ireland, the Abbey Theatre in Dublin. Neeson appeared in the Abbey Theatre Festival’s production of Brian Friel’s *Translations*, and a production of Sean O’Casey’s *The Plough and the Stars* for the Royal Exchange Theatre in Manchester, England, where he received a Best Actor Award.

In 1980, John Boorman spotted him playing Lennie in John Steinbeck’s *Of Mice and Men* and cast him in the epic saga of the Arthurian legend, *Excalibur*. Following this motion picture debut, Neeson has appeared in more than 40 films, portraying a wide range of characters, including Dino De Laurentiis’ epic remake of *The Bounty* (1984), which was directed by Roger Donaldson and co-starred Mel Gibson and Anthony Hopkins; the critically acclaimed *Lamb* (1985), for which he received an Evening Standard Drama Award nomination for his haunting portrayal of a priest tormented by doubts about his faith; Andrei

Konchalovsky's *Duet for One* (1986), which co-starred Julie Andrews; as a political terrorist in *A Prayer for the Dying* (1987), with Mickey Rourke and Bob Hoskins; and as a Jesuit priest in Roland Joffé's *The Mission* (1986), which co-starred Robert De Niro and Jeremy Irons.

Neeson received critical acclaim as a deaf and mute Vietnam veteran, opposite Cher, in Peter Yates' courtroom drama *Suspect* (1987); as a passionate Irish sculptor, opposite Diane Keaton, in *The Good Mother* (1988); and as scientist Peyton Westlake, whose disfiguring accident forces him into hiding, in Sam Raimi's fantasy-thriller *Darkman* (1990).

Neeson next starred in David Leland's gritty contemporary drama *Crossing the Line*, based on William McIlvanney's acclaimed novel "The Big Man," about an unemployed Scottish miner desperate for money who is thrust into the high-stakes world of bare-knuckle boxing.

In 1992, he starred as a Nazi engineer in David Seltzer's adaptation of Susan Isaacs' best-selling novel "Shining Through," opposite Michael Douglas, and as a disgraced policeman accused of murder in the erotic thriller *Under Suspicion*.

Neeson then continued to star in a succession of films, most notably playing the sensitive art historian vying for the affections of Mia Farrow and Judy Davis in Woody Allen's controversial *Husbands and Wives* (1992).

His other credits include *Ethan Frome* (1993), with Joan Allen; Michael Apted's *Nell* (1994), opposite Jodie Foster and Natasha Richardson; *Before and After* (1996), with Meryl Streep; and the title role in Michael Canton-Jones' *Rob Roy* (1995), which co-starred Jessica Lange.

Neeson made his Broadway debut in 1993 in the Roundabout Theatre's revival of Eugene O'Neill's 1921 drama *Anna Christie*, which co-starred Richardson, and received a Tony Award nomination for his performance.

ABOUT THE FILMMAKERS

American television writer **ALEC SULKIN** (Written by/Executive Producer) is most notable for writing and producing several episodes of the animated series *Family Guy*. Sulkin has also contributed voices to *Family Guy* as well as *The Cleveland Show*, another series by *Family Guy* creator Seth MacFarlane.

Sulkin began as a writer for *The Late Late Show With Craig Kilborn* during the show's first three years.

Sulkin joined *Family Guy* in 2004, and has since produced, written and provided voices for multiple episodes, including the hour-long *Star Wars* homage, "Blue Harvest," as well as "Chick Cancer," "Stew-Roids," "Stu and Stewie's Excellent Adventure," "Screams of Silence: The Story of Brenda Q," "Family Guy Viewer Mail #2," "Into Fat Air" and "Three Acts of God."

In August 2010, Sulkin and his writing partner, Wellesley Wild, signed a three-year pact with 20th Century Fox Television. In 2012, Sulkin co-wrote the well-received comedy feature *Ted*, along with MacFarlane and Wild.

Sulkin, along with *Family Guy* writers Julius Sharpe, Danny Smith, John Viener, Patrick Meighan and MacFarlane, were special material writers for the 85th Academy Awards[®], for which MacFarlane was the host.

In 2010, Sulkin and Wild created their first live-action sitcom, *Dads*.

In addition to television writing, Sulkin has garnered a sizable following on Twitter.

WELLESLEY WILD (Written by/Executive Producer) got his start in New York City, working at *Saturday Night Live*. After relocating to Los Angeles, Wild worked as a writer for *The Late Late Show With Craig Kilborn*, and then later as a story editor for *The Pitts*.

Wild is best known for writing several episodes of the Primetime Emmy Award-nominated hit show *Family Guy*, which he joined in 2004 and became an executive producer as well as an occasional voice actor.

While garnering much success in television, Wild, along with writing partner Alec Sulkin and *Family Guy* creator Seth MacFarlane, teamed up to write the well-received 2012 comedy feature *Ted*.

In 2010, Wild and Sulkin signed a three-year pact with 20th Century Fox Television to develop their own show. *Dads*, their live-action sitcom, premiered in September 2013.

SCOTT STUBER (Produced by) is the founder and CEO of Bluegrass Films, which has been based at Universal Pictures since 2006.

Recent Bluegrass Films releases include *Identity Thief*, which starred Melissa McCarthy and Jason Bateman, was directed by Seth Gordon and grossed more than \$100 million domestically; *Ted*, the highest-grossing original “R”-rated comedy of all time, which was written and directed by Seth MacFarlane and starred Mark Wahlberg, Mila Kunis and MacFarlane; and *Safe House*, which starred Denzel Washington and Ryan Reynolds and was directed by Daniel Espinosa.

Stuber is currently in postproduction on Michael Cuesta’s true-life dramatic thriller *Kill the Messenger*, starring Jeremy Renner, from a screenplay by Peter Landesman.

Stuber, under his Bluegrass Television label, has also ventured onto the small screen with the NBC comedy *Whitney*, which was created by and starred comedian Whitney Cummings.

Stuber’s first production was summer 2006’s romantic comedy *The Break-Up*, which starred Vince Vaughn and Jennifer Aniston. That summer also saw the release of the hit *You, Me and Dupree*, which starred Owen Wilson and Kate Hudson. These were followed by Peter Berg’s critically acclaimed film *The Kingdom*; the Martin Lawrence comedy *Welcome Home, Roscoe Jenkins*; the David Wain hit *Role Models*, which starred Paul Rudd and Seann William Scott; and *Couples Retreat*, which starred Vaughn and Jon Favreau.

During Stuber’s eight years at Universal Pictures—five of which he spent running worldwide production with Mary Parent—he was responsible for many of the studio’s critically acclaimed and commercially successful films, including *King Kong*, *Jarhead*, *A*

Beautiful Mind, Seabiscuit, Cinderella Man, Munich, Meet the Parents, Meet the Fockers, The Bourne Identity, The Bourne Supremacy, About a Boy, The 40-Year-Old Virgin, 8 Mile, Spy Game, The Family Man, The Nutty Professor, Nutty Professor II: The Klumps, The Mummy franchise, the *American Pie* franchise, *Fast & Furious* franchise, *Friday Night Lights, Bring It On* and many others. More than 20 of the films Stuber supervised have grossed more than \$100 million domestically.

JASON CLARK (Produced by) is an innovative producer in the world of live-action and CGI feature films and television programs. Clark recently served as executive producer on the Jackie Robinson biographical sports film *42*, released by Warner Bros. Pictures on April 12, 2013. Prior to that, Clark produced Seth MacFarlane’s blockbuster film *Ted*, released by Universal Pictures on June 29, 2012. This CG comedy went on to be the highest-grossing original “R”-rated comedy of all time, earning more than \$545 million worldwide. Clark served as executive producer on the action-thriller *Act of Valor*, which featured a cast of actual Navy SEALs and was filmed utilizing only Canon 5D digital cameras. Previously, Clark executive produced the stereoscopic 3D film *Monster House*, alongside Steven Spielberg and Robert Zemeckis. The film went on to be nominated for an Academy Award® for Best Animated Feature. Clark also executive produced the box-office hits *Stuart Little* and *Stuart Little 2*.

In addition to *A Million Ways to Die in the West*, Clark is currently focused on two new projects with MacFarlane. On the small screen, Clark reteamed with MacFarlane to produce a 21st century version of Carl Sagan’s *Cosmos: A Space-Time Odyssey*, which premiered on FOX in March. Clark will serve as producer on *Ted 2*, scheduled for release on June 26, 2015.

In addition to the aforementioned projects, Clark executive produced *Mr. Peabody & Sherman*, a feature-length animated version of Jay Ward’s classic cartoon characters, directed by Rob Minkoff, which was released by DreamWorks Animation on March 7.

A founding member of the design organization 5D: The Future of Immersive Design, Clark remains an active member of the Directors Guild of America, the Producers Guild of America and the International 3D Society.

MICHAEL BARRETT (Director of Photography) was born in Riverside, California. Barrett received a BA in art from UCLA and an MFA in film from Columbia University. His credits include the feature films *Kiss Kiss Bang Bang*, *You Don't Mess With the Zohan*, *Bedtime Stories*, *Zookeeper*, the Golden Globe Award nominee *Bobby*, *A Very Harold & Kumar 3D Christmas*, *About Last Night* and Seth MacFarlane's directorial debut, *Ted*.

Barrett earned two American Society of Cinematographers (ASC) Award nominations for Outstanding Achievement in Cinematography in the Regular Series category for *CSI: Crime Scene Investigation* and won an ASC Award for the pilot episode of *CSI: Miami*.

STEPHEN LINEWEAVER's (Production Designer) early credits include working as art director on Martin Scorsese's *After Hours* and Jonathan Demme's *Something Wild*, John Sayles' *The Brother From Another Planet* and Emile Ardolino's *Dirty Dancing*. He continued on to production design with such directors as James L. Brooks on *I'll Do Anything* and Cameron Crowe on *Jerry Maguire* and *Singles*.

Lineweaver's more recent feature film credits include Seth MacFarlane's huge box-office hit *Ted* and David Wain's *Role Models*. His additional credits include *Blades of Glory*, which starred Will Ferrell; Brian Levant's *The Spy Next Door*, *Are We There Yet?* and *Snow Dogs*; *Ace Ventura: When Nature Calls*; *Tommy Boy*; and *City Slickers II: The Legend of Curly's Gold*.

Lineweaver's early television work includes working as a visual consultant with Brooks on *The Simpsons* and *The Tracey Ullman Show*.

JEFF FREEMAN, ACE (Editor) previously collaborated with Seth MacFarlane on *Ted*. For his work on the film, Freeman was nominated for an American Cinema Editors (ACE) Eddie Award in the category of Best Edited Feature Film—Comedy or Musical.

Freeman has worked as an editor on films such as *Paul Blart: Mall Cop*, which starred Kevin James; *Harold & Kumar Escape From Guantanamo Bay*, which starred John Cho and Kal Penn; *Hamlet 2*, which starred Steve Coogan and Elisabeth Shue;

Nancy Drew, which starred Emma Roberts; *Just Friends*, which starred Ryan Reynolds, Amy Smart and Anna Faris; and *Cruel Intentions*, which starred Sarah Michelle Gellar, Ryan Phillippe and Reese Witherspoon.

Freeman also edited Columbia Pictures' *The Craft*, which starred Neve Campbell, Robin Tunney and Fairuza Balk, and *The Waterdance*, which starred Eric Stoltz, Wesley Snipes, William Forsythe and Helen Hunt, and won an Audience Award and the Waldo Salt Screenwriting Award at the 1992 Sundance Film Festival.

Freeman also served as an editor on Touchstone Pictures' *Mad Love*, which starred Drew Barrymore and Chris O'Donnell; *Frankie and Johnny Are Married*, which starred Michael Pressman, Lisa Chess and Alan Rosenberg; *The Crow: City of Angels*; *Highlander II: The Quickening*; *Bad Dreams*; and *Bulletproof*.

Freeman's television credits include Showtime's *Reefer Madness: The Movie Musical*, which starred Campbell, Christian Campbell, Kristen Bell, Alan Cumming, Steven Weber and Ana Gasteyer, for which he was nominated for the 2006 ACE Eddie Award for Best Edited Miniseries or Motion Picture for Non-Commercial Television.

Freeman also edited the pilot for the Showtime series *The L Word*; the pilot and series for David E. Kelley's *The Brotherhood of Poland, New Hampshire*; ABC's telefilm *Angels in the Endzone*; USA's telefilm *Deconstructing Sarah*; SyFy's telefilm *Deep Red*; NBC's telefilms *A Family Torn Apart* and *The Revenge of Al Capone*; and Disney Channel's telefilm *The Ernest Green Story*, winner of a 1994 Peabody Award.

Freeman's education includes attending the UCLA School of Theater, Film and Television, where he earned a BA in film with magna cum laude honors.

Freeman is represented by Jay Gilbert at APA and currently lives in Santa Monica, California.

CINDY EVANS (Costume Designer) established her career on director Christopher Nolan's Oscar[®]-nominated *Memento* and has since enjoyed repeat performances with actors and directors alike. She worked on *Freedom Writers* and *P.S. I Love You*, which were both directed by Richard LaGravenese and starred Hilary Swank. She also worked on Niki Caro's *North Country*, in which Charlize Theron and

Frances McDormand were recognized by critics and nominated for Academy Awards® for their performances.

For director Catherine Hardwicke, Evans served as costume designer on her retelling of the fairy tale “Little Red Riding Hood,” *Red Riding Hood*, which starred Amanda Seyfried, as well as Hardwicke’s coming-of-age drama *Thirteen* and *Lords of Dogtown*, a fictional take on the birth of skateboarding culture. On the film *Laurel Canyon*, Evans again worked with McDormand and Hardwicke, who served as the film’s production designer.

Evans again worked with Theron on Guillermo Arriaga’s directorial debut, *The Burning Plain*, which Theron also produced and starred in, and which also starred Kim Basinger. Her other costume design credits include Oliver Stone’s *Savages*; David Frankel’s *Marley & Me*, which starred Jennifer Aniston and Owen Wilson; Doug Liman’s political thriller *Fair Game*, which starred Naomi Watts and Sean Penn; Mick Jackson’s HBO biopic *Temple Grandin*; *The Forgotten*, which starred Julianne Moore; and the crowd-pleasing romantic comedy *Along Came Polly*, which starred Aniston and Ben Stiller.

JOEL MCNEELY (Music by) is a Primetime Emmy Award-winning composer and conductor with more than 100 motion picture and television credits. McNeely maintains a busy schedule recording, producing, conducting and composing for film, television and concerts.

As a composer for film and television, McNeely has worked with such respected filmmakers as James Cameron, John Lasseter, Seth MacFarlane and George Lucas, among others. In addition to composing, conducting and orchestrating the score for *A Million Ways to Die in the West*, McNeely and MacFarlane co-wrote an original song for the film.

McNeely recently completed producing and arranging MacFarlane’s new Christmas album which will be released this fall. He also produced and arranged MacFarlane’s first album of big band and orchestral standards, “Music Is Better Than Words,” for Universal Republic Records. The album received two Grammy Award nominations. McNeely has written the music for all of Walt Disney Pictures’

popular *Tinker Bell* movies, having just completed the fifth film in the series, *The Pirate Fairy*. He also wrote the music for the entire franchise, which includes theme parks, ice shows and video games. McNeely's film and video credits include *Secret of the Wings*, *The Tinker Bell Movie*, *Tinker Bell and the Lost Treasure*, *Tinker Bell and the Great Fairy Rescue*, *Mulan II*, *Return to Never Land*, *Ghosts of the Abyss*, *I Know Who Killed Me*, *Uptown Girls*, *Virus*, *The Avengers*, *Air Force One*, *Wild America* and *Terminal Velocity*.

McNeely's television credits include MacFarlane's *American Dad!*, James Cameron's *Dark Angel*, *Sally Hemings: An American Scandal*, *Buffalo Soldiers* and *The Young Indiana Jones Chronicles*.

McNeely has also produced and arranged songs for artists such as Norah Jones, Sara Bareilles, Burt Bacharach, Chris Mann, Natasha Bedingfield, The All-American Rejects, Goo Goo Dolls, Mika, Carly Simon, Crosby, Stills & Nash, Linda Ronstadt, Rosemary Clooney and Jonatha Brooke.

McNeely received the Primetime Emmy Award for Outstanding Individual Achievement in Music Composition for a Series (Dramatic Underscore) for *The Young Indiana Jones Chronicles*. He was also nominated for a Primetime Emmy Award for Outstanding Individual Achievement in Music Direction for *The Young Indiana Jones Chronicles*, a Grammy Award for Outstanding Classical Crossover Album for *The Day the Earth Stood Still* and an Annie Award for Outstanding Music in an Animated Feature Production for *Return to Never Land*. In addition, he received an ASCAP Film and Television Music Award for *Air Force One* and a Gramophone Award for his recording of the motion picture score of *Vertigo*. He was given the Frost Distinguished Alumni Award from the Frost School of Music at the University of Miami and the Path of Inspiration Award from the Interlochen Center for the Arts.

As a conductor, McNeely led the Royal Scottish National Orchestra in an award-winning series of rerecordings of classic film scores. He conducted the BBC Concert Orchestra in a performance of Bernard Herrmann's music for Hitchcock films in London's Barbican Hall, and the Los Angeles Chamber Orchestra in the world premiere of Uri Caine's "Concerto for Two Pianos," with Jeffrey Kahane and the composer as soloists. He has also worked with the London Symphony Orchestra, the Seattle

Symphony, the Munich Philharmonic, the London Philharmonic Orchestra and the West Australian Symphony Orchestra.

Born into a musical family in Madison, Wisconsin, McNeely's interest in music began at an early age. A meeting with legendary composer Elmer Bernstein at age 12 inspired him to embark on a career writing music for film. At age 14, he was accepted into the Interlochen Arts Academy in Michigan and began concentrated music studies in composition and flute performance. After graduating from Interlochen, McNeely headed to the University of Miami, where he studied jazz composition and performance. While still an undergraduate, he toured the world, playing with such performers as Tony Bennett, Peggy Lee, Al Green, Melissa Manchester, Chuck Mangione, Bobby Caldwell, Jaco Pastorius and David Liebman.

McNeely earned a master's degree in composition at the Eastman School of Music in Rochester, New York, and a bachelor's degree in music at The University of Miami in Coral Gables, Florida.

—a million ways to die in the west—