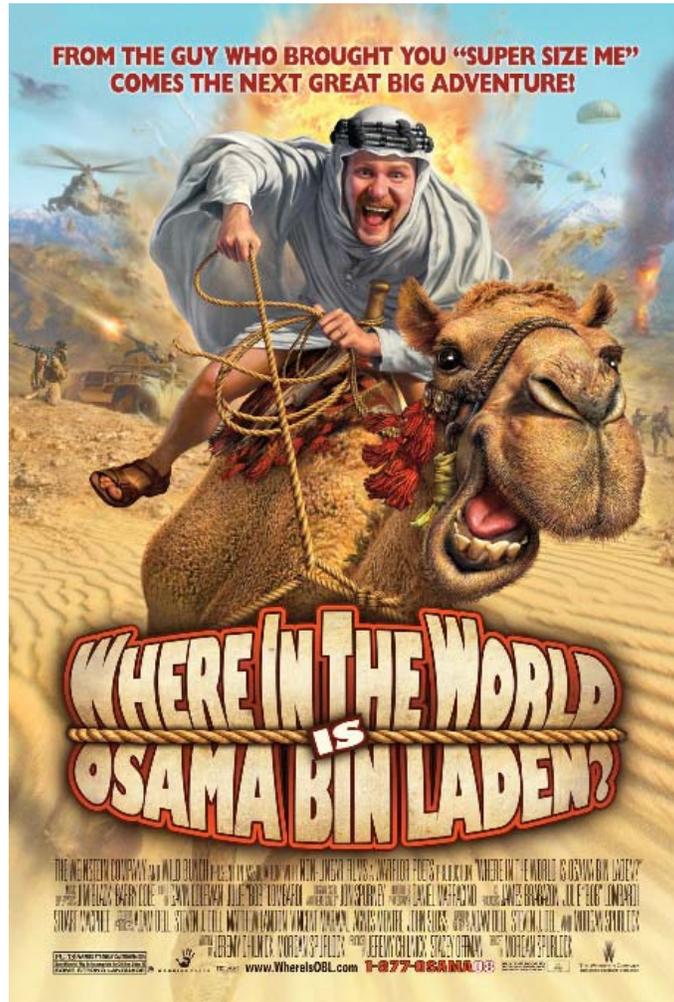




THE WEINSTEIN COMPANY

PRESENTS



PRELIMINARY PRODUCTION NOTES

Opens April 18th
90 minutes
Rated PG-13

Press Contacts:

LA: Liz Biber
o: 323.207.3180

liz.biber@weinsteinco.com

NY: Anjulee Alvares
o: 646.862.3817

anjulee.alvares@weinsteinco.com

Regional: Erin Orr
o: 646.862.3810

erin.orr@weinsteinco.com

For images, please visit: www.twcpublicity.com | Username: Weinstein | Password: twcdim

The Weinstein Company

Non-Linear Films

Warrior Poets

and

Wild Bunch

present



WHERE IN THE WORLD
IS
OSAMA BIN LADEN?

Directed by
Morgan Spurlock

Written by
Jeremy Chilnick
Morgan Spurlock

Editors
Gavin Coleman
Julie 'Bob' Lombardi

Composer
Jon Spurney

Producers
Jeremy Chilnick
Stacey Offman
Morgan Spurlock

Director of Photography
Daniel Murracino

Co-Producers
James Brabazon
Julie "Bob" Lombardi
Stuart Macphee

Executive Producers
Adam Dell
Steven Dell
Matthew Landon
Vincent Maravel
Agnes Mentre
John Sloss

WHERE IN THE WORLD IS OSAMA BIN LADEN?

Synopsis

If Morgan Spurlock has learned anything from over 30 years of movie-watching, it's that if the world needs saving, it's best done by one lonely guy, willing to face danger head on, and take it down, action hero style. In *WHERE IN THE WORLD IS OSAMA BIN LADEN?*, the Oscar nominated filmmaker takes on a franchise even more lethal than McDonald's—Al Qaeda. And after this real life action thriller is over, the world may never be the same.

So, with no military experience, knowledge or expertise, he sets off to do what the CIA, FBI and U.S. military have all failed to do: find the world's most wanted man. Why take on such a seemingly impossible mission? Simple—he wants to make the world safe for his soon to be born child. But before he finds bin Laden, he first needs to learn where he came from and the environment and influences that shaped him.

Following bin Laden's trail through some of the most dangerous places in the world, Spurlock encounters both the rational and the radical faces of the Middle East. He interviews many people who embrace him on the streets and welcome him into their homes, experiencing their cultures in ways that sharply contrast with the conventional media images of the region. Spurlock finds they're not that different from American families, sharing the same hopes and fears for their children that he has for his own.

WHERE IN THE WORLD IS OSAMA BIN LADEN? goes beyond shedding light on the one man that has shaped the world's perception of a region and its people. Spurlock risks life and limb to uncover the truth about bin Laden, and in doing so explores the lines that divide, those that unite, and the countless shades of grey between.

#

WHERE IN THE WORLD IS OSAMA BIN LADEN?

About the Production

Just after the 2004 presidential election, Osama bin Laden released a tape, setting off an uproar and a huge media blitz. One video segment ended with the question, “Where in the World is Osama bin Laden?” Director Morgan Spurlock (SUPER SIZE ME) was struck by that question, and how important a topic that would be to explore. “Here is somebody that everybody talks about, but there is still very little known about him,” he says. “I wanted to learn what makes Osama tick; I wanted to learn why he thinks the way he does.”

In early 2006, when Spurlock’s wife became pregnant, he began thinking about the precarious state of the world into which his child was about to be born. His uneasy reflections brought him back to the bin Laden video segment, and against his wife’s wishes, he decided the time was right for him to finally move forward on the project.

In keeping with Spurlock’s approach to filmmaking, as epitomized in SUPER SIZE ME, in which he lived on a diet of McDonald’s food for thirty days, and his TV series, “30 Days,” where a person or group lived for a month in a markedly unfamiliar place or lifestyle, Spurlock immersed himself in the search for the world’s most wanted man; putting himself in places of extreme risk as he traveled to these perilous locations. “I like to examine a topic or an issue by putting myself into that world and immersing myself in a journey,” says Spurlock. “The audience vicariously goes through the experience with me. For me there is a lot of honesty and real truth that comes out of what happens that you can’t get otherwise.”

Spurlock set out on what many might see as a quixotic quest—to find out what has managed to elude all the power of the U.S. military. “I felt confident that we could,” he says. “I’m always optimistic. I think you can accomplish just about anything if you put your mind to it. I was confident that we could get close, and that we would find something along the way which would provide answers.”

“Morgan will take an idea, no matter however crazy, to the ultimate end of where it can go—until there is physically no other way to do it,” says producer/co-writer Jeremy Chilnick. “He definitely has some ideas that are like, ‘Really, Morgan? That’s what you want to do?’ And he says, ‘Yes! Yes! Let’s do it!’ And lo and behold, a few months later, you’re doing it.”

Research on the film was underway in March, under the supervision of Chilnick and fellow producer Stacey Offman, both of whom had worked on “30 Days.” “It took us a couple of months to take the primary idea and turn it into something current and realizable,” says Offman. “It was a challenge to map out Morgan’s journey because Al-Qaeda cells are everywhere—it took time to whittle the list down to the countries where it was most relevant for him to go.” Ultimately, the filmmakers decided not only to track bin Laden, but also to trace his forebears and explore his influence in a post-9/11 world. They set their sights on: Egypt, native land of many founders of Al-Qaeda including Osama’s mentor Ayman Al-zawahiri; Saudi Arabia, where Osama grew up (a place where Western journalists are rarely able to film); and Israel/Palestine, nucleus of the conflict that has fueled worldwide Arab resentment for decades. Other stops include Morocco, where suicide bombings demonstrate bin Laden’s bloody legacy; and Jordan, where Spurlock spoke to a journalist, and friend, of the former leader of “Al-Qaeda in Iraq,” Abu Musab al-Zarqawi.

Associate producers Karen Pelland (“What Would Jesus Buy?”) and Carolyn McEwan (“60 Minutes”) divided up the countries and led a team of researchers to lay the groundwork for the film. The production moved to London in September, and by that time there was a sizable team of managers and coordinators to deal with the enormous logistical challenges.

From the very beginning, security was the primary concern. While the research was going on (and as seen in the film), Spurlock took courses for journalists and other workers heading out to the front-lines, including Jim Wagner’s self-defense training, “Reality Based Personal Protection” and the AKE Group’s “Surviving Hostile Regions.” A particularly scary reality check for the filmmakers was when Offman worked out details of the insurance policy, which involved lengthy discussions about death, dismemberment and kidnapping. London-based war journalist James Brabazon, a co-producer, acted as

a location field producer in the hostile regions. “He was someone who understood Morgan’s sensibility and yet could keep him out of trouble and put down a heavy foot to say, ‘You’re not doing this—and this is why.’” says Offman.

Getting visas with permission to film in the selected countries proved very difficult. The production allied itself with local producers who had relationships with their governments and ministries of information, and were able to facilitate entry, as well as navigate delicate cultural waters. Many of these local producers had to remain on hold for months while the schedule shifted. “It was a massive undertaking,” says Offman. “At one point there were over 200 individuals overseas working on the project.” The filmmakers were strongly advised by their local contacts not to come during Ramadan, when observant Muslims fast each day, but there was no other option. In keeping with his immersive style of working, Spurlock fasted during Ramadan, and was able to gain access to people, often during evenings.

Spurlock traveled with a field producer, a security advisor, and a cameraman, with a minimal amount of equipment. In each country they were joined by the local producer, a driver and an assistant, for a total team of six. From the moment they set down in a country, Spurlock and his crew were tracked by GPS. The team back home knew where they were within an hour of when they got there. But what was unknown was what was actually happening to them. “There’s a little Israeli town called Sderot where Hamas militants are firing rockets from the Gaza Strip every day,” says Spurlock. “In Tel Aviv and Jerusalem there are bomb squads that are responding to potential IED’s (improvised explosive devices) every day. Whatever country we were in, suddenly there’d be a rocket attack, or a car bomb or an explosion, and we’d be taken in a new direction.”

“There were always the elements of the unexpected,” says Chilnick. “And one of the biggest things that hung over the whole project was: ‘What kind of questions would Morgan be asking?’ ‘How would people respond to him?’” “So many people are afraid to go into these regions, and ask questions,” says Spurlock. “And honestly, I definitely had a lot of trepidation. I think I was scared every other day. When somebody is talking to you about how terrible your country is, you start to wonder, ‘Am I going to become a scapegoat for someone’s anger at U.S foreign policy?’ You don’t know if a guy riding

up beside you on a bicycle is a suicide bomber. You don't know who you can trust and who you can't. But you just have to do your best and hope that the decisions you make aren't going to get you killed."

Rather than approach world leaders, Spurlock sought out people in the street. "I was looking for someone who's supposedly a hero of the people of the Muslim world," he says. "I wanted to talk to people directly. What do they really think of this guy?' Do they put him on a pedestal? What do they think of America? It was more important for me to talk to those people than to talk to figureheads, who would tell me the same answers by rote." More often than not, he discovered that most people didn't identify with the Jihadi extremists so often shown in Western mass media. "It's all because we never get to hear from people like this," he says. "And that's why I spoke to the people who are in the movie—to give them a voice. And I think that's really important."

"Morgan could just plunk himself down in the slums of Morocco or a mosque in Jordan and speak to whomever," says Offman. "He's an American, but his personality and his sense of humor proved to be very disarming. Every place he went, he was able to connect with people and pull stories from them."

Spurlock often went to people's homes and interacted with their families. "It's easy to demonize people and put them in a class by themselves," he says. "But everyone has family, even Muslim extremists. These situations remind us that there is a tremendous amount of common ground between us all. And as I was about to become a father, I wanted to ask someone who was a father or was about to become a father. I wanted to learn from them."

Part of the journey of the movie was Spurlock's heartfelt telephone conversations with Alexandra, as well as scenes of her in New York, coping with her pregnancy and her worries about his safety. The approaching date of their child's delivery in December gave the film's production schedule a deadline. "My wife was not really so happy when I decided to make this movie—to say the least," says Spurlock. "But I made it home. That's ultimately what matters, and this experience has undoubtedly made me a better husband and father. It has given me an overwhelming sense of appreciation for what I have—in those things that are tangible and those that are simply ideals—as well as the

things I want for my child and my family. Most importantly, the ability to dream of a hopeful future and know that it is always a possibility.”

When the filming was completed, Spurlock returned to New York for post-production. “At this point, we started trying to piece the puzzle of the movie together—trying to find out what works and what doesn’t,” he says. “There is so much information you want to convey in a movie like this. I don’t think most people read the dense tomes that have been written about Osama bin Laden. Most people watch what’s on the news or on the web—and that’s the extent of it. As with SUPER SIZE ME, my goal was to take a lot of information from the media and books and boil it down into some very simple pieces.”

To compress the material, Spurlock created animations, drawing on an assortment of pop culture references, including video games, baseball cards and country music. “When you’re dealing with something that is as incredibly heavy and dense as terrorism and bin Laden, I think you need to take the gravity out of the situation,” he says. “We see all the sadness on the news every day. Is there a way where people can be entertained and still get some information out there? I tried to make it fun while at the same time trying to demystify this person that so many people look up to. I really think if you can make someone laugh you can make someone listen. Upon leaving a screening, someone said to me, ‘It’s the funniest movie about terrorism I’ve ever seen,’ and then continued to go on about how shocked he was about the conditions in Afghanistan. It made an impact.”

Making all the animations took a full year, longer than the time of principal photography, although each specific animation took about half that time to complete. The bulk of the work was involved in the creation and revision of ideas, and the animation time was relatively short. Four companies worked on the project, creating the diverse visual styles seen in the film: Curious Pictures (computer graphics, including the opening titles); Bulgaria-based Zographic (cel animation); Jonah Tobias (Flash Animation, green screen, rotoscoping); and Richard Nehmad (Flash Animation). As the animations were conceived to work within the structure of the film, they often had to be retooled along the way. “Four months later, your stories change ever so slightly and then the animation isn’t quite right,” says Chilnick.

Despite the intensive research, planning and logistics involved in making the film, Spurlock's approach was always very simple: to keep as open and free of preconceptions during each day of filming. "Somebody once said to me that if the documentary you end up with is the same idea you started with, then you didn't listen to anybody along the way," he says. "Going along with Morgan to places that most people haven't been to, we go beyond the banter of politics and pundits, and get closer to understanding what needs to happen to really affect change," says Offman. "Hopefully it will motivate people to talk and argue and learn something new," says Chilnick.

"Osama bin Laden has become something beyond a man," says Spurlock. "He has become an enigma. He has become an ideology that has infiltrated countries around the world. And when you start to see that influence is out there and you see the impact that his ideas have, it's very disturbing. But at the same time, you see a tremendous amount of hope in people. And I never anticipated that. That really affected me. It truly was a life-changing experience."

#

WHERE IN THE WORLD IS OSAMA BIN LADEN

About the Filmmakers

MORGAN SPURLOCK (Writer/Producer/Director)

Morgan Spurlock is the writer/producer/director of the Academy Award nominated film *Super Size Me*. The feature length documentary film was named to more than 35 “Top Ten” lists in 2004 and is currently the 8th highest grossing documentary of all time. The film was also awarded the inaugural Writers Guild of America Documentary Screenplay Award, and the Best Director Prizes at the Sundance and Edinburgh Film Festivals.

In 2006, Spurlock’s New York based production company, Warrior Poets, was named to Reel Screen Magazine’s Global 100 – which listed the top 100 producers of non-fiction entertainment in the world.

Also in 2006, Spurlock and Arts Alliance America created a film and distribution partnership which releases films – theatrically, on television and on DVD – that they see as groundbreaking and important films that had been overlooked by the majority of filmgoers. Their first film, the Independent Spirit Award nominee, *Chalk*, a mockumentary about school teachers, premiered theatrically in the summer of 2007 and was followed by the *Confessions of a Superhero* (2007), *Czech Dream* (2007), *Class Act* (2007), *The Future of Food* (2007), *The Third Wave* (2008), and *What Would Jesus Buy?* (2008).

Spurlock has just finished filming the third season of his highly acclaimed F/X original series *30 Days*. The show examines social issues in America by immersing individuals in a life that requires them to “see the world through another’s eyes,” and has been praised by such diverse groups as the Muslim Public Affairs Council and the Sargent Shriver National Center on Poverty Law. In 2006, the series was nominated for a Producer’s Guild Award and won a GLAAD Media Award for best non-fiction television series. Also, this year, *30 Days* was nominated for an IDA (International Documentary Association) award in the category of Best Continuing Documentary Series.

When not producing or directing, Spurlock is involved with many charities, including the Life Rolls On Foundation, where he is a member of the Board of Directors.

He and his vegan wife, Healthy Chef Alexandra Jamieson live in Brooklyn, NY.

JEREMY CHILNICK (Writer/Producer)

Writer/Producer Jeremy Chilnick has worked in the New York entertainment industry since graduating from Syracuse University in 2003. In a short period of time, he has risen to become the Head of Production and Development for Morgan's Spurlock Production Company, Warrior Poets. He Co-Produced the Sri Lankan tsunami documentary *The Third Wave*, which premiered at the 2007 Tribeca Film Festival and which will be released theatrically this Spring. Chilnick also co-produced the critically acclaimed anti-consumerism film *What Would Jesus Buy?* which played across the country this past Christmas season. In addition to writing the *Where in the World* script with Spurlock, Chilnick also served as a producer.

DANIEL MARRACINO (Director of Photography)

Daniel Marracino is a first generation Italian American Michiganite from a humble restaurant family. Daniel grew up as a DP on *MTV Beach House* and *Cribs*. He also shot VH1's *On Parole with Old Dirty Bastard* and the Emmy Award winning, *DMC: My Adoption Journey* (2006). Daniel crossed America for Rob Vanalkamades' *What Would Jesus Buy?* and shot scenes with Michael Moore in England and France for the acclaimed documentary *Sicko*.

STACEY OFFMAN (Producer)

Stacey Offman is an accomplished documentary and non-fiction television producer based in New York City. For the past eleven years, she has produced numerous feature length documentaries and a variety of programs and series for the IFC, Comedy Central, F/X Network, History Television and the Canadian Broadcasting Corporation. Recently, Ms. Offman produced the critically acclaimed *What Would Jesus Buy?*

Prior to producing with Spurlock, she served as supervising producer for Emmy-nominated *Borderline TV* ('03-'05) and was senior producer for five years with Academy-Award® nominated Paperny Films ('98-'03) in her native Canada. Other producer

credits include: *KINK*, the provocative IDA-nominated documentary series about alternative sexual lifestyles; *Star Spangled Canadians*, the acclaimed CBC documentary special profiling luminaries Peter Jennings, Graydon Carter and Ivan Reitman; *The Boys of Buchenwald*, a portrait of holocaust survivors featuring Nobel Peace Prize recipient Elie Wiesel; and the IFC documentary *Celluloid Dreams*, profiling surrealist filmmakers David Lynch, Jean Pierre Jeunet and Guy Maddin.

Currently, she is producing a feature documentary *Faster*, which advocates the immense healing power of fasting while investigating grassroots solutions to the deadly eating habits of western society.

GAVIN COLEMAN (Editor)

Gavin Coleman moved to New York almost three years ago from Dublin, Ireland where he had been working on a wide variety of non-fiction and fiction projects. He came to *Where in the World is Osama bin Laden?* directly from editing the critically acclaimed feature documentary *What Would Jesus Buy?* It was produced by Morgan Spurlock and Warrior Poets, and directed by Rob VanAlkemade.

JULIE “BOB” LOMBARDI (Editor/Co-Producer)

Julie “Bob” Lombardi was raised on a small farm in Astatula, Florida. Growing up, her dream was to move to New York City to become the next Cyndi Lauper. Although she had the right hair and dance moves to propel her to pop stardom she had no musical ability.

In 2001 she moved to NYC where she thankfully realized this potential snag in her quest for musical world domination and instead began her illustrious career as a documentary film and television editor and producer.

Julie has edited more than 40 hours of television for ABC, MTV, Spike, TLC, VH1, E!, and CourtTV, as well as edited the Academy Award nominated film *Super Size Me*. *Where in the World is Osama bin Laden?* is her second film with Morgan Spurlock.

JAMES BRABAZON (Co-Producer)

James Brabazon has worked as a *Frontline* journalist for the last 13 years. Based in London, he has worked in over 60 countries reporting, filming and directing in the world's most hostile environments.

After reading history at Cambridge University, Brabazon became a contributing reportage photographer for Katz Pictures in London and Gamma Presse Images in Paris, before taking over as executive producer at Nairobi-based television agency Camerapix. Since 2002 he has worked on independent commissions with Discovery, the BBC and Channel 4, for whom he has made 12 films in the critically acclaimed *Unreported World* series.

Brabazon gained international profile as the only journalist to film the Liberian LURD rebel group fighting to overthrow President Charles Taylor. He spent over 5 months traveling with the rebels on multiple award-winning news and documentary projects, including *Liberia: A Journey Without Maps* and *Liberia: An Uncivil War*.

His writing has been published recently by *The Saturday Times Magazine*, *The Guardian Weekend Magazine*, *The Scotsman Magazine*, *Arena*, The Royal Institute of International Affairs and Harper Collins. He is a fellow of the Royal Geographical Society.

STUART MACPHEE (Co-Producer/Post Production Supervisor)

Stuart Macphee has been involved with the New York film community since working as a Post Production Coordinator on Martin Scorsese's *Gangs of New York* in 2002. Since then, he has overseen post on a number of studio and independent films including *Super Size Me*, *The Nanny Diaries*, *The Sentinel*, *Chicago 10* and *Honeydripper*.

ADAM DELL (Executive Producer)

Adam Dell is the Managing General Partner of Impact Venture Partners, a venture capital firm focused on information technology investments. Prior to founding Impact, Mr. Dell was a Partner with Crosspoint Venture Partners in Northern California and a Senior Associate with Enterprise Partners in Southern California. Prior to becoming a venture capitalist, Mr. Dell worked as a corporate attorney in Austin, Texas with the law

firm of Winstead Sechrest & Minick. He received a Bachelors of Arts in Political Economy from Tulane University and a law degree from the University of Texas School of Law. Mr. Dell's investments include: Buzzsaw (ADSK), HotJobs (YHOO) and Connectify (KANA). He currently serves on the board of directors of XO Communications (XOCM.OB), MessageOne and OpenTable and is a member of the Board of Trustees of the Santa Fe Institute. Mr. Dell teaches a course at the Columbia Business School on business, technology and innovation.

STEVEN DELL (Executive Producer)

Steven J. Dell, M. D. is an eye surgeon in private practice in Austin, Texas. He has twice been voted by his peers as one of the top 50 most influential eye surgeons in his field by the worldwide physician readership of the medical journal *Cataract and Refractive Surgery Today*. He is the inventor of several patented surgical instruments and medical devices used in the field of eye surgery. Dr. Dell serves on the editorial boards of *Ocular Surgery News*, *Cataract and Refractive Surgery Today*, *The Video Journal of Ophthalmology*, and *Cataract and Refractive Surgery Today- Europe*. Dr. Dell is a Board Certified member of the American Board of Ophthalmology, a Fellow of the American Academy of Ophthalmology, and a member of the American Society of Cataract and Refractive Surgery. He also serves as a Clinical Instructor in the Department of Ophthalmology at Tulane University in New Orleans. Dr. Dell received a Bachelor of Arts in Zoology from the University of Texas at Austin, a Doctorate from Baylor College of Medicine and completed his Post-doctoral Residency in eye surgery at Tulane University.

JOHN SLOSS (Executive Producer)

John Sloss is the founder of Cinetic Media, and a managing partner and founder of the entertainment law firm Sloss Law Office LLP, both which are based in New York City. Through Cinetic Media, Sloss has facilitated the sale and/or financing of well over 200 films including, Sundance Film Festival hits including *Napoleon Dynamite*, *Little Miss Sunshine* and upcoming releases *Under the Same Moon*, *Grace is Gone* and *No End in Sight*, and the high profile 2007 Cannes Film Festival sale of James Gray's *We Own The Night*. Sloss has executive produced over 50 films including the Academy Award®-winning *The Fog of War* and *Boys Don't Cry*, and *Before Sunset*, *Far From Heaven* and *I'm Not There*.

His law clients include Killer Films, Richard Linklater, Kevin Smith, Bob Dylan, Morgan Spurlock, Justin Lin, Jake Kasdan, Endgame Entertainment and Big Beach Films. Prior to founding Sloss Law Office in 1993, Sloss was a partner at the international law firm Morrison & Foerster. Sloss received his J.D. and B.A. from the University of Michigan.

He lives in New York with his daughter Loulou, and son Henry.

AGNES MENTRE (Executive Producer)

Agnes Mentre is currently the head of Tazora Films and is also the U.S. representative for Wild Bunch. Prior to starting Tazora Films, she worked for Miramax Films and subsequently The Weinstein Company for 16 years from 1990-2006. She served as the head of acquisitions and co-production during the last seven years of her tenure and was involved in numerous influential films including *Fahrenheit 9/11*, *Amelie*, *Life is Beautiful*, *The Piano* and *In the Bedroom*. Before entering the film business, she was an investment banker with Lazard Freres in New York. She is also a French and American lawyer.

VINCENT MARAVEL (Executive Producer)

Vincent Maraval, co-founder of Wild Bunch, is currently in charge of acquisition and sales for the company. A graduate of Ecole Supérieure de Commerce de Bordeaux, Maraval holds 17 years of feature film acquisition and sales experience, starting with video sales at UGC in 1991, moving to TV sales in 1995, expanding to international sales in 1998, and then founding foreign sales company Wild Bunch in 1999 as a department of StudioCanal. Currently regarded as one of the strongest acquisition and distribution professionals, Maraval has shown an outstanding ability in identifying new directorial talent and nurturing their careers through numerous accomplishments. Since inception, his acquisition, financing and distribution activities have been profitable.

JON SPURNEY (Composer)

Jon Spurney has composed incidental music for *The Colbert Report* and *The Daily Show with Jon Stewart* on Comedy Central, and was awarded a Bronze Lion at the Cannes Film Festival for his commercial scoring work. He has performed and recorded with David Byrne, John Cale, and Natalie Merchant and provides live piano accompaniment

for silent films at the Museum of Modern Art. He is currently serving as co-musical director for the new Broadway musical *Passing Strange* that will open at the Belasco Theater in February. *Where in the World is Osama Bin Laden?* is his first feature film score.

#