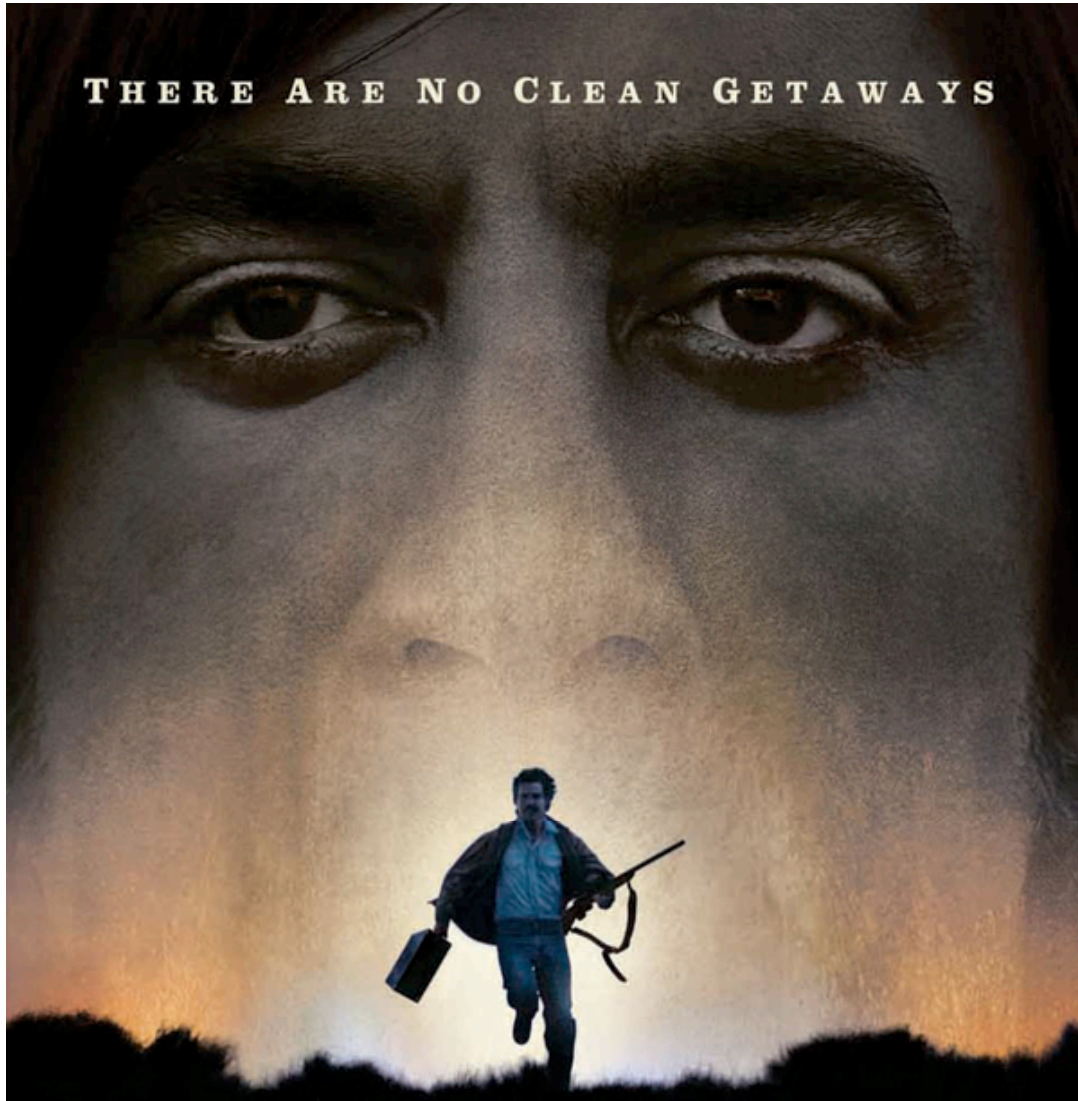


THERE ARE NO CLEAN GETAWAYS



TOMMY LEE JONES      JAVIER BARDEM      JOSH BROLIN

# NO COUNTRY FOR OLD MEN

A COEN BROTHERS FILM

MIRAMAX FILMS and PARAMOUNT VANTAGE PRESENT A SCOTT RUDIN/MIKE ZISS PRODUCTION 'NO COUNTRY FOR OLD MEN' TOMMY LEE JONES, JAVIER BARDEM, JOSH BROLIN  
CASTING BY ELLEN CHENOWETH    MUSIC BY CARTER BURWELL    COSTUME DESIGNER MARY ZOPARIS    EDITOR RODERICK JAYNES    PRODUCTION DESIGNER JESS GINCHER    DIRECTOR OF PHOTOGRAPHY ROSS DEAKINS A.S.C.    EXECUTIVE PRODUCERS ROBERT GRAF, MARK RYDAL  
WRITTEN BY CORMAC MCCARTHY    PRODUCED BY SCOTT RUDIN, ETHAN COEN, JOEL COEN    DIRECTED BY JOEL COEN & ETHAN COEN    MIRAMAX  
www.nocountryforoldmen-themovie.com

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present

# NO COUNTRY FOR OLD MEN

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This film is 122 minutes, Rated R for strong graphic violence and some language.  
Release Date: November 9, 2007 Limited

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## SYNOPSIS

NO COUNTRY FOR OLD MEN is a mesmerizing new thriller from Academy Award®-winning filmmakers Joel and Ethan Coen, based on the acclaimed novel by Pulitzer Prize-winning American master, Cormac McCarthy. The time is our own, when rustlers have given way to drug-runners and small towns have become free-fire zones. Featuring a cast that includes Academy Award®-winner Tommy Lee Jones (“The Fugitive,” “Men in Black”), Josh Brolin (“Grindhouse”), Academy Award®-nominee Javier Bardem (“The Sea Inside”), Academy Award®-nominee Woody Harrelson (“The People Vs. Larry Flynt”) and Kelly Macdonald (“Trainspotting”), NO COUNTRY FOR OLD MEN is written for the screen and directed by Joel and Ethan Coen, produced by Scott Rudin, Ethan Coen and Joel Coen, and executive produced by Robert Graf and Mark Roybal.

The story begins when Llewelyn Moss (BROLIN) finds a pickup truck surrounded by a sentry of dead men. A load of heroin and two million dollars in cash are still in the back. When Moss takes the money, he sets off a chain reaction of catastrophic violence that not even the law – in the person of aging, disillusioned Sheriff Bell (JONES) – can contain. As Moss tries to evade his pursuers – in particular a mysterious mastermind who flips coins for human lives (BARDEM) – the film simultaneously strips down the American crime drama and broadens its concerns to encompass themes as ancient as the Bible, and as bloodily contemporary as this morning’s headlines.

## **ABOUT THE PRODUCTION**

At once a modern legend and a literary maverick, Cormac McCarthy was already renowned for his extraordinary stories set against the changing American West when he published No Country For Old Men in 2003. The book, featuring one of his most visceral, multi-layered and contemporary stories, was an instant success. A sinewy, suspenseful, humor-spiked thriller, McCarthy's page-turning tale of an honest man who happens upon \$2.4 million in cash on the Texas borderlands is a story of headlong pursuit. It's also a provocative meditation on good and evil in a modern West that has grown into a land more violent and lawless than the mythic frontier of yore.

At the heart of the story lie some of McCarthy's most evocative themes, which he has explored in ten novels that have become classics: the fast-approaching end of an entire way of Western life; the last stand of honor and justice against a broken world; the ongoing human struggle against the sinister; the dark comedy and violence of modern times; the interplay of temptation, survival and sacrifice; and, added into the mix, a touch of sustaining love and a sliver of hope in the darkness.

McCarthy's complex characters and symbolic themes were writ so large in No Country For Old Men it was clear that it would take filmmakers with their own equally distinctive skills for rich, wry and resonant storytelling to transform the power of what was on the page into striking images and crisp dialogue. It's hard to imagine a better match for the dusky wit and stark humanity of McCarthy's characters than Joel and Ethan Coen – who burst onto the American cinema scene with the influential comic noir classic BLOOD SIMPLE and have gone on to forge some of the most inventive motion picture tales of our times including RAISING ARIZONA, MILLER'S CROSSING, BARTON FINK, the Oscar®-winning FARGO, THE MAN WHO WASN'T THERE and O BROTHER WHERE ART THOU? With this film, the Coens marry McCarthy's voice – complex, nuanced, layered and often humorous – with their own unique vision; the result is incredibly compelling and action-packed cinema.

The Coens first became aware of McCarthy's novel through producer Scott Rudin. "He brought it to us thinking we might have an affinity for it," remembers Ethan, "and we did like the book. We also thought we could do something with it."

"It's as close as we'll ever come to doing an action movie," adds Joel. "It's a chase story – with Chigurh chasing Moss and the Sheriff bringing up the tail. It's a lot of physical activity to achieve a purpose. It's interesting in a genre way; but it was also interesting to us because it subverts the genre expectations."

The Coens now set about adapting the story into a taut cinematic structure, emphasizing the darkly humorous and humanly revealing interplay between Llewelyn Moss, who discovers millions of dollars in the wreckage of a drug deal gone wrong, and the two antithetical men who are tracking him: the chilling psychopath Chigurh, on the one extreme, and the town's profoundly decent Sheriff Bell, on the other. The result was a film that would take the Coens forward into new territory.

“There is a good deal of humor in the book, although you wouldn't call it a humorous novel, exactly,” says Joel. “It's certainly very dark – and that was our defining characteristic. The book is also quite violent, quite bloody. So the movie is probably the most violent we've ever made. In that respect it reflects the novel, I hope, fairly accurately.”

The screenplay's fresh view of McCarthy's distinctly American themes, its rapid-fire pace and its inky black comic tone rapidly drew a cast of some of the finest actors working in films today.

Tommy Lee Jones, who was ultimately cast in the role of Sheriff Bell, initially read McCarthy's book shortly after it was published and was intrigued even then – and only more so when he learned the Coen Brothers would adapt the story. “Cormac McCarthy is arguably the best living prose stylist that we have in America,” comments Jones. “His work raises intriguing questions for people who make films.”

Josh Brolin is another big McCarthy fan who read the novel long before the screenplay. “This book is one of the most amazing, violent and perfectly vernaculated stories that I've read in a long time,” Brolin says. “Even though it's a linear story, just the structure of it was incredible. I just love the trio of Moss, Chigurh and Bell, and how it seemed like it was one person split three ways.”

As for the screenplay, Brolin says: “It's an emotional, primal ride that is also about human principles of right and wrong, temptation and honor.”

Brolin's third of the trio is Llewelyn Moss, the army vet who quickly gets himself in a jam when he decides to take a potentially life-changing stash of drug money, but more for love than greed, according to Brolin. “I think from Moss' point of view,” he explains, “the whole thing stems from his relationship with his wife, Carla Jean. He has such an incredible love for her. He wants to be able to create a better life for them and to make her happy – that's his driving goal.”

Acclaimed Spanish actor Javier Bardem, who landed the plum role of Chigurh, the killer who embodies the sinister heart of the borderlands drug world, was not familiar with the book until he had read the script, which instantly grabbed him. “I thought it was a very powerful story

about violence and about how to control and stop the huge wave of violence that the world is living through right now,” he says of the adaptation.

Kelly Macdonald, who plays Moss’s young wife Carla Jean, had a similarly strong reaction to the screenplay – not only to its human drama but its humor. “I saw just how funny it was,” she says. “The characters came so alive off the page and they’re all quite dry-witted and that’s the thing that really stuck with me.”

### **THE CHASE: CAST AND CHARACTERS**

At the heart of NO COUNTRY FOR OLD MEN are its characters – men and women who inhabit a rapidly changing West – a place where lawlessness has led to a brave new world of international drug running and where the old rules no longer seem to apply. Against this backdrop, Sheriff Bell becomes a main lynchpin of the story – a stoic, philosophical law man with a dry-as-bone sense of humor and a rock-solid moral foundation who is bedeviled by the advent of the drug trade’s new breed of criminal and the violence it has brought to the land that he loves. Astonished by his new reality, Sheriff Bell represents an acute, heartbroken yearning for the more honorable way things used to be.

“The movie is, no surprise given the title of the book, in part about Sheriff Bell’s perspective on time going by, on aging and on things changing,” says Joel Coen.

“I assume that’s part of why the book is set in 1980, and not strictly speaking present day,” adds Ethan. “It takes place just when the cross-border drug trade was getting very brutal, and that provides an opportunity for reflection by the Sheriff.”

In considering who might play this riveting, yet reflective, character, the Coens found that Tommy Lee Jones quickly came to mind. “There are just very, very few people who can carry a role like this one,” muses Joel. “Sheriff Bell is the soul of the movie and also, in a fundamental way, the region is so much a part of Sheriff Bell, so we needed someone who understood it.”

He continues: “It’s a role that also requires a kind of subtlety that only a really, really great actor can bring to it. Again, the list of these is pretty short, so when you put those two criteria together, you come up with Tommy Lee Jones. Being a Texan, the region is a part of his core.”

For Jones, the role proved irresistible, despite one initial hesitation. “I suppose I have played several Texas law enforcement officers,” reflects Jones, modestly, “so I thought about that

several times before accepting the job. But the attraction of working with Cormac McCarthy's material was overwhelming."

Indeed, Sheriff Bell would be a complete departure from other lawmen Jones has played. Jones was especially moved by the character's attempt to come to grips with the absurd reality that the world around him keeps getting worse despite everything he's tried to do to make it better. He says: "In the course of the story, Sheriff Bell finds himself outmatched by this new monstrous form of criminality that he has to deal with. But he starts to learn that to react with disillusionment and disappointment is essentially all in vain."

The Coens found casting the Llewelyn Moss character somewhat more challenging than casting Sheriff Bell. Moss, a Vietnam veteran, is a decent-hearted Texas good ol' boy who would likely never have crossed the law – until he comes across a great deal of drug money that appears to belong to a group of dead men.

"Moss is sort of a regular person who's caught up in extraordinary circumstances and has one unreflective moment where he decides to appropriate a bunch of money that isn't his," explains Ethan Coen. "He then spends the rest of the movie trying to avoid the consequences. So he's very much the action center of the movie."

Adds Joel, "In this story, you have a good guy and a bad guy, and Moss is the in-between guy."

But that in-between quality proved harder to nail than anyone expected. "We thought it'd be really easy to find Moss," laughs Ethan, "because, in our minds, we thought, well, we just need a good clean kid. And it turns out it's not easy to embody that without either being dull, or being, again, not of the region."

At last, the Coens found an actor who was able to bring a dynamic presence, rife with a distinctly Western touch, to the role: Josh Brolin, who has emerged as a breakthrough screen actor.

"Josh grew up on a ranch so he had a feeling for where Moss comes from," explains Ethan. "He was just a natural in the role."

Brolin, who was raised in rural Central California, felt an immediate affinity with the character. He says: "Moss is really a compilation of a lot of guys that I grew up with. These are guys who have principles, yet I think they would probably do the same thing as Moss under the circumstances."

Providing the third side of the film's taut moral triangle is Anton Chigurh, the chilling, offbeat villain who leaves no witnesses behind. The uniquely dark character would call for an actor capable of going to extremes of intensity.

“Chigurh’s actually described in the book as someone without a sense of humor,” says Joel. “But beyond that, his background’s quite sketchy. He’s relentless but there’s also something mysterious about him. You don’t quite know where he’s come from.”

He continues: “We needed an actor who would be able to flesh out Chigurh in a substantial way, but also without giving away too much, and keeping that sense of mystery – hence, Javier Bardem.”

Bardem has quickly risen as one of international cinema’s greatest talents, garnering an Academy Award® nomination for his role as Cuban poet Reinaldo Arenas in *BEFORE NIGHT FALLS*, and winning the Best Actor Award at the Venice Film Festival as the remarkable bed-ridden hero of *THE SEA INSIDE*. With Chigurh, Bardem faced one of his most exciting challenges yet – embodying a mythic villain whose soul appears to let in no light.

Says Bardem: “One of the themes of the movie is this huge wave of violence that the world has been taken by, and Chigurh symbolizes that violence in that he has no roots, he always takes things one step further and he’s unstoppable.”

In developing the character, Bardem collaborated closely with the Coens. “Talking with Joel and Ethan changed my whole perspective, and the character morphed into something more interesting, more complex, and also funnier,” he says.

Alongside this trio of men are two equally compelling women. In the role of Moss’s wife Carla Jean is Scottish actress Kelly Macdonald, who garnered an Emmy Award and a Golden Globe nomination for her powerful performance in HBO’s *THE GIRL IN THE CAFÉ* and surprised the filmmakers with her audition. “Just as we were saying you can’t really act the region, we cast Kelly Macdonald, who happens to be a Scottish actress from Glasgow,” laughs Joel. “I just didn’t believe she could play a gal from West Texas – but she convinced us otherwise in the audition.”

Macdonald was especially impressed with how Carla Jean had been written on the page as a strong-minded young woman who seems to be on equal footing with her husband. “It’s a really sweet relationship,” observes Macdonald. “You get the sense that they’re very well matched, and she can give as much as he can take. That’s the thing that really came across when I read it. There’s kind of a nice banter between them, but there’s also this real genuine kind of love.”

Tommy Lee Jones was also pleased with the casting. “Kelly has the West Texan accent down perfectly,” comments Jones, which is high praise coming from a real West Texan. “Between takes she was this sweet little girl from Scotland but when the camera turned on she became this pretty, tough West Texas gal. I was very impressed.”

The other central relationship in the story is that of Sheriff Bell and his wife Loretta, a character who is instrumental in helping to define Bell. Playing Loretta is Academy Award® and Golden Globe nominee Tess Harper, who herself hails from Arkansas. The Coens had been fans of her work since TENDER MERCIES, and note her ability to “convey a lot in a very short space of time.”

Says Harper of her character: “Loretta is the rock that holds the Sheriff to where he needs to be. She’s his one port in the storm.”

### **UNDER THE BIG SKY: THE SETTING**

NO COUNTRY FOR OLD MEN unfolds against one of America’s most visceral and mythologized landscapes: the hardscrabble, desolate Texas-Mexico borderlands, where the two countries are divided only by the banks of the Rio Grande. To authentically capture this sun-ravaged, blood-soaked locale that straddles two countries, the production journeyed to the dry plains of West Texas and the deserts of New Mexico, where the Coens collaborated once again with five-time Academy Award® nominee Roger Deakins as cinematographer.

“The setting is actually part of the reason that we wanted to do this film,” Ethan Coen notes. “We’d done our first movie (BLOOD SIMPLE) in Texas, although that was in Austin, but we’d also traveled through West Texas, and were attracted to it even before we read the book.”

He continues: “The setting is so integral to the book, to the story – it’s about where it takes place as much as anything else. It is a very beautiful landscape, but in a bleak rather than picturesque way. It’s not an easy place to live in, and that’s important to what the story is about – the human confrontation with this harsh environment.”

Joel concurs, “It’s a place with a history of violence and of being inhospitable in a way. As with all of Cormac McCarthy’s novels, the location is a character itself – and it can’t be separated from the story.”

Deakins contributed stunningly austere visuals that allowed the locations to come to electrifying life. He recalls that in earlier conversations with the Coens, “we talked about the heat and the light and the mix of colors for the motel and the streets at night.” Deakins also had his own influences in mind. “For me, NO COUNTRY FOR OLD MEN was like a Sam Peckinpah movie,” he explains. “It has the feel of a period piece – but then the contemporary world intrudes. I especially thought of Peckinpah’s BRING ME THE HEAD OF ALFREDO GARCIA, where the characters still live by the rules of the past and are out of touch with the modern world.”

To heighten this tension, Deakins used light as a storytelling device throughout *NO COUNTRY FOR OLD MEN*. “I loved contrasting the brightness of exteriors with the darkness of interiors and the bleached feel of the landscape with the garish colors of the nighttime world,” he says. “One of the biggest challenges was making a smooth transition from dawn to nighttime at the ‘drug deal’ location and into the river. We dealt with it as best we could by shooting in the dawn light, shooting at dusk and recreating a ‘fake dawn’ with lighting rigs.”

At the same time, Deakins believes that the landscapes are merely echoes of what really counts in the frame – characters. He says, “Every film that I’ve worked on has been primarily about character. To me, the locations are only a backdrop and I always feel that I am primarily photographing characters. If a shot is pretty, but doesn’t set a mood or help develop the story, then it is pointless. I love photographing faces and we had some of the best actors working today.”

Deakins’ work with the Coens has won widespread acclaim and awards, including Academy Award® nominations for *FARGO*, *BARTON FINK* and *THE MAN WHO WASN’T THERE*. He notes that their simpatico creative relationship lies at the core of their successful collaborations. “We know each other well and have a similar approach to visuals,” the cinematographer summarizes. “I really just hope the photography works for the story and appears seamless.”

That sense of seamlessness in storytelling was also aimed for in the editing room, where the Coens’ long-lived collaborator and seeming third-wheel, the enigmatic and elderly British editor Roderick Jaynes, who has been with them since *BLOOD SIMPLE*, once again cut their picture.

The shoot itself began in Marfa, Texas, a notoriously rugged area about three and a half hours from El Paso. Best known as the spot where the 1950s epic *GIANT* was filmed, Marfa – population 2030 – boasts as its main attraction the Hotel Paisano where James Dean, Elizabeth Taylor, Rock Hudson, and Dennis Hopper set up headquarters during filming.

Here, rising young production designer Jess Gonchor whose work to date has included the high-fashion comedy *THE DEVIL WEARS PRADA* and the more intimate period drama *CAPOTE*, began collaborating with the Coens, searching for just the right locations for the film’s most dramatic scenes. For Gonchor, the key was understatement. Says Gonchor: “The Coens did such a tremendous job with the script, that I didn’t want to upstage anything – I just wanted to add to the storytelling with the scenery that I designed.”

One of Gonchor’s biggest challenges was creating Ellis’s cabin – where Sheriff Bell comes to his Uncle, a former Deputy Sheriff himself, for advice when he’s at the brink of despair.

Recalls Gonchor, “We prefabricated the structure in Santa Fe where Joel and Ethan could see the progress, painted it, aged it, dressed it and then trucked the entire cabin out to Texas.”

Despite the long distances between locations, the unpredictable weather, poisonous desert creatures and scorching temperatures, the authentic locations proved invaluable – offering up the haunting, lonely atmosphere that makes the borderlands of Texas at once so fierce and so poetic.

Following their work in Texas, the company moved on to New Mexico, where they also shot in Las Vegas, New Mexico, a historic town seventy miles from Santa Fe, where the timeless, Western-style streets and iconic downtown plaza were able to double for several small Texas towns. It was also the site of another of Gonchor’s pre-fab marvels, the U.S.-Mexico border crossing which leads from Eagle Pass, Texas to a small Mexican town.

The simulated border crossing was erected on the University Boulevard freeway overpass in Las Vegas, and necessitated closing down the bridge and freeway exit for a week while the 50,000-pound steel structure was hauled in and put into place. Las Vegas residents took it in stride but tourists and out-of-towners driving through were mystified as to why the U.S.-Mexico border checkpoint had moved this far north or if New Mexico was really part of Mexico after all!

The landscape of NO COUNTRY FOR OLD MEN also extends to the characters’ heads, particularly that of Javier Bardem, who sports an evocative haircut in the role of Chigurh, designed by Academy Award® winning Lead Hair Stylist, Paul Leblanc (AMADEUS). Explains Leblanc: “I worked very closely with Mary Zophres, the costume designer, and ‘the boys’ as I call them, in designing this look for Javier’s character. We wanted him to look strange and scary but not over-the-top. So I designed this original haircut to give the sense that he’s really mysterious – one that leads you to ask ‘where is this guy from?’ – but without necessarily giving away the fact he’s a killer. It’s kind of a bi-historical hairstyle, if you will. It could be 17<sup>th</sup> Century, it could be 1970s.”

Leblanc, who also worked on O BROTHER WHERE ART THOU and THE LADYKILLERS, happily came out of semi-retirement to re-team with the Coens. “They are my favorite filmmakers to work with,” he says. “They’re so collaborative and I think they really like hair, because they focus on it a lot. Ultimately, like everything else, the hair is used to create character.”

## THE AUTHOR: CORMAC MCCARTHY AND THE NEW WEST

With *NO COUNTRY FOR OLD MEN*, Joel and Ethan Coen are matched up with an artist who is considered at once one of the most entertaining and important storytellers of our times: Cormac McCarthy. Once dubbed the “Shakespeare of the West,” McCarthy has become the resonant voice of a land in rapid transition. Throughout his ten novels, McCarthy’s unforgettable characters – often outcast, broken people trying to hang on to a sense of honor and freedom no longer celebrated in contemporary America – have captivated the imaginations of millions of readers. He writes about a way of life, an entire way of being, coming to an end in modern times, a theme that comes tumbling to fore in his ninth novel, *No Country For Old Men*, as it never has before, via a searing, fast-paced tale of crime and consequences on the Texas-Mexico border in 1980.

Following the acclaim for *No Country For Old Men*, McCarthy did a turn-about for his tenth and most recent novel, turning to a setting even more stark and Biblical than the New West – a post-apocalyptic world of ash and devastation in which a father and son struggle for survival. Once again, with *The Road*, McCarthy’s work was hailed as a savagely beautiful masterpiece and garnered the 2007 Pulitzer Prize for Fiction.

*No Country For Old Men* may feature some of McCarthy’s most clipped prose and fiercest action but, like all of his novels, it explores not only the literal border between Texas and Mexico but the metaphorical territory where moral integrity and honorable justice clash with apathy and violence. Writing in *The Guardian*, the lauded author Annie Proulx noted that McCarthy had “transformed a standard good-guy-bad-guy plot into serious literature.” In the *Chicago Tribune*, Alan Cheuse observed that, more than any of McCarthy’s previous stories, the novel “offers an unexpected and enormously powerful testament of deep human feeling and hope in the face of hopelessness.”

*No Country For Old Men* returned McCarthy to the West Texas setting of his celebrated *Border Trilogy*, a series of three linked novels of mythic high adventure set in Texas and Mexican border towns including: *All The Pretty Horses*, which itself became a film directed by Billy Bob Thornton; *The Crossing*, the story of a young journeyer to Mexico who attempts to preserve the life of a she-wolf, and *Cities on the Plain*, which brought the characters of the two previous stories together later in life.

With *The Border Trilogy*, McCarthy established his reputation for lyrically evoking the confounding essence of the New American West – a place still majestic and raw, but where souls have been hobbled by the loss of values and heroes.

Throughout all of McCarthy’s novels – which also include the apocalyptic Civil War story *Blood Meridian*; and *Suttree*, a Faulknerian tale set in 1950s rural Tennessee – landscape has been

one his most intriguing major characters, lending each of his stories an astonishing visual impact in the reading alone. He uses the wildness and desolateness of the badlands terrain – and its contrasting terror and beauty – to mirror what his characters are experiencing and add new layers to the storytelling. In No Country For Old Men, the border itself, in the form of the Rio Grande, becomes a metaphorical crossroads as characters move from one side to the other in the heat of the dizzying chase.

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## **ABOUT THE CAST**

### **TOMMY LEE JONES (SHERIFF BELL)**

One of the most acclaimed and accomplished actors in Hollywood, Academy Award®-winner Tommy Lee Jones brings a distinct character to every film that he's in. Jones was awarded the Best Supporting Actor Oscar® for his portrayal of the uncompromising U.S. Marshal Sam Gerard in the box office hit THE FUGITIVE in 1994. For this performance, he also received a Golden Globe Award as Best Supporting Actor. Three years before, Jones received his first Oscar® nomination for his portrayal of Clay Shaw in Oliver Stone's JFK.

Currently, Jones stars in director Paul Haggis' IN THE VALLEY OF ELAH. The film, which also stars Susan Sarandon and Charlize Theron, is about a career officer who investigates the disappearance of his son, an exemplary soldier who went AWOL after his recent return from Iraq.

Jones recently completed production on IN THE ELECTRIC MIST WITH CONFEDERATE DEAD. Bertrand Tavernier directs the film, which is based on the novel by James Lee Burke.

In 2005, audiences saw Jones star in the critically acclaimed film, THE THREE BURIALS OF MELQUIADES ESTRADA, which he directed. The film, which debuted in competition at the 2005 Cannes Film Festival, garnered Jones the award for Best Actor and screenwriter Guillermo Arriaga received the award for Best Screenplay for this film about friendship and murder along the Texas-Mexican border.

He also co-starred in Robert Altman's big screen spin-off of Garrison Keillor's U.S. radio show, A PRAIRIE HOME COMPANION.

In 2003, he starred with Cate Blanchett in THE MISSING for director Ron Howard. Prior to that he starred with Benicio del Toro in THE HUNTED for director William Friedkin, and re-teamed with Will Smith and director Barry Sonnenfeld in the box office hit, MEN IN BLACK 2.

In 2000, Jones starred in SPACE COWBOYS with James Garner and Donald Sutherland for director/co-star Clint Eastwood, and in RULES OF ENGAGEMENT with Samuel L. Jackson.

Jones starred with Ashley Judd in the box office hit DOUBLE JEOPARDY in 1999, and in 1998 he reprised his role of U.S. Marshal Sam Gerard in U.S. MARSHALS, the follow-up to THE FUGITIVE. In 1997, he starred with Will Smith in the No. 1 box office hit of the year, MEN IN BLACK, which grossed over \$500 million worldwide.

Jones made his feature film debut in *LOVE STORY* and, in a career spanning four decades, has starred in such films as *EYES OF LAURA MARS*, *COAL MINER'S DAUGHTER* – for which he received his first Golden Globe nomination – *STORMY MONDAY*, *THE PACKAGE*, *UNDER SIEGE*, *HEAVEN AND EARTH*, *THE CLIENT*, *NATURAL BORN KILLERS*, *BLUE SKY*, *BATMAN FOREVER* and *COBB*.

In 1995, Jones made his directorial debut with the critically acclaimed telefilm adaptation of the Elmer Kelton book *THE GOOD OLD BOYS* for TNT. Jones also starred in the telefilm and received nominations from the Screen Actors Guild and the CableACE Awards.

Jones has had previous success on the small screen. In 1983, he won an Emmy Award for Outstanding Lead Actor in a Limited Series or a Special for his portrayal of Gary Gilmore in *THE EXECUTIONER'S SONG* and, in 1989 he was nominated for an Emmy Award and a Golden Globe Award for Outstanding Lead Actor in a Miniseries or a Special for *LONESOME DOVE*.

His numerous network and cable credits include the title role in *THE AMAZING HOWARD HUGHES*, the American Playhouse production of *CAT ON A HOT TIN ROOF*, *THE RAINMAKER* for HBO, the HBO/BBC production of *YURI NOSHENKO*, *KGB* and *APRIL MORNING*.

In 1969, Jones made his Broadway debut in John Osborne's *A Patriot for Me*. His other Broadway appearances include *Four on a Garden* with Carol Channing and Sid Caesar, and *Ulysses in Nighttown* with the late Zero Mostel.

Born in San Saba, Texas, he worked briefly with his father in the oil fields before leaving for St. Mark's School of Texas, then Harvard University, where he graduated cum laude with a degree in English.

#### **JAVIER BARDEM (ANTON CHIGURH)**

Javier Bardem is the first Spaniard to have been nominated for an Academy Award® for Best Actor, an honor he received for his portrayal of the Cuban poet and dissident Reinaldo Arenas in Julian Schnabel's *BEFORE NIGHT FALLS*. He was also named Best Actor at the Venice Film Festival for this role, and received Best Actor honors from the National Society of Film Critics, the Independent Spirit Awards and the National Board of Review, as well as a Golden Globe nomination. Javier has received a total of seven nominations and four wins for the Goya Award, which is the Spanish equivalent of an Oscar.

In 2004, he went on to win another Best Actor Award from the Venice Film Festival (only one other actor has won the Best Actor Award twice in Venice) for his performance in

Alejandro Amenabar's film *THE SEA INSIDE*. For this role, he also won a Goya Award and received a Golden Globe nomination. Bardem's other film credits include Luna's *GOLDEN BALLS*, *THE TIT AND THE MOON*, *BETWEEN YOUR LEGS*, *DIAS CONTADOS* (Best Actor, San Sebastian Film Festival), *MOUTH TO MOUTH*, *ECSTASY*, Almodovar's *LIVE FLESH*, *DANCE WITH THE DEVIL*, *WASHINGTON WOLVES* and *SECOND SKIN*.

Javier Bardem was born March 1, 1969 in Las Palmas Gran Canarias (Canary Islands, Spain). His mother is Pilar Bardem, a respected actress who has worked continuously from the mid-60s to the present day, and his uncle was Juan Antonio Bardem, one of Spain's most celebrated directors, jailed by the Franco regime when his *DEATH OF A CYCLIST* won the critics prize in Cannes. Many other members of the Bardem family are also well-known actors, including his grandfather Rafael Bardem and grandmother Matilde Muñoz Sampetro.

Javier was four when his mother secured him a minor role in the Spanish mini-series *EL PICASSO*. As a youth, Bardem studied painting in the Escuela de Arte Y Oficinas Art School while playing small roles on TV. It was in the early 1990s when the Spanish director Bigas Luna offered him a role in *THE AGES OF LULU* that his acting career got seriously underway.

After a small role in Pedro Almodovar's *HIGH HEELS*, Bardem made his name in 1992 with a lead role opposite Penelope Cruz in the film *JAMÓN JAMÓN*. Bardem was nominated for the Best Actor Award at the San Sebastian Film Festival and won several other awards for his performance.

Bardem's recent film credits include John Malkovich's directorial debut *THE DANCER UPSTAIRS*, Fernando Leon de Aranoa's *MONDAYS IN THE SUN*, which was named best film at the San Sebastian Film Festival, Michael Mann's *COLLATERAL* and *GOYA'S GHOSTS* opposite Natalie Portman. He will next be seen in New Line's *LOVE IN THE TIME OF CHOLERA*.

### **JOSH BROLIN (LLEWELYN MOSS)**

Josh Brolin continues to emerge as a powerful, sought after film actor willing to take on challenging roles in both major studio productions as well as independents.

Brolin will be seen this fall in several eagerly anticipated films including Ridley Scott's *AMERICAN GANGSTER* with Denzel Washington and Russell Crowe, which chronicles a drug lord's efforts to smuggle heroin into Harlem. Brolin will also re-team with Tommy Lee Jones in Paul Haggis' next directorial effort, *IN THE VALLEY OF ELAH*, a drama about a father's search for son after he went AWOL in Iraq. Charlize Theron, Susan Sarandon, Jason Patric and James Franco also star.

Brolin was last seen in *PLANET TERROR*, part of the critically acclaimed Quentin Tarantino and Robert Rodriguez double feature *GRINDHOUSE*, alongside co-stars Rose McGowan and Freddy Rodriguez.

Brolin made his feature film debut starring in the action-comedy *THE GOONIES*, directed by Richard Donner for producer Steven Spielberg, and has since appeared in several successful films including: Paul Verhoeven's blockbuster hit *HOLLOW MAN*, with Kevin Bacon, and Jim Stern's controversial film, *ALL THE RAGE*, which made its debut at the 1999 Toronto Film Festival, featuring an all-star cast including Gary Sinise, Joan Allen, Giovanni Ribisi, and Anna Paquin.

Brolin received recognition from critics and audiences in David O. Russell's *FLIRTING WITH DISASTER*, portraying a bisexual federal agent, torn between a love from the past and the reality of a current relationship. The film featured an outstanding ensemble cast including Ben Stiller, Patricia Arquette, Tea Leoni, Mary Tyler Moore, George Segal, Alan Alda, Lily Tomlin and Richard Jenkins.

Additional film credits include Victor Nunez's *COASTLINES*, which premiered at the 2002 Sundance Film Festival, opposite Timothy Olyphant; Scott Silver's *MOD SQUAD*, opposite Claire Danes; Ole Bornedal's psychological thriller *NIGHTWATCH*, with Nick Nolte, Patricia Arquette, and Ewan McGregor; *BEST LAID PLANS* opposite Reese Witherspoon and Alessandro Nivola, produced by Mike Newell; Guillermo Del Toro's science-fiction thriller *MIMIC*, opposite Mira Sorvino, Jeremy Northam, and Charles Dutton; as well as John Stockwell's *INTO THE BLUE* where Brolin starred opposite Jessica Alba.

Brolin made his mark in television as a series regular in the popular ABC series *THE YOUNG RIDERS* as well as *PRIVATE EYE* for NBC and *WINNETKA ROAD* for CBS. Brolin also received critical praise in the TNT's epic miniseries *INTO THE WEST*, opposite Beau Bridges, Gary Busey and Jessica Capshaw. In addition, Brolin starred in the title role of NBC's acclaimed political drama, *MR. STERLING*. The show followed the efforts of an idealistic young politician as he attempted to both learn and work within an often corrupt system. He also appeared in the CBS movie-of-the-week *PRISON OF CHILDREN*, and in the Showtime original film *GANG IN BLUE* with Mario Van Peebles, J.T. Walsh and Stephen Lang. Brolin co-starred opposite Mary Steenburgen, Gretchen Mol and Bonnie Bedelia in CBS's television adaptation of William Inge's Pulitzer Prize-winning play, *PICNIC*.

Brolin spent five years with Anthony Zerbe at the Reflections Festival at the GeVa Theatre in Rochester, New York. While there, he performed in and directed several of the festival's plays, including *Pitz and Joe*, *Life in the Trees*, *Forgiving Typhoid Mary*, *Oh, The*

*Innocents, Peep Hole, Ellen Universe Joins the Band, Lincoln Park Zoo and Hard Hearts.* Brolin also starred opposite Elias Koteas in the acclaimed Broadway production of Sam Shepard's *True West*. In 2004, Brolin starred in the award-winning Off-Broadway play *The Exonerated*, based on the true stories of a half-dozen former death row inmates.

Additional stage credits include *Skin of the Teeth, The Crucible* and *A Streetcar Named Desire* at the Kennedy Memorial Theatre; *A Midsummer Night's Dream* at the Lebrero Theatre; and *Dark of the Moon* at the Ann Capa Ensemble Theatre.

## **WOODY HARRELSON (CARSON WELLS)**

An accomplished actor in film, television and on the stage, Woody Harrelson has received Academy Award, Golden Globe, and Screen Actors Guild Nominations as Best Actor for his critically-acclaimed portrayal of controversial magazine publisher Larry Flynt in Milos Forman's drama, *THE PEOPLE VS. LARRY FLYNT*. Set for release in 2007 and 2008 are *THE GRAND*, an ensemble comedy for director Zak Penn, and *BATTLE IN SEATTLE*, directed by Stuart Townsend. Past film credits include *AFTER THE SUNSET, PLAY IT TO THE BONE, THE THIN RED LINE, THE HI-LO COUNTY, ED TV, WAG THE DOG, WELCOME TO SARAJEVO, KINGPIN, NATURAL BORN KILLERS, INDECENT PROPOSAL, WHITE MEN CAN'T JUMP, THE BIG WHITE, A SCANNER DARKLY, NORTH COUNTRY, THE PRIZE WINNER OF DEFIANCE, OHIO* and *A PRAIRIE HOME COMPANION*. Harrelson recently wrapped *TRANSSIBERIAN* for director Brad Anderson and *SEMI PRO* with Will Ferrell and Andre Benjamin.

Harrelson first endeared himself to millions of viewers as a member of the ensemble cast of NBC's long-running hit comedy, *CHEERS*. For his work as the affable bartender Woody Boyd, he won an Emmy in 1988 and was nominated four additional times during his eight-year run on the show. In 1999, he gained another Emmy nomination when he reprised the role in a guest appearance on the spin-off series *FRASIER*. He later made a return to television with a recurring guest role on the hit NBC series, *WILL AND GRACE*.

Balancing his film and television work, in 1999 Harrelson revived a career long commitment to the theatre by directing his own play, *Furthest From The Sun* at the Theatre de la Juene Lune in Minneapolis. He followed next with the Roundabout's Broadway revival of the N. Richard Nash play *The Rainmaker* in 2000, Sam Shepard's *The Late Henry Moss* in 2001, John Kolvenbach's *On An Average Day* opposite Kyle MacLachlan in London's West End in the fall of 2002, and in the summer of 2003 Harrelson directed the Toronto premiere of Kenneth Lonergan's

*This Is Our Youth* at the Berkeley Street Theatre. In the winter of 2005/2006 Harrelson returned to London's West End, starring in Tennessee Williams' *Night of the Iguana* at the Lyric Theatre.

A committed environmentalist, Harrelson joined his activism with his film efforts in Ron Mann's *GO FURTHER*, a road documentary following Woody and friends on their bicycle journey down the Pacific Coast Highway from Seattle to Santa Barbara.

#### **KELLY MACDONALD (CARLA JEAN MOSS)**

Macdonald's career took off after her BAFTA Award-nominated performance as Ewan McGregor's one-night stand in *TRAINSPOTTING* in 1996. She followed that up with starring roles in numerous feature films, most poignantly as the teenage prostitute *IN STELLA DOES TRICKS*; as the feisty girl who charms a schizophrenic Daniel Craig in *SOME VOICES*; and more than held her own in the all-star cast of Robert Altman's British country-house thriller, *GOSFORD PARK*, for which she received an Empire Award nomination for Best Actress and shared the Screen Actors Guild Award for Outstanding Performance by the Cast of a Theatrical Motion Picture.

Other feature film credits include *COUSIN BETTE*, *MY LIFE SO FAR*, *ELIZABETH*, *THE LOSS OF SEXUAL INNOCENCE*, *SPLENDOUR*, *ENTROPY*, *HOUSE!* and *TWO FAMILY HOUSE*, for which Macdonald was nominated for an Independent Spirit Award for Best Female Lead.

Macdonald won the Emmy Award and received a Golden Globe nomination for her supporting role in Richard Curtis's *THE GIRL IN THE CAFÉ* for HBO. She has also starred in *INTERMISSION*, Marc Forster's highly acclaimed *FINDING NEVERLAND* (as Peter Pan), *A COCK AND BULL STORY* for Michael Winterbottom, *ALL THE INVISIBLE CHILDREN* for Mehdi Charef and Emir Kusturica and most recently, *LASSIE*, directed by Charles Sturridge.

Next, Kelly will re-team with Tommy Lee Jones for *IN THE ELECTRIC MIST*, which recently wrapped production in Louisiana. She's currently shooting *CHOKE*, written by Chuck Palahniuk and co-starring Anjelica Huston and Sam Rockwell.

#### **GARRET DILLAHUNT (DEPUTY WENDELL)**

Born in California and raised in Washington State, Garret Dillahunt studied Journalism at the University of Washington and went on to earn his MFA at New York University's renowned graduate acting program.

Dillahunt is probably best known for his work on the critically acclaimed HBO series *DEADWOOD* where he portrayed two entirely different characters – the assassin Jack McCall

and the complex and deadly Francis Wolcott. Recognizing Dillahunt's talent in his first incarnation, executive producer/writer David Milch created a second character for him. He also portrayed a very accessible Jesus Christ in the controversial NBC series *BOOK OF DANIEL* last year. Most recently, he had recurring roles on *ER* and USA Network's *THE 4400*. Previously, he garnered attention from the controversial, Sundance Grand Jury prizewinning film *THE BELIEVER* and the Academy Award nominated short film, *BY COURIER*.

The protean actor has several upcoming projects. Currently, he co-stars in HBO's series, *JOHN FROM CINCINNATI* from producer David Milch (*DEADWOOD*). In it, Dillahunt portrays Dr. Michael Smith, a man who becomes involved with a family of surfers after a miraculous event. He will also soon be seen in Warner Brothers' *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD* starring Brad Pitt. He portrays Ed Miller, a James gang member – a simple, brutal but loyal man who suffers the wrath of his boss' paranoia.

Dillahunt has an impressive theatrical resume as well, having performed extensively on and off Broadway, and at such respected theater companies as Steppenwolf, ACT San Francisco, Seattle Rep, Huntington Stage, Williamstown, and the Berkshire Theater Festival.

Dillahunt has also guest starred in many TV series, including *NUMBERS*, *LAW & ORDER*, *CSI* and many others.

#### **TESS HARPER (LORETTA BELL)**

In 1986, Tess Harper was nominated for an Academy Award for Best Supporting Actress for her portrayal of Chick in Bruce Beresford's *CRIMES OF THE HEART*. Prior to that, Harper received a Golden Globe nomination for her supporting role in Beresford's *TENDER MERCIES*, starring Robert Duvall.

Harper's additional film credits include *THE JACKAL*, *THE MAN IN THE MOON*, *SILKWOOD* and *KARLA*.

Most recently, she starred opposite Toby Keith and Burt Reynolds in *BROKEN BRIDGES* and will soon be seen in Michael Landon, Jr.'s *THE REDEMPTION OF SARAH CAIN*.

## **ABOUT THE FILMMAKERS**

### **JOEL COEN (Director / Writer / Producer)**

Coen was honored by the Cannes International Film Festival in 2001 as Best Director for THE MAN WHO WASN'T THERE and in 1991 as Best Director for BARTON FINK. In 1996, he was honored as Best Director by The New York Film Critics Circle, the National Board of Review and the BAFTA Awards for FARGO and also won the Academy Award® for Best Original Screenplay for FARGO, which he co-wrote with his brother Ethan. The screenplay for O BROTHER WHERE ART THOU?, also co-written with Ethan, was nominated for a BAFTA Award and an Academy® Award for Best Adapted Screenplay. In 2004, he co-directed and co-wrote the comedy THE LADYKILLERS with Ethan. Other films he has directed and co-written are INTOLERABLE CRUELTY, THE BIG LEBOWSKI, THE HUDSUCKER PROXY, MILLER'S CROSSING, RAISING ARIZONA and BLOOD SIMPLE.

### **ETHAN COEN (Director / Writer / Producer)**

Coen has produced and co-written such critically acclaimed films as MILLER'S CROSSING, BARTON FINK, winner of the Palme d'Or, Best Director and Best Actor Awards at the 1991 Cannes International Film Festival and O BROTHER WHERE ART THOU?, which was nominated for two Academy Awards®, four BAFTA Awards and two Golden Globe Awards. In 1996, one of the year's most honored films FARGO, which he produced and co-wrote, received four Academy Award® nominations and won two including Best Original Screenplay for Ethan and his brother Joel. In 2004, he co-directed and co-wrote THE LADYKILLERS. Among the other films he has co-written and produced are BLOOD SIMPLE, RAISING ARIZONA, THE HUDSUCKER PROXY, THE BIG LEBOWSKI, THE MAN WHO WASN'T THERE, and INTOLERABLE CRUELTY.

### **SCOTT RUDIN (Producer)**

Films include MARGOT AT THE WEDDING, THE DARJEELING LIMITED, THE QUEEN (BAFTA Award); NOTES ON A SCANDAL; VENUS; FAILURE TO LAUNCH; FREEDOMLAND, LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS, THE LIFE AQUATIC; CLOSER; TEAM AMERICA: WORLD POLICE; I ♥ HUCKABEES; THE VILLAGE; THE MANCHURIAN CANDIDATE; THE STEPFORD WIVES; SCHOOL OF ROCK; THE HOURS; CHANGING LANES; ORANGE COUNTY; IRIS; THE ROYAL TENENBAUMS; ZOOLANDER; SHAFT; SLEEPY HOLLOW; ANGELA'S ASHES; RULES OF ENGAGEMENT; WONDER BOYS; BRINGING OUT THE DEAD; SOUTH PARK: BIGGER, LONGER & UNCUT;

THE TRUMAN SHOW; A CIVIL ACTION; IN AND OUT; RANSOM; MOTHER; THE FIRST WIVES CLUB; TWILIGHT; CLUELESS; SABRINA; NOBODY'S FOOL; THE FIRM; SEARCHING FOR BOBBY FISCHER; SISTER ACT; SISTER ACT 2: BACK IN THE HABIT; THE ADDAMS FAMILY; ADDAMS FAMILY VALUES; LITTLE MAN TATE; REGARDING HENRY; PACIFIC HEIGHTS; FLATLINERS; JENNIFER EIGHT; MRS. SOFFEL and HE MAKES ME FEEL LIKE DANCING (Academy Award® - Best Documentary).

Theatre includes *Passion* (Tony Award – Best Musical); *Indiscretions*; *Hamlet*; *Seven Guitars*; *Skylight*; *On the Town*; *The Chairs*; *The Judas Kiss*; *Stupid Kids*; *The Blue Room*; *The Most Fabulous Story Ever Told*; *Closer* (London and New York); *Amy's View*; *The Wild Party*; *The Ride Down Mt. Morgan*; *Copenhagen* (Tony Award – Best Play); *The Designated Mourner*; *The Caretaker* (London); *The Goat* (Tony Award – Best Play); *Medea*; *Beckett/Albee*; *Caroline, or Change*; *The Normal Heart*; *Who's Afraid of Virginia Woolf?*; *Doubt* (Tony Award – Best Play); *Red Light Winter*; *Well*; *Faith Healer*; *The History Boys* (Tony Award – Best Play); *Shining City*; *The Vertical Hour*; *The Year of Magical Thinking*; *Deuce* and *Gypsy*.

**ROBERT GRAF** (Executive Producer)

Robert Graf most recently executive produced Joe Carnahan's action-packed, manic thriller SMOKIN' ACES and co-produced FRIDAY NIGHT LIGHTS the critically acclaimed coming-of-age drama directed by Peter Berg.

Graf has a long association with the Coen brothers, first serving as Location Manager on FARGO and THE BIG LEBOWSKI before becoming associate producer on O BROTHER, WHERE ART THOU?, THE MAN WHO WASN'T THERE, INTOLERABLE CRUELTY and THE LADYKILLERS.

**MARK ROYBAL** (Executive Producer)

Mark Roybal is the president of Scott Rudin Productions. He has been with the company for twelve years. During that time, he was an associate producer on SHAFT, BRINGING OUT THE DEAD, SLEEPY HOLLOW and SOUTH PARK: BIGGER, LONGER & UNCUT, and was also a production executive on WONDER BOYS and ANGELA'S ASHES.

His upcoming films include Kim Peirce's STOP-LOSS, Noah Baumbach's MARGOT AT THE WEDDING, and John Patrick Shanley's DOUBT.

**ROGER DEAKINS**, A.S.C., B.S.C. (Director of Photography)

NO COUNTRY FOR OLD MEN is the ninth consecutive collaboration with the Coen brothers for multiple Academy Award®-nominee cinematographer, Roger Deakins. It follows THE LADYKILLERS, INTOLERABLE CRUELTY, THE MAN WHO WASN'T THERE, O BROTHER WHERE ART THOU?, THE BIG LEBOWSKI, FARGO, THE HUDSUCKER PROXY and BARTON FINK.

Deakins' work with the Coen brothers has earned him critical acclaim on both sides of the Atlantic. O BROTHER WHERE ART THOU? earned him BAFTA, American Society of Cinematographers and Academy Award® nominations. For his work on FARGO, he received American Society of Cinematographers and Academy Award® nominations, as well as Best Cinematographer citations from the New York Film Critics Circle and the Los Angeles Film Critics Association. BARTON FINK earned him the Best Cinematography award from the National Society of Film Critics. THE MAN WHO WASN'T THERE earned an Academy Award® nomination, an ASC Award and a BAFTA.

His work on THE SHAWSHANK REDEMPTION brought him the American Society of Cinematographers Award, as well as his first Academy Award® nomination. For his work on Martin Scorsese's KUNDUN he received Best Cinematography citations from the New York Film Critics Circle, the Boston Society of Film Critics and the National Society of Film Critics, as well as Academy Award® and American Society of Cinematographers Award nominations.

Deakins began working as a stills photographer before enrolling in Britain's National Film School in 1972. His association with fellow student Michael Radford led to director of photography work on three features directed by Radford: ANOTHER TIME, ANOTHER PLACE, 1984 and WHITE MISCHIEF.

Deakins has also shot such feature documentaries as WHEN THE WORLD CHANGED and ERITREA: BEHIND THE LINES; and the music documentaries BLUE SUEDE SHOES and VAN MORRISON IN IRELAND. Deakins has also shot music videos for Eric Clapton, Marvin Gaye, Herbie Hancock and Madness among others.

His other director of photography credits include Alex Cox's SID AND NANCY, Bob Rafelson's MOUNTAINS OF THE MOON, Michael Apted's THUNDERHEART, John Sayles' PASSION FISH, Agnieszka Holland's THE SECRET GARDEN, Tim Robbins DEAD MAN WALKING, Edward Zwick's COURAGE UNDER FIRE and THE SIEGE, Norman Jewison's THE HURRICANE and DINNER WITH FRIENDS, Ron Howard's A BEAUTIFUL MIND, Vadim Perelman's HOUSE OF SAND AND FOG, M. Night Shyamalan's THE VILLAGE, Sam Mendes' JARHEAD and the upcoming REVOLUTIONARY ROAD; and currently, THE ASSASSINATION OF JESSE JAMES with Andrew Dominik and IN THE VALLEY OF ELAH with Paul Haggis.

**JESS GONCHOR** (Production Designer)

Jess Gonchor is a rising production designer who came to the fore with his design for the award-winning period drama *CAPOTE* and went on to design the high-fashion world of the hit comedy *THE DEVIL WEARS PRADA*. He is currently prepping for his next collaboration with the Coen brothers.

Gonchor began his career as an Art Director on such films as *THE LAST SAMURAI* and *IDENTITY*. Earlier credits in the Art Department include *THE CRUCIBLE*, *THE SIEGE* and *THE AMERICAN PRESIDENT*.

Jess is a native New Yorker who first honed his craft in off off Broadway theater productions.

**RODERICK JAYNES** (Film Editor)

Roderick Jaynes began his career minding the tea cart at Shepperton Studios in the 1930s. The U.K. native eventually moved into the editing equipment department where he worked on some of the British film industry's more marginal features from the 1950s and 1960s.

With the demise of the *CARRY ON* series, he retired from film editing, only to emerge from retirement to work on Joel and Ethan Coen's first feature, *BLOOD SIMPLE*. He has since worked on most of their films. Mr. Jaynes resides in Hove, Sussex, with his chow, Otto. He remains widely admired in the film industry for his impeccable grooming and is the world's foremost collector of Margaret Thatcher nudes, many of them drawn from life.

**MARY ZOPHRES** (Costume Designer)

Zophres's award-winning career includes collaborations with Steven Spielberg on *THE TERMINAL* and *CATCH ME IF YOU CAN*, for which she received a BAFTA Award nomination for Best Costume Design.

Zophres has also designed the costumes for five films for the Coen brothers, beginning with their award-winning hit *FARGO*. Their collaboration continued on the films *THE BIG LEBOWSKI*, starring Jeff Bridges; *O BROTHER, WHERE ART THOU?*, with George Clooney; *THE MAN WHO WASN'T THERE*, starring Billy Bob Thornton; and *INTOLERABLE CRUELTY*, pairing George Clooney and Catherine Zeta-Jones; and *THE LADYKILLERS*, starring Tom Hanks.

In addition, Zophres has worked with the Farrelly brothers, serving as the costume designer on the comedies THERE'S SOMETHING ABOUT MARY, DUMB AND DUMBER and KINGPIN. Her other film credits include MOONLIGHT MILE, GHOST WORLD, VIEW FROM THE TOP, ANY GIVEN SUNDAY, PAULIE, DIGGING TO CHINA, PLAYING GOD, BEWITCHED and SMOKIN' ACES.

Most recently, Zophres completed production on the film LIONS FOR LAMBS, directed by Robert Redford and starring Meryl Streep, Tom Cruise and Redford.

#### **CARTER BURWELL** (Composer)

Burwell graduated from Harvard College in 1977. While at Harvard he studied animation with Mary Beams and George Griffin, electronic music with Ivan Tcherepnin, and pursued a course of independent study at the MIT Media Lab (then known as the Architecture Machine Group). After graduation he became a teaching assistant in the Harvard Electronic Music Studio.

In 1979, his animated film HELP, I'M BEING CRUSHED TO DEATH BY A BLACK RECTANGLE, won first place at the Jacksonville Film Festival and second place at the Ottawa International Animation Festival. During the 1980's Carter pursued a parallel career in music, playing with a number of bands in New York City, particularly *The Same*, *Thick Pigeon*, and *Radiante*. He was also writing music for dance (*RAB*, which premiered at the Avignon Festival in 1984), theatre (*The Myth Project at Naked Angels* in 1989) and film (*BLOOD SIMPLE*, *PSYCHO III* and *RAISING ARIZONA*).

Since this time he has collaborated often with the Coen brothers and scored a number of feature films including, *MILLER'S CROSSING*, *BARTON FINK*, *THE HUDSUCKER PROXY*, *ROB ROY*, *FARGO*, *CONSPIRACY THEORY*, *THE SPANISH PRISONER*, *GODS AND MONSTERS*, *THREE KINDS*, *THE GENERAL'S DAUGHTER*, *BEING JOHN MALKOVICH*, *BEFORE NIGHT FALLS*, *THE MAN WHO WASN'T THERE*, *ADAPTATION*, *INTOLERABLE CRUELTY*, *THE LADYKILLERS*, *THE ALAMO* and *KINSEY*, while teaching and continuing to compose dance, theatre and other work.

#### **PAUL LEBLANC** (Hair Department Head)

*NO COUNTRY FOR OLD MEN* marks Academy Award®-winning hair and make-up designer Paul LeBlanc's fourth collaboration with the Coen brothers. Having previously worked with them on *THE LADYKILLERS*, *THE MAN WHO WASN'T THERE* and *O, BROTHER WHERE ARE THOU?*, LeBlanc came out of semi-retirement in order to work with them again.

LeBlanc began his career in London creating wigs before he eventually returned to his native Canada where he worked for the Canadian Broadcasting Corporation on a variety of their programs, including many theatrical productions from the Stratford Theatre.

His film career began with *THE BLACK STALLION*, the first of several collaborations with Francis Ford Coppola. In 1985, LeBlanc won the Academy Award® and the BAFTA Award for Best Makeup for his work on Milos Forman's *AMADEUS*. In 2003, he was nominated for an Emmy Award® for Outstanding Hairstyling for the mini-series *CHILDREN OF DUNE*. In addition, he was nominated for a BAFTA in 2004 for his work on Tim Burton's film *BIG FISH*.

LeBlanc's additional feature film credits include: *MORE AMERICAN GRAFFITI*, *SHOOT THE MOON*, *PLACES IN THE HEART*, *BIRDY*, *AGNES OF GOD*, *CHILDREN OF A LESSER GOD*, *MISSISSIPPI BURNING*, *VALMONT*, *WE'RE NO ANGELS*, *THIS BOY'S LIFE*, *LOSING ISAIAH*, *CASINO*, *JACK, BOGUS*, *THE MASK OF ZORRO*, *STEPMOM*, *ANYWHERE BUT HERE*, *REQUIEM FOR A DREAM*, *THE BANGER SISTERS*, *MOONLIGHT MILE*, *THE HUMAN STAIN*, *THE TERMINAL*, *ROMANCE & CIGARETTES* and *THE FOUNTAIN*.

**MIRAMAX**  
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**PARAMOUNT  
VANTAGE**

MIRAMAX FILMS and PARAMOUNT VANTAGE  
Present

**"NO COUNTRY FOR  
OLD MEN"**

Written for the Screen and Directed by  
JOEL COEN &  
ETHAN COEN

Produced by  
SCOTT RUDIN  
ETHAN COEN  
JOEL COEN

Based on the Novel by  
CORMAC McCARTHY

Executive Producer  
ROBERT GRAF

Executive Producer  
MARK ROYBAL

Director of Photography  
ROGER DEAKINS, ASC, BSC

Production Designer  
JESS GONCHOR

Edited by  
RODERICK JAYNES

Costume Designer  
MARY ZOPHRES

Associate Producer  
DAVID DILIBERTO

Supervising Sound Editor  
SKIP LIEVSAY

Music by  
CARTER BURWELL

Casting by  
ELLEN CHENOWETH

TOMMY LEE JONES

JAVIER BARDEM

JOSH BROLIN

WOODY HARRELSON

KELLY MACDONALD

GARRET DILLAHUNT

TESS HARPER

BARRY CORBIN  
STEPHEN ROOT

RODGER BOYCE  
BETH GRANT  
ANA REEDER

A  
SCOTT RUDIN/  
MIKE ZOSS  
Production

MIRAMAX FILMS and PARAMOUNT VANTAGE  
Present

"NO COUNTRY FOR  
OLD MEN"

Unit Production Manager  
ROBERT GRAF

First Assistant Director  
BETSY MAGRUDER

Second Assistant Director  
BAC DELORME

Production Supervisor  
KAREN RUTH GETCHELL

Set Decorator  
NANCY HAIGH

Production Accountant  
CHERYL KURK

Script Supervisor  
THOMAS JOHNSTON

Sound Mixer  
PETER KURLAND

Associate Film Editor  
NEIL A. STELZNER

## Cast

Ed Tom Bell	TOMMY LEE JONES
Anton Chigurh	JAVIER BARDEM
Llewelyn Moss	JOSH BROLIN
Carson Wells	WOODY HARRELSON
Carla Jean Moss	KELLY MACDONALD
Wendell	GARRET DILLAHUNT
Loretta Bell	TESS HARPER
Ellis	BARRY CORBIN
Man who hires Wells	STEPHEN ROOT
El Paso Sheriff	RODGER BOYCE
Carla Jean's Mother	BETH GRANT
Poolside Woman	ANA REEDER
Sheriff Bell's Secretary	KIT GWIN
Strangled Deputy	ZACH HOPKINS
Man in Ford	CHIP LOVE
"Agua" Man	EDUARDO ANTONIO GARCIA
Gas Station Proprietor	GENE JONES
"Managerial" Victims	MYK WATFORD
	BOOTS SOUTHERLAND
Desert Aire Manager	KATHY LAMKIN
Cabbie at Bus Station	JOHNNIE HECTOR
Del Rio Motel Clerk	MARGARET BOWMAN
Boot Salesman	THOMAS KOPACHE
Cabbie at Motel	JASON DOUGLAS
Waitress	DORIS HARGRAVE
Gun Store Clerk	RUTHERFORD CRAVENS
Sporting Goods Clerk	MATTHEW POSEY
Mexican in Bathtub	GEORGE ADELO
Hitchhiking Driver	MATHEW GREER
Nervous Accountant	TRENT MOORE
Hotel Eagle Clerk	MARC MILES
Pickup Driver	LUCE RAINS
Border Bridge Youths	PHILIP BENTHAM
	ERIC REEVES
	JOSH MEYER
Flatbed Driver	CHRIS WARNER
INS Official	BRANDON SMITH
Well Dressed Mexican	H. ROLAND URIBE
Chicken Farmer	RICHARD JACKSON
Boys on Bikes	JOSH BLAYLOCK
	CALEB JONES
Odessa Cabbie	DORSEY RAY
Norteño Band	ANGEL H. ALVARADO, JR.
	DAVID A. GOMEZ
	MILTON HERNANDEZ
	JOHN MANCHA
Stunt Coordinator	JERY HEWITT

Stuntperson for Mr. Brolin	MARK NORBY	
	Stunts	
BILL ANAGNOS	LAKSHMAN GARIN	TOM ROACH
CHRISTOPHER LEE BAILEY	JIM HENRY	TOMMY ROSALES
BEN BRAY	TOBY HOLGUIN	RAMSEY SCOTT
TIM BUCHANAN	BRETT MYRICK	JOSE VASQUEZ
LAURENCE CHAVEZ	STEVE RIZZO	LAURENCE VASQUEZ
EDDIE FERNANDEZ		

**Crew**

Location Casting	JO EDNA BOLDIN
Camera Operator	ROGER DEAKINS
“A” Camera First Assistant	ANDY HARRIS
“A” Camera Second Assistant	LIZA “WINTAPANTS” BAMBENEK
“B” Camera First Assistant	JOSHUA BLAKESLEE
Film Loader	ALEXIS VAN KERSEN LI
Production Assistants	MICHAEL CHOCHOL ELIZABETH CASH
Intern	CHRIS CARROLL
Boom Operators	RANDY JOHNSON JOE BRENNAN
Cable Person	COLE GITTINGER
Assistant Editor	KATHARINE MCQUERREY
Post Production Coordinator	CATHERINE FARRELL
Post Production Assistants	CATIE LAFFOON BUSTER JACOB COEN
Art Director	JOHN P. GOLDSMITH
Assistant Art Director	DEBORAH L. JENSEN
Visual Consultant	J. TODD ANDERSON
Graphic Designer	GREGORY L. HILL
Art Department Coordinator	ROBERTA MARQUEZ
Assistant Set Decorator	MARCIA CALOSIO
Leadperson	SCOTT TROHA
Set Decoration Foreperson	CHADNEY EVERETT
Set Dressers	QUENTIN MATTHYS SAGE CONNELL PAUL HAAG JASON MACK BENJAMIN M. WALSH
On-Set Dresser	CEE MORAVEC
Production Assistants	VAL CALLAWAY PETER GRENDLE
Property Master	KEITH WALTERS
Assistant Property Master	JOHN C. CAMERON
Property Assistant	BOBBI JO GONZALES

Production Coordinator	RACHAEL LIN GALLAGHAN
Assistant Production Coordinator	ROB CORLEW
Production Secretary	JENNIFER MANCUSO
Travel Coordinator	MIMI N. MCGREAL
Second Second Assistant Director	JAI JAMES
Location Manager	MICHAEL DELLHEIM
Assistant Location Manager	JOE LANE
Production Assistant	REBECCA "PUCK" STAIR
Chief Lighting Technician	CHRIS NAPOLITANO
Assistant Chief Lighting Technician	RON ALEXUS
Chief Rigging Electrician	DAVID A. PARKS
Assistant Chief Rigging Electrician	BRYAN BOOTH
Electricians	TOMMY KELII
	LOU NELSON
	GEORGE GREENE
	JAMIE GARCIA
Rigging Electricians	PHIL ALLARD
	GLENN MORAN
	NIKKI "BUBBLES" LEBLANC
	PHILLIP ABEYTA
First Company Grip	MITCH LILLIAN
Second Company Grip	PAUL CANDRILLI
Dolly Grip	BRUCE HAMME
First Company Rigging Grip	CHARLEY GILLERAN
Second Company Rigging Grip	KEVIN FAHEY
Grips	RICK MARROQUIN
	PETER WEIDENFELLER
	ASA-LUKE TWOCROW
	JEFF LOMAGLIO
Rigging Grips	DANIEL "LEE" ANDRES
	GARY KANGRGA
	HANK HERRERA
	JIM THREADGILL
Costume Supervisor	LORI DELAPP
Assistant Costume Designer	JENNY EAGAN
Key Costumer	ALEAH AMES
Costumer	DELIA HAUSER
On-Set Costumers	CLAIRE SANDRIN
	EMILY EGGE
Seamstress	DEBRA CHAPMAN
Production Assistant	NIKKI KELLY
Makeup Department Head	JEAN A. BLACK
Additional Makeup Artist	COREY WELK
Makeup Assistant	SARAH SPIER
Hair Department Head	PAUL LEBLANC
Assistant Hair Stylist	GEORDIE SHEFFER

Additional Hair Stylist DEBRA R. CLAIR

Special Makeup Effects by  
CHRISTIEN TINSLEY

Special Effects Makeup Production Coordinator DIANE WOODHOUSE  
Makeup Effects Coordinator JASON HAMER  
Sculptor/Fabricator ERIN SULLIVAN  
Makeup Applicator/Sculptor DAVE SNYDER  
Mold Technician BRIAN HILLARD  
Wig Maker TERESA VALENZUELA  
Special Effects Makeup Business Manager HELEN COHEN

First Assistant Accountant KAREN YOKOMIZO  
Second Assistant Accountant MELISSA WISEMAN  
Additional Accountant LISA KURK  
Payroll Accountant TODD C. SPEARS  
Accounting Clerk CAROL MAXWELL  
Construction Accountant DEBBIE SEIF  
Post Production Accounting TREVANNA POST, INC.

Sound Designer CRAIG BERKEY  
ADR Editor KENTON JAKUB  
Dialogue Editor BYRON WILSON  
Foley Editor DEREK VANDER HORST  
Foley Mixer DARRIN MANN  
Foley Artists CATHERINE HARPER  
CHRIS MORIANA

Assistant Sound Editor JOEL DOUGHERTY  
Re-Recording Mixers SKIP LIEVSAY  
CRAIG BERKEY  
GREG ORLOFF

Re-Recorded at SONY PICTURES STUDIOS

Music Executive LINDA COHEN  
Music Editor TODD KASOW  
Orchestra Contractor SANDY PARK  
Assistant to Mr. Burwell DEAN PARKER  
Music Recorded and Mixed by MICHAEL FARROW  
Music Clearances by CHRIS ROBERTSON

Special Effects Coordinator PETER CHESNEY  
Special Effects Foreperson PETE CHESNEY  
Special Effects Technicians EMMET KANE  
SANDY STEWART  
TOM CHESNEY  
PAUL DEELY  
Production Assistants SCOTT E. HUSSION  
RUSSELL TAMILLO

Visual Effects by LUMA PICTURES

Senior Visual Effects Supervisor	PAYAM SHOHADAI
Visual Effects Supervisor	VINCENT CIRELLI
Visual Effects Supervising Producer	STEVEN SWANSON
Visual Effects Producer	GLENN MORRIS
Visual Effects Coordinator	ASHOK NAYAR
Digital Effects Supervisor	JUSTIN JOHNSON
CG Supervisor	PAVEL PRANEVSKY
Sequence Supervisor	H. HADEN HAMMOND
Lead TD	CHAD DOMBROVA
Digital Artists	ALEXANDRE CANCADO
	JASON YANOFSKY
	JARED SIMETH
	JOEY SILA
	WENDY KLEIN
	JASON LOCKE
	RAPHAEL PIMENTEL
	JOHN HAZZARD
	VALY LUNGOCCIA
	ROBERT ADAMS
	CHRIS BRADLEY
	DAVID FEDELE
	PETAR SHIPKOV
	THANAPOOM SIRIPOPUNGUL
Casting Associate (New York)	AMELIA RASCHE
Casting Associate (Los Angeles)	RACHEL TENNER
Casting Assistants (New Mexico)	MARIE A. KOHL
	KATHRYN "KIT" SCHUETZE
Additional Casting	TRACY KILPATRICK
Background Casting	ELIZABETH GABEL
Background Casting Assistant	KATY HOUSKA
Voice Casting	BARBARA HARRIS
Unit Publicist	LOUISE A. SPENCER
Still Photographer	RICHARD FOREMAN, JR.
Video Assist	"ROGERS" W. BASQUETTE
Construction Coordinator	CHRISTOPHER WINDISCH
General Lead Foreperson	ARLEN J. JOHNSON
Charge Scenic	RANDAL WOODWARD
Construction Lead Foreperson	JIM BARTH
Propmaker Lead Forepersons	DAVID PHILLIPS
	ROBIN BLAGG
Propmaker Forepersons	BRIAN STINSON
	VICTOR A. CHAVEZ
	THOMAS CHAPMAN
	JOHN VANCE O'LOUGHLIN
Plaster Foreperson	JESUS ORNELAS
Welding Lead Foreperson	CHRIS M. ALVAREZ
Welder Foreperson	CAYLEN F. JOHNSON
Toolperson	ZACH RHEAM
Labor Lead Foreperson	JERRY MARTINEZ

Paint Lead Foreperson	JERI WOODWARD
Paint Forepersons	ULLI AUER-ERDOES ERNIE ROMINE JAIME SOUZA
On-Set Painter	DENNIS COLLINS
Signwriters	MEG BLISSELL PAUL HARMAN
Greens Foreperson	JOE BARTON
Key Greensperson	THOMAS J. BARTON
On-Set Greensperson	PEDRO BARQUIN
Assistants to Mr. Rudin	NATHAN KELLY ERNIE KLEIN ANDREA COLES MARK ROTHMAN
Assistant to Mr. Jones	WES OLIVER
Security for Mr. Jones	JEFF "BIG DADDY" WILLIAMS
Assistant to Mr. Brolin	KRISTEN RAKES
Assistant to Mr. Bardem	CARRIE FLEMING
Medical Consultant	DR. CAESAR URSIC
Dialect Coach to Mr. Bardem	HOWARD SAMUELSON
Dialect Coach to Ms. Macdonald	BRETT TYNE
Office Production Assistants	ANGELO WOMACK RAUL CHICO GOLER
Set Production Assistants	SAGE ASTEAK STEPHEN CLARKE JEREMY W. REISIG PHILIP L. SEEGER LOUIS A. LANNI
Medics	DOUGLAS ACTON DALE O'MALLEY
Catering by	FOR STARS CATERING PETER M. STARKMAN CAROLINE STARKMAN
Craft Service	CARMEN MATTHEWS JEANE ZEKOWSKI
Craft Service Assistant	HOLLY TADYCH
Animal Trainers	CHERYL SHAWVER JANINE L. AINES MELINDA EICHBERG KHARY LEE TOM ROACH VICTORIA M. VOPNI
Wrangler	MARK BROOKS
Transportation Coordinator	TIMOTHY RYAN
Transportation Captain	EDWARD A. LASSAK
Picture Vehicle Coordinator	WILLIAM LUEHM
Transportation Dispatcher	PAUL RIPPLE

**Marfa, Texas Unit**

Location Manager ROBBIE FRIEDMANN  
Assistant Location Manager STEVE WHITE  
Assistant Production Coordinator SUE SMITH  
Office Production Assistant JOHN CLAUDE FEDRICK  
Head Wrangler CRAIG CARTER  
Wrangler Foreperson JASON M. OWEN  
Wranglers MARCY ETHERIDGE  
RYON MARSHALL  
Paint Lead Foreperson PAT MARTINE

**Second Unit**

Second Unit Director JERY HEWITT  
Director of Photography PAUL ELLIOT  
First Assistant Director DONALD MURPHY  
Second Assistant Director PETE DRESS  
Second Second Assistant Director TAYLOR PHILLIPS  
Camera Operator ANDY GRAHAM  
Camera First Assistants THOMAS BANGO  
CHRIS MACK  
Set Costumer LISANNE SCAFINE  
Chief Lighting Technician SCOTT KIDNER  
First Company Grip DAVID CHILDERS  
Script Supervisor MAMIE MITCHELL

**Mexico Unit**

Production Manager OMAR VEYTIA  
Production Coordinator GABRIEL PEREZ  
Location Manager FERNANDO ESTRADA  
Customs Broker YOLANDA LOPEZ

"PUÑO DE TIERRA"

Written by Michael Eloy Sanchez  
Performed by Angel H. Alvarado Jr., David A. Gomez,  
Milton Hernandez and John Mancha

"LAS MAÑANITAS"

Traditional  
Performed by Lola Beltran  
Courtesy of Warner Music Mexico SA de CV  
By arrangement with Warner Music Group Film & TV Licensing

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JOAN PEARCE RESEARCH ASSOCIATES  
Weather Guru LARRY RICE

Digital Intermediate by EFILM  
Digital Color Timer MIKE HATZER  
Digital Intermediate Producer MIKE KENNEDY

Negative Cutter EXECUTIVE CUTTING  
Titles Designed by BIG FILM DESIGN  
Opticals by PLETHORAFX  
Post Production Facility SATELLITE 9

Serious Matters PATRICIA MARY MURPHY, ESQ.  
The One Right Tool DREW HOUPT

Lighting Equipment Supplied by ILLUMINATION DYNAMICS, INC  
Musco Light Provided by MUSCO LIGHTING

"FLIGHT TO TANGIER"

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THE CITY OF ALBUQUERQUE, NM  
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TEXAS FILM COMMISSION  
B&B PRODUCTIONS  
MR. HAND

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No animal was harmed in the making of this film. (AHA 01343)

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