

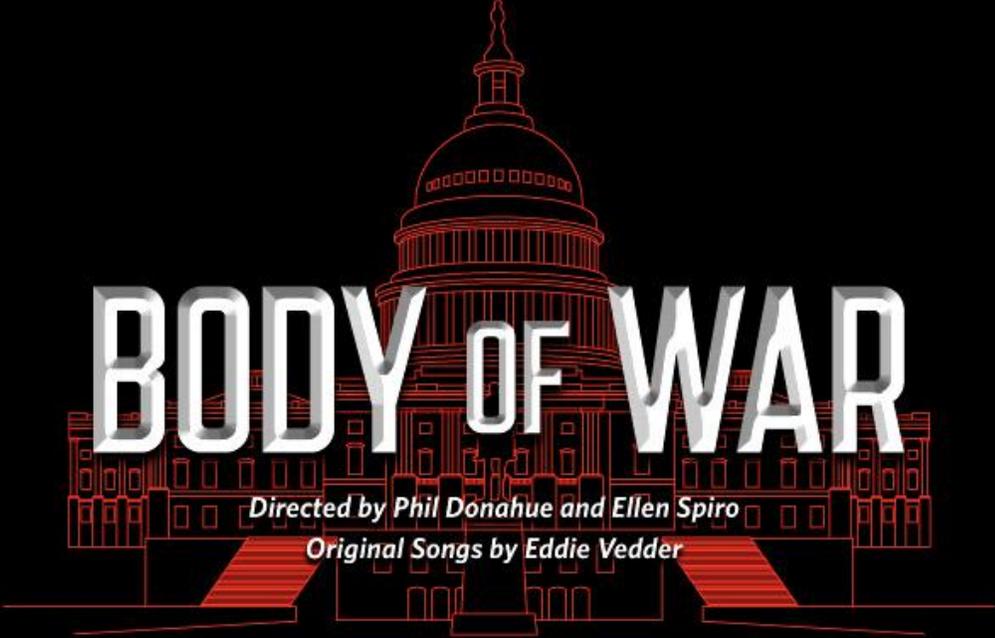
HAMPTONS INT'L FILM FESTIVAL  
**AUDIENCE AWARD**  
BEST DOCUMENTARY

PEOPLE'S CHOICE AWARD  
TORONTO INT'L FILM FESTIVAL  
RUNNER UP

OFFICIAL SELECTION  
**AFI FEST**

**Sean Penn and Eddie Vedder congratulate**

Phil Donahue, Ellen Spiro and Tomas Young  
on the film Richard Corliss of TIME MAGAZINE calls  
a "Superb documentary...almost unbearably moving."



# BODY OF WAR

Directed by Phil Donahue and Ellen Spiro  
Original Songs by Eddie Vedder

**"Two Festivals, Two Audience Awards! Audiences and critics love the film!"**

**AFI Fest — November 6 — Los Angeles Premiere**

**"Powerful"**  
VARIETY

**"Wrenching"**  
NEW YORK OBSERVER

**"Riveting"**  
FOX NEWS

**"A vivid, powerful  
window into a wounded  
vet's world"**  
ENTERTAINMENT WEEKLY

**"Unforgettably intimate  
...Un-Missable"**  
TORONTO STAR

**"Utterly engrossing  
and heartbreaking"**  
CANADIAN PRESS

**"Multiple standing  
ovations for  
BODY of WAR"**  
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**Phil Donahue and Mobilus Media present**

# **BODY OF WAR**

**a film by  
Ellen Spiro and Phil Donahue**

**Original Songs Written and Performed by  
Eddie Vedder**

**Toronto International Film Festival – People’s Choice Award – Runner-Up**

**Hamptons International Film Festival – Audience Award – Best Documentary**

**AFI FEST – Official Selection**

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**[www.bodyofwar.com](http://www.bodyofwar.com)**

“Superb documentary ... almost unbearably moving. [One of] Toronto’s Hot Tickets ... [One of] TEN MUST-SEES” – Richard Corliss, *Time Magazine*

"Unforgettably intimate ... Un-missable. Young is a fascinating, charismatic character who is almost unbelievably open about the experience he has gone through” – Martin Knelman, *Toronto Star*

"A wrenching documentary" – Rex Reed, *New York Observer*

"Riveting" – Roger Friedman, Fox News

"A vivid powerful window into a wounded vet's world" – Gregory Kirschling, *Entertainment Weekly*

"One of the most buzzed about docs [at the Toronto Film Festival]" – Steven Zeitchik, *Daily Variety*

"Multiple standing ovations for BODYOF WAR" – Kirk Honeycutt, *Hollywood Reporter*

"Second runner-up (at the Toronto Film Festival for People's Choice Award) was "Body of War," ... The documentary, independently financed and co-directed by former U.S. talk show host Phil Donahue and Ellen Spiro, made its world premiere on September 11 to multiple standing ovations." – Reuters

"The longest standing ovation I have ever heard in Toronto" – Peter Rainer, *Christian Science Monitor*

"During the (Hampton's) film festival, when some 100 movies are clamoring for attention, even excellent entries sometimes get lost in the crowd. That could not and should not happen with Ellen Spiro and Phil Donahue's powerful and important documentary "Body of War." Even if there were 300 films in this festival, "Body of War" would still be a standout. This is a movie with a message, but it is also a searingly honest portrait of one man. Poignant and painful, heartbreaking and inspiring, it is destined to rouse people from their complacency and spur more than a few to follow in Tomas's activist footsteps. "Body of War" is a must-see." – *East Hampton Star*

"Utterly engrossing and heartbreaking" – Canadian Press

"A searing indictment against the rush into war ... and a touching portrait of a man 'reborn' as an anti-war activist" – Mike Daniell, JAM! SHOWBIZ

"Stirring, explosive anti-war fury ... unapologetically honest and ultimately devastating" – S.T. Airsdale, Reeler TV

"At the sold-out [Toronto Film Festival] screening the audience gave [Tomas] Young three standing ovations, amidst rapturous applause." – Fest21.com

# Body of War

*Body of War* is an intimate feature documentary about the truth of war today. Meet **Tomas Young**, 25 years old, paralyzed from a bullet to his spine – wounded after serving in Iraq for less than a week. *Body of War* is his coming home story as he evolves into a new person, dealing with his disability and finding his own unique and passionate voice against the war. *Body of War* is a nakedly honest portrayal of what it's like inside the body, heart and soul of this young man. The film is produced and directed by **Phil Donahue** and **Ellen Spiro**; **Karen Bernstein** is co-producer; and **Bernadine Colish** serves as editor. The film features two original songs written and performed by **Eddie Vedder**.

[www.bodyofwar.com](http://www.bodyofwar.com)

When Tomas Young saw President Bush on television speaking from the ruins of the Twin Towers, his life changed. Just two days after 9-11, he responded to the call to defend his country by enlisting in the Army. He was 22 years old and lived in Kansas City.

As his basic training began at Ft. Hood, he assumed that he would be shipped off to Afghanistan where the terrorist camps were based, routing out Al Qaeda and Taliban warriors. But soon, Bush ordered the invasion of Iraq and everything changed. Bush, Cheney, Rumsfeld all declared that the enemy was now in Iraq, and that Saddam Hussein, with his huge stockpiles of weapons of mass destruction, was an imminent threat to the American way of life.

Tomas arrived in Iraq in March, 2004, almost exactly one year after the war officially began and ten months after Bush had declared, "Mission Accomplished." On April 4, he was sent on his first mission to Sadr City. While riding with fellow soldiers in an unarmored Humvee with no canvas covering, he was shot just above his left collarbone. He later described it as "shooting ducks in a barrel." He was instantly paralyzed. In his very brief tour of duty, he had not fired a single shot.

Paralyzed and unconscious, Tomas was first evacuated to Kuwait, then Germany and finally moved to Walter Reed Army Medical Center near Washington, D.C. for more long-term treatment. Tomas' mother, Cathy Smith, cared for him while he was at Walter Reed. This was a long hard process. As he slowly came back to consciousness and a new life paralyzed from the chest down, he began to question the entire premise of the Iraq war. As he lay in his hospital bed watching the constant TV reports of more and more Americans and Iraqis being killed and

wounded, the war didn't make any sense to him. What did Iraq have to do with the attacks of 9-11 or Islamic terrorists? If there were no weapons of mass destruction, what was the U.S. still doing in Iraq? He knew that everyday young men just like him were dying and being severely wounded – Iraqis and Americans. And for what purpose?

Cathy asked Tomas if there was a leader in Washington, D.C. that Tomas wanted to meet. Since he was a wounded war hero, she felt she could arrange a visit. Tomas immediately said that he wanted to see Ralph Nader. To Tomas, Ralph was the only national leader speaking out about getting the troops back from Iraq.

So Cathy did some research and tracked down the phone number for Ralph's D.C. office. Ralph agreed to visit Tomas in the hospital, arriving with his long-time friend Phil Donahue. It was this connection that led to the making of *Body of War*.

Phil Donahue is best known as the father of the modern television talk show. For nearly three decades, he interviewed everyone – every sitting President, world leaders, rock stars, top authors – the famous and the infamous – from Nelson Mandela to Alice Cooper to Henry Kissinger. Every day, he presented issues and controversial topics to the American public – from war and peace to abortion and gay rights. A frequent guest was consumer advocate Ralph Nader. *TV Guide* named “Donahue” one of the 50 greatest television programs of all time. Phil retired from his television show in 1996

During the 2000 presidential election, Phil actively supported Ralph Nader's candidacy. But in the 2004 election, Phil did not lend his assistance, but they nonetheless remained good friends. Phil just happened to be visiting Ralph when he asked Phil to accompany him to Walter Reed Hospital.

Phil was deeply moved when he met Tomas for the first time. This was a remarkable and heroic young man. Phil stayed in contact with Tomas as he returned home to Kansas City. As he talked with Tomas about the challenges of creating a new life in a wheelchair, his impending marriage, and his growing political activism against the war, Phil felt that Tomas' story should be told. Phil decided to make a documentary film about this unfolding journey. Although he had decades of media experience, Phil had never produced a film. He soon enlisted the partnership of veteran filmmakers Ellen Spiro and Karen Bernstein, both based in Austin, Texas; and film editor Bernadine Colish.

For two decades, Ellen Spiro has created award-winning documentaries including *Diana's Hair Ego*, *Greetings from out Here*, *Roam Sweet Home*, *Atomic Ed & the Black Hole*, *Are the Kids Alright?* and *TROOP 1500*. She built her reputation doing small-scale unobtrusive productions—often as a one-woman crew. She is noted for her ability to bring a sense of humor and warm humanism to her social-justice themes. She is a film professor at the University of Texas at Austin and continues to be a prolific filmmaker. Karen Bernstein has experience working with many prestigious producer/ directors in the documentary field, including Susan Lacy (PBS American Masters), Charlotte Zwerin (PBS American Masters), and Henry Hampton (Blackside). Bernadine Colish is an accomplished editor of documentaries for both feature length films and PBS specials. Phil, Ellen, Karen and Bernadine became the team bringing *Body of War* to the screen.

*Body of War* unfolds on two parallel tracks. On the one hand, we see Tomas evolving into a powerful voice against the war as he struggles to deal with the complexities of a paralyzed body. And on the other hand, we see the historic debate unfolding in the Congress about going to war in Iraq.

The film opens as Tomas and his fiancé Brie prepare for their wedding. However, because of his disability, we see how the simple everyday activities for Tomas are involved and challenging. War is personal and the film takes us into the skin and bones of what it means to have no control over basic bodily functions. In many remarkable scenes, we directly experience how vulnerable and open Tomas is as he interacts with his wife, family, and friends.

For their honeymoon, Tomas and Brie journey to Camp Casey, the anti-war encampment in Crawford, Texas, down the road from Bush's Texas ranch. It was here that Cindy Sheehan galvanized the world's media, jumpstarting a new anti-war movement. Cindy's son Casey and Tomas were both shot on the same day in Iraq. Tomas speaks publicly, gives interviews, finding his new voice and role. We witness Tomas' evolution into a powerful leader, finding fresh abilities out of his disability and expressing his new form of patriotism. He is interviewed by Mike Wallace for "60 Minutes" and featured in a photo essay in *The Nation* magazine.

On a parallel track, *Body of War* follows the historic deliberations in the Congress to grant President Bush authority to invade Iraq. During the fall of 2002, both Houses debated the Joint Resolution to Authorize the Use of United States Forces against Iraq (H. J. Res 114). The House of Representatives adopted the resolution on October 10, by a vote of 296-133. The next day, the Senate passed it by a vote of 77-23. In the film, scenes of Tomas speaking out against the war are interspersed with the packaged debate in both houses of Congress, and the vote by vote

tally in the Senate. (The vote on this resolution remains controversial five years later. In the current presidential campaign, the vote comes up again and again.)

The foremost voice of restraint in Congress was Senator Robert Byrd, Democrat of West Virginia, the longest serving senator in U. S. history, first elected in 1958. His eloquent opposition to this resolution is vividly captured in *Body of War*:

“This is a real blotch on the Congress and the Chief Executive of the United States forever, for having cast a political vote to send our men and women to war and to possible death in a country that never attacked us, a country that never invaded us, a country that did not, I say. did not then, and does not now, constitute a threat to my country. I stood and 22 other senators stood with me. No, we will not turn over this power to declare war which the Constitution says Congress shall have – the power to declare war. Article One, Section Eight. So that was no problem to me. I stood by the Constitution, I’m proud of it. And there were 23 of us. The immortal 23.”

In the final riveting scene, the two streams of the film come together, as Tomas visits Byrd in his office on Capitol Hill. Together, they review the historic Senate vote and read aloud the names of the “Immortal 23” who stood against the war.

Eddie Vedder, of Pearl Jam, contributes two original songs to *Body of War*. He talked to Tomas at length by phone as he composed the songs, “No More,” and “Long Nights.” As the end credits roll, we hear Eddie’s tribute anthem to Tomas:

*I speak for a man who gave for this land  
took a bullet in the back for his pay  
spilled his blood in the dirt and the dust  
and he's come back to say  
That what he has seen is hard to believe  
and it does no good to just pray  
he asks of us to stand, and we must  
end this war today*

And in the song’s final verse, Eddie sings:

*No more innocents dying,...  
No more terrorizing,....  
No more eulogizing,..  
No more evangelizing,....  
No more Presidents lying,.....  
No more War*

## Phil Donahue Filmmaker's Platform

The first time I saw him will be with me forever – paralyzed from the chest down – he had that morphine look, droopy eyed, sallow, sunken, lifeless. *Body of War* is a film provoked by my own questions as I stood on my functional legs at his bedside:

Who is this young man? Why him, not me?

I had accompanied my friend Ralph Nader who had been invited by the patient's mother. "She is caring for her son who was seriously wounded in Iraq. Wanna go?" A week later the two of us entered America's most famous military hospital. .

The closer you get to Tomas Young, the more reality sets in. T-4 is the spot on the spine that is severed. Anatomists know what this means: Not only can't Tomas walk – he can't cough, his bodily functions are paralyzed, his bladder must be manually drained several times daily.

And no small issue for a male, just married. Twenty-six-year-old Tomas Young can't – in the language of the locker room – *get it up*.

This film, *Body of War*, is our effort to spread news that is not good – news that is hidden behind the doors of homes all over this country. Dwellings occupied by the mere five per cent of our population actually sacrificing for this war.

This film's story mirrors the stories of thousands of young soldiers who, like Tomas Young, have sustained life-altering injuries in a war mission that was "unnecessary" as Tomas tells Mike Wallace on *60 Minutes*. This foreign policy decision was not only unnecessary, it was ill-considered and misguided from the start – a mission that has never been – and in Tomas' opinion – *never will be* "accomplished".

Our film also revisits one of the most tragic errors of judgment ever made by a United States Congress. After engaging in a superficial dialogue, robotic Senators and House members are seen voting to approve the Iraq War Resolution in October, 2002. Members take the floor, one by one, reading talking points of the *White House Iraq Group*, the assembly of advertising agency warriors whose job was to sell the war. It was WHIG who gave the nation a litany of untruths:

Saddam has "*unmanned aerial vehicles*" to deliver toxins "*over wide territories*" and scary doomsday scenarios, "*The smoking gun could be a mushroom cloud*".

As the War Resolution is debated, our cameras watch as Tomas deals with the very personal consequences of this historic and unprecedented vote for pre-emptive war. It was this vote that put him in a wheel chair. Our film watches him coping with his body, his drugs, his anger, his marriage and his future. Who is Tomas Young? He's a young man who enlisted knowing he might be killed. He thought he might come home dead –

He never dreamed of coming home like this.

His is a true story of war; here is the un-sanitized *harm* in "harm's way." It is a story of a heartland kid who suddenly went from a social life of single bars and courtship to a daily routine of catheters, puke pans and erectile dysfunction.

I discovered a great American in Tomas Young, a warrior turned anti-warrior, a voice of courage rising above the war drums, a voice to "be heard behind the White House gate" in the words of the song Pearl Jam's Eddie Vedder wrote for this film.

To all the main-streamers in the press who supported the invasion of Iraq, to the pundits who continue to talk tough while other people's kids die, to all the merry warriors who recruited Jesus to assist them in this massive foreign policy blunder –

I have a soldier for you.

Before the next President swaggers to the cameras challenging the enemy to "Bring it on," before the next Congress votes another War Resolution, my hope is that all these heavy breathing, lap top bombers take a moment to meet the First Cavalry's Honorably Discharged United States Army Specialist - Tomas Young.

Phil Donahue  
New York City  
July 2007

## Ellen Spiro Filmmaker's Platform

It is June 2005; I am listening to Bush on the radio saying "My greatest responsibility as President is to protect the American people." I shut the radio off and I think, "Why, then, do I feel more unsafe than ever?" when the phone rings. It's Phil Donahue.

"Phil WHO?" I said. "Phil Donahue, I am calling about an idea for . . . " "Wait," I said, "Is this, some kind of crank call?" "Don't hang up," the voice says, "I'm a friend of Dee Dee Halleck."

My mentor Dee Dee Halleck started an alternative media outlet called Paper Tiger Television and Deep Dish Satellite Network, the furthest things from corporate media imaginable. How did she know Phil Donahue, the superstar of television talk shows?

"We met on an airplane," Phil said. "I want to make a documentary about a paralyzed Iraq War veteran. I don't want a big crew. I want someone sensitive and low key, under-the-radar. Dee Dee says that's you." I work as a one-woman crew - *very* small. I've shot in women's prisons, nuclear facilities and toxic American wastelands, but never in the bedroom of a severely injured war veteran. I make films about serious issues but I always look for the humor and hope in the story.

After Phil told me about Tomas Young, I wanted to get to know this young Midwestern man. Phil's passion was contagious. When I talked to Tomas I knew he would be a great documentary subject. After all he'd been through, he had a witty and dry sense of humor. "Soldiers voting for President Bush are like chickens voting for Colonel Sanders" he says in the film.

Phil asked me to fly to Kansas City to meet Tomas and to begin documenting his struggle to adapt to his new body. Phil did not want big burly cameramen knocking over furniture and rearranging Tomas Young's life. I told Phil "I *rarely* knock over furniture."

Tomas joined the army to find Osama Bin Laden in Afghanistan, was shipped to Iraq and shot in his spine. It was clear *how* Tomas had been paralyzed, but he (and a growing number of Americans) still was not clear about *why*. What were the series of events that changed Tomas' life forever?

Phil meticulously organized hundreds of hours of CSPAN footage of the congressional debates that led to the American invasion of Iraq. The result is a raw political expose of the inner workings of a government led astray by a neatly scripted package of lies. *Body of War* reveals, in a deeply personal way, how those lies changed forever the life of Tomas Young.

I knew once I started to get to know Tomas and his family, and after viewing the CSPAN coverage, that this war would go down as one of the worst mistakes in American history. Delving more deeply into Tomas' story strengthened my resolve to bring this story to light. The anti-war perspective needed to take root in this film, and expand accordingly. For that, we make absolutely no apologies.

Creative collaborations are never easy and during several moments Phil and I realized that co-directing would be a challenge. Jokingly he'd yell to me in the edit room, "It's over, I don't love you anymore" and slam the door. Then we'd all have a big laugh. Our editor, Bernadine Colish, would open the window on the 16<sup>th</sup> floor and threaten to jump. That would crack everyone up and then we'd leave Bernadine alone and let her work her editing magic. Sometimes I would fight for something subtle and poetic that Phil would want to be hard-hitting and direct. In the end, Bernadine united our sensibilities to create an intimate film that is also unabashedly and powerfully political. *Body of War* is the result of a very passionate collaboration.

It was important to us that *Body of War* be cross-generational. Phil invited Eddie Vedder (Pearl Jam) on board to write two original songs. Eddie's songs capture the two threads of the film perfectly. LONG NIGHTS reveals the inner life of Tomas Young. It is a musical exploration of his feelings at times when he's not sure he can make it through another day. NO MORE speaks to the political reality of this war, and is certain to become the first and most powerful anti-war anthem of the 21<sup>st</sup> century.

I am deeply grateful to Phil Donahue for having the vision and faith to tell this story, to Tomas Young for letting me into his life, and to Bernadine Colish for connecting all the dots.

Ellen Spiro  
Austin, Texas  
July 2007

## **Tomas Young**

### **Questions and Answers**

***Tell us about your first meeting with Ralph Nader and Phil Donahue when they came to Walter Reed Army Medical Center.***

Before they showed up at the hospital, it was like pulling teeth to get a doctor to come around. But the minute Ralph and Phil stepped into my room, I was besieged by doctors. They all wanted to meet these two celebrities, so their visit improved my care – at least for fifteen minutes. When I was lying in the hospital bed in the heat of the 2004 presidential campaign, I could barely move and so watched a lot of news on television. The only candidate who was serious about pulling the soldiers out of Iraq was Ralph Nader. So when my mom asked me if I wanted to meet any leader in D.C., I said I'd like to see Ralph. So she contacted Ralph's office and arranged him to visit. And when he arrived, he brought Phil Donahue with him.

***What was your reaction when Phil suggested making a film about you?***

Months after I met him in the hospital, Phil came to visit me and my family in Liberty, Missouri. First, he talked about writing a book about me. I was shocked and pleasantly surprised about this suggestion, but still unclear about how I felt about everything. I was still new to my paralysis and quite emotionally and physically withdrawn. Soon after that, Phil called and said he had changed his mind and instead wanted to make a documentary film. He had just talked to Ellen Spiro, a filmmaker, who was excited about the idea. Also, I became clearer that I was injured in an improper war and felt I needed to speak out. So I saw the film not just focusing on my recovery process, but also about my new activism that was just in the beginning stages.

***What was it like being followed by a video crew?***

Being on camera all the time took a bit of getting used to. I wasn't entirely prepared for the level of involvement Ellen and Phil wanted to capture. As my political ideas began to foment and I became more active, I wanted to give them as much access as possible. And soon it became effortless to let them film even the most awkward parts of my day to day life. Their being there didn't matter. To me, the filming was a tool to get my story out. The film was going to show a side of this story that few young men and women see before they enlist.

My mom was cool with the filmmaking process. As a good mother, she is totally supportive of whatever I wanted to do. She was a natural on camera. My step-father was uncomfortable at first – we disagreed about the war. But over time, he became proud that I was speaking out about what I believed in.

***Body of War intersperses your personal story with the debate and vote in the U.S. Congress authorizing Bush to invade Iraq. How do these two stories relate to each other?***

I was sent to Iraq only because Congress authorized the President to invade. If they had not gone along with this Bush plan, the war would never have been allowed. This vote will go down in history as one of most cowardly and misguided actions by any Congress. Phil Donahue did a great job in pulling footage of the debate that clearly shows how Members of Congress and Senators – from both sides of the aisle – blindly repeated administration talking points in selling this war to the public. This vote created tragic consequences for literally millions of Iraqis as well as our own soldiers, so *everyone* who authorized this war is responsible. We should hold them accountable.

***What is the main message of Body of War for you?***

Everybody enlists in the military with the full knowledge that they might die in combat. But nobody joins the military imagining they will end up paralyzed in a wheel chair. I hope this film makes people think long and hard before they agree to sign that enlistment contract. *Body of War* will provide more accurate information about the reality of war for them to consider.

***What is your hope for this film?***

Honestly, I want *Body of War* to be a tool for counter recruitment. I hope for a new drive to reinstate the draft. Who is fighting and dying for America in Iraq and Afghanistan? Who enlists and signs up to serve their country? Right now, 100% of Americans support the troops, but only 5% of the population is actually in the armed forces. Most Americans do not serve and have no connection to people who do. And who makes up this 5%? Most in uniform are either minorities or come from lower economic classes. This statistic is alarming and criminal. With a draft, we would see a much broader representation of the American public serving in the military. We would also witness a much broader spontaneous protest movement.

***What do you think should happen in Iraq now?***

I've heard a number of plans that have merit. I think Senator Biden's proposal to separate Iraq into three separate nations could be positive for the Iraq people. There are some plans that would reduce American troop levels, but still leave some soldiers and marines stationed along the border, fighting active terrorist cells and providing some country security. I think we all know that there is no perfect strategy for Iraq. The sooner we bring our troops home, the more of them will be able to come home. We need to spare the lives of our fellow soldiers, now not later.

***As the war continues, more young Americans will come home severely wounded. How will both this film and your political activism help these returning veterans?***

Perhaps when they see *Body of War*, injured veterans will realize that they have a valid voice in the anti-war discussion. Silence is not patriotic, at least not in my book. I hope the film will inspire more of them to speak out.

Tomas Young  
Kansas City  
July 2007

**Special Note: Sire Records** will release a compilation album of songs curated by Tomas Young, titled "**No More War: Songs That Inspired Body of War**," which will include an original song written and recorded for the documentary by Pearl Jam's Eddie Vedder. The rest of the track-listing will be made up of songs hand-picked by Young that serve as his personal "soundtrack for Iraq." They are songs written by artists from various genres and periods of history in response to war, or songs that simply inspired Young throughout his journey to Iraq and back. An announcement of "No More War"'s full track-listing and details about it will be announced in the coming weeks. (from Sire Records – 9/17/07 – See the full press release at the end of this Press Kit)

# Body of War: Biographies

## **Phil Donahue** — Co-Director / Executive Producer

**Phil Donahue** and the DONAHUE show have been honored with 20 Daytime Emmy Awards, including nine for Outstanding Host and a George Foster Peabody Broadcasting Journalism Award.

Phil Donahue used the television talk show format he pioneered in 1967 to interview world leaders, celebrities, newsmakers and people from all walks of life. For over 29 years, DONAHUE examined human behavior, focused national debates on political and social issues and has provided a democratic forum for presidential candidates.

The format he introduced on November 6, 1967, as The Phil Donahue Show on WLWD-TV in Dayton, Ohio, launched the first audience participation television talk show and changed the face of American daytime television. For his outstanding contribution to television and American culture, Mr. Donahue was inducted into the Academy of Television Arts & Sciences Hall of Fame on November 20, 1993.

As host of DONAHUE, Mr. Donahue has presided over nearly 7,000 one-hour daily shows, many on-location broadcasts and several historic broadcasts from Russia.

## **Ellen Spiro** — Co-Director / Co-Producer / Cinematographer

For almost two decades, Guggenheim and Rockefeller fellow **Ellen Spiro** has created award-winning and imaginative documentaries, including *Diana's Hair Ego*, *Greetings From Out Here*, *Roam Sweet Home*, *Atomic Ed & the Black Hole*, *Are the Kids Alright?* (with Karen Bernstein) *TROOP 1500* (with Karen Bernstein) and, now, *Body of War* (with Phil Donahue).

Spiro is a two-time recipient of the Rockefeller fellowship, a Guggenheim fellowship, National Endowment for the Arts Fellowship, Bellagio Residency Fellowship and winner of an Emmy Award for *Are the Kids Alright?* Spiro's films have been shown in film festivals and broadcast on television worldwide on PBS, HBO, BBC, CBC (Canada) and NHK (Japan).

Spiro's works are housed in the permanent collections of the Museum of Modern Art in New York and in the Peabody Collection of the Museum of Television and Radio. Her films have pushed the boundaries of the documentary form, thriving both in the art world and in television and film festival venues.

The Boston Globe called Spiro's first documentary, *Diana's Hair Ego*, a "terrific portrait of a remarkable woman" and it won the Motion Picture Society's Documentary Achievement Award. *Greetings From Out Here* was invited to the Sundance Film Festival and won first prize in the USA Film Festival. *Roam Sweet Home*, which innovatively challenged stereotypes about aging, was presented with the National Media Owl Award by Gene Siskel. *Atomic Ed & the Black Hole* won the Best Documentary Short at the South by Southwest Film Festival. *Are the Kids Alright?* exploded the invisibility of the children's mental health crisis and won an Emmy Award. *Troop 1500* was broadcast nationally on Independent Lens (PBS) and won multiple film festival awards. *Body of War* (with Phil Donahue) is the latest in a history of making politically provocative and inventive films.

Spiro started Mobilus Media with Karen Bernstein in 2000. Spiro is currently an Associate Professor at the University of Texas in Austin.

### **Karen Bernstein** — Co-Producer

Emmy and Grammy award-winning producer **Karen Bernstein** has spent over 20 years working for and with some of the most prestigious producer/directors in the documentary field, including Susan Lacy (PBS American Masters), Charlotte Zwerin (PBS American Masters), Helen Whitney (PBS American Masters and Frontline), Henry Hampton (*Blackside*), Ellen Spiro and Phil Donahue (*Body of War*).

She most recently produced *YA BASTA!* about kidnappings in Mexico (Matinee Productions) and *Troop 1500* which follows a Girl Scout troop whose mothers are incarcerated in Texas (Mobilus Media). *Troop 1500* toured film festivals throughout the country and received an audience award at SXSW in Texas, and a Gracie Award in 2007. PBS' Independent Lens broadcast the documentary in March of 2006. With support from the Hogg Foundation, Houston Endowment, and Meadows Foundation, *Are The Kids Alright?*, stories about children's mental health in Texas, was broadcast on PBS in June of 2004.

In her role as a series producer for American Masters and producer of *Ella Fitzgerald - Something to Live For* (1999), Bernstein received an Emmy award for Outstanding Non-fiction Series. She also won a Grammy award for producing *Lou*

*Reed - Rock and Roll Heart* (1998). She recently served as producer of *American Masters/Juilliard* (2002) and *American Masters/Clint Eastwood* (2000). Her work has been screened at over 100 international film festivals including Sundance and Berlin. At American Masters she was responsible for pre-production, production and post-production on other feature-length biographies: Richard Avedon, Lena Horne. In addition she advised on over 20 biographical portraits, including those Rod Serling, Leonard Bernstein, Joseph Papp, and Alfred Steiglitz.

Premium cable network credits include Ellen Spiro's documentary, *Atomic Ed & The Black Hole* for HBO's Cinemax-Reel Life and *The Wrestling Party*, a short documentary for HBO. At the Sundance Channel, Karen Bernstein produced and directed *Meet Mike Mills* (2002), and a short profile of the filmmaker, Eugene Jarecki, for the premiere of Doc Day.

### **Bernadine Colish** — Editor

**Bernadine Colish** has edited both television and independent documentaries. She recently edited *Muslims* for PBS Frontline; *Ella Fitzgerald: Something To Live For*, a PBS American Masters documentary; *The Buffalo War*, Winner of the Golden Gate Award and Best Environmental Film in the San Francisco International Film Festival; *Beautopia* which premiered at the Sundance Film Festival; and *A Touch of Greatness*, shown on PBS and nominated for an Emmy in 2006. Her last project, *Absolute Wilson*, premiered at the Berlin Film Festival 2006.

### **Eddie Vedder** — Singer / Songwriter

Pearl Jam lead singer and lyricist **Eddie Vedder** is a rock and roll visionary who brought the radical Seattle sound of '90s alternative rock into the mainstream, sometimes bucking traditional tides to it.

Pearl Jam has sold nearly 60 million albums worldwide, including millions of live concert bootlegs. The band has released 8 studio records, 2 live records, a double-disc b-sides record, a double-disc greatest hits record, and most recently a 7-disk live box set entitled "Pearl Jam: Live at the Gorge 05/06".

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# Body of War: Credits

Produced and Directed by  
ELLEN SPIRO and PHIL DONAHUE

Editor  
BERNADINE COLISH

Cinematography  
ELLEN SPIRO

Co-Producer  
KAREN BERNSTEIN

Additional Camera  
KEVIN MCKINNEY

Original Music  
JEFF LAYTON

Original Songs, Written and Performed by  
EDDIE VEDDER

Additional Editing  
PHILLIP SCHOPPER

Post Production Supervisor  
Associate Editor  
JOSEPH RUSCITTO

Project Consultant  
DEEDEE HALLECK

Associate Producer  
JILL DeVINCENS

Executive Producer  
PHIL DONAHUE

# ***Phil Donahue Strikes Back***

BY FELIX GILLETTE

THIS ARTICLE WAS PUBLISHED IN THE JUNE 25, 2007, EDITION OF *THE NEW YORK OBSERVER*.



Getty Images  
Phil Donahue.

On a recent Friday afternoon, Phil Donahue was sitting in a dimly lit production studio in midtown Manhattan when a reporter entered. Mr. Donahue looked up. He was wearing a checkered dress shirt over jeans and sneakers. Under a crop of shaggy white hair, his big blue eyes bulged mischievously.

He offered a mock warning to his fellow film producers in the studio. “Now watch what you say,” said Mr. Donahue. “We have a member of the mainstream media in our presence.”

These days, the godfather of daytime television is no longer a card-carrying member of the club. Ever since February of 2003, when MSNBC cancelled his nightly talk show, Mr. Donahue has been wandering through the outskirts of the American media. Recently, he has settled into an unlikely role: a TV icon turned freelancing filmmaker.

“What can I get you to drink,” said Mr. Donahue. “A shot and a beer?”

Mr. Donahue was in from Connecticut for the afternoon to put the final touches on his first feature-length documentary, *Body of War*. Mr. Donahue recently described the movie as a “non-nuanced, anti-Iraq War documentary,” about a “heartland kid who suddenly went from a social life of single bars and courtship to a daily routine of catheters, puke pans and erectile dysfunction.”

“*Little Miss Sunshine*, we are not,” said Mr. Donahue.

So far, Mr. Donahue doesn’t have a distributor for the film, which he has financed with his own money. He hopes to begin showing *Body of War* at film festivals by the end of the summer. The market for Iraq documentaries, said Mr. Donahue, was growing more crowded by the day, but he felt confident that his would stand out. “There are no tanks in this movie,” said Mr. Donahue. “No Humvees. Nothing that goes BOOM.”

“This is Baby Jessica in the well in Texas,” said Mr. Donahue.

*Body of War* focuses narrowly on the physical and political struggles of Tomas Young, an injured veteran adjusting to life in a wheelchair. Mr. Young, a freckle-faced twenty-something native of Kansas City, Mo., joined the Army a few days after Sept. 11. He had expected to fight in Afghanistan. Instead, he went to Iraq. On his fifth day in combat, he was patrolling Sadr City when a shot ripped through him.

Mr. Donahue reached out to demonstrate. "The bullet entered here," said Mr. Donahue, tapping a reporter near the left clavicle. "It exited, here, in the T4 vertebrae of the spine."

"Now he's paralyzed from the nipples down."

Mr. Donahue said his inspiration for the film was a Pulitzer Prize-winning photograph of a naked Vietnamese girl running from a cloud of napalm. "See the pain," said Mr. Donahue. "Don't sanitize this war."

The film features two original songs, written and performed by Eddie Vedder, the front man of Pearl Jam. Mr. Donahue explained that he and Mr. Vedder first met in 2000, when they were both campaigning for Ralph Nader. Their paths crossed again in the spring of 2007, in Scottsdale, Ariz., at a Chicago Cubs fantasy camp.

"I said, 'Eddie, I'm doing an anti-Iraq War documentary,'" said Mr. Donahue. "He said, 'You want a song?' I said, 'Are you kidding?'"

"Wait until you hear the sound in this place," said Mr. Donahue.

The screen flickered. Mr. Vedder's voice filled the room.

*Nothing's too good for a veteran,  
Yeh, this is what they say,  
So nothing is what they will get,  
In this new American way.*

For the next half hour, Mr. Donahue showed clips of his unfinished film. Along the way, Mr. Young was shown struggling to pull his pants over his unfeeling legs; his fiancée appeared onscreen trying to figure out how to get Mr. Young through their wedding day without accidentally soiling his tuxedo; and a wheelchair-bound Vietnam Vet was seen advising Mr. Young on Viagra.

"There's a lot of what you might call 'guy talk' in the film," said Mr. Donahue. There is also plenty of stirring footage. In a particularly mesmerizing sequence, Mr. Young watches stoically as his younger brother, fresh out of boot camp, ships off to Iraq.

To judge by the preview, Mr. Donahue has eschewed much of the genre's perfunctory Bush-bashing and, instead, has aimed the camera on the members of Congress who voted to authorize the war.

One person who does not appear in the movie is Mr. Donahue. During the course of the film, the man who made his career in front of the camera decided to stay behind it. "I didn't want to upstage Tomas," said Mr. Donahue. "And I don't want to look like a guy out there tap-dancing his feet when we have 3,500 guys dead."

A week later, Mr. Donahue called *The Observer* from his hotel room at the Peninsula on Santa Monica Boulevard. He was in Beverly Hills to present an award at the Daytime Emmys and to meet with film distributors.

"I'm showing it to some biggies here this week," said Mr. Donahue. "We'll see. At this point, it's still just a dream."

The dream began years ago with a visit to Ralph Nader. Sometime around the winter of 2004, Mr. Nader had received an invitation to see an injured soldier at the Walter Reed hospital in Washington, D.C. Mr. Nader asked Mr. Donahue to tag along. At the hospital, Mr. Donahue met Mr. Young for the first time. He was bedridden, paralyzed, groggy from morphine and engaged to be married. Mr. Donahue was floored.

"Jesus, the kid couldn't walk," recalled Mr. Donahue. "I couldn't just pat him on the head and walk away. I thought, 'O.K., Mr. Retired Guy, what the hell can I do?'"

He decided to write a book. But before he could begin putting pen to paper, he had to fly to St. Louis to attend the second annual National Conference on Media Reform. There, a few thousand media-watchdog types were gathering to critique the shortcomings of the corporate media. It was a subject close to Mr. Donahue's heart.

A few years earlier, Mr. Donahue had joined MSNBC to host a nightly talk-show program that would compete with *The O'Reilly Factor* on Fox. At the time, the nation was preparing for war. "Everybody was go, go, go, bomb, bomb, bomb," recalled Mr. Donahue. "I thought, 'Well, people will watch my show because I'm different.'"

The experiment was short lived. In February of 2003, NBC Universal executives replaced Mr. Donahue's show for an extra hour of *Countdown: Iraq*. They attributed the move to lackluster ratings. Afterward, somebody leaked an internal NBC study to AllYourTV.com, which noted that Mr. Donahue "seems to delight in presenting guests who are anti-war, anti-Bush and skeptical of the administration's motives," and, as such, presents a "difficult public face" for the network in a time of war.

In May of 2005, still getting over what he describes as his "short miserable life at MSNBC," Mr. Donahue traveled to the media-reform conference. On the eve of the gathering, the conference's organizer, Robert McChesney, a communications professor at the University of Illinois (Urbana-Champaign), spent a day walking around downtown St. Louis with Mr. Donahue. They were besieged by fans. "I've never seen anything like it," Mr. McChesney recalled recently. "It was like walking around with Elvis."

Within the conference halls, Mr. Donahue received a similarly warm reception. "Suddenly he's around 2,500 people who all really share his concern about what's happening with the media and the coverage of the war in Iraq," said Mr. McChesney. "You're not alone. It's not hopeless."

Afterward, a rejuvenated Mr. Donahue decided to scrap the book. "I thought, 'What the hell am I talking *book* here?'" said Mr. Donahue. "I've spent my life in television. Let's do a movie."

On the plane ride home, Mr. Donahue happened to sit next to DeeDee Halleck, a pioneer of independent media. She gave Mr. Donahue the digits for Ellen Spiro and Karen Bernstein, a team of documentary filmmakers who ran an outfit called Mobilus Media in Austin, Tex.

"And here we are two years later," said Mr. Donahue.

Reached by phone last week, Ms. Spiro said that she had enjoyed working with Mr. Donahue despite their vastly different media pedigrees. She said that when Mr. Donahue first called her out of the blue, she thought it was a prank. "It was sort of like getting a call from Pippi Longstocking," said Ms. Spiro.

Over the course of making *Body of War*, Ms. Spiro came to appreciate many of Mr. Donahue's quirks, including his fascination with C-SPAN.

"It's his favorite channel," said Ms. Spiro. "It's a revealing channel because there is no mediator. It's the opposite of what's on cable television. Phil watched hundreds of hours of material having to do with the war. He was obsessed with the C-SPAN footage. If you watch enough, it becomes an exposé."

Ms. Spiro believed that the process of making the film had been a catharsis for Mr. Donahue. "I think that Phil was a victim of the Bush administration's manipulation of the media in the build up to the war," said Ms. Spiro. "Most people would have gotten angry and fought. But he went inside himself and decided to do something positive. Creativity can be a great healing process."

Back in his hotel room, Mr. Donahue agreed. Making the film had been a good way to channel his discontent. "For me, it's very interesting to see how fast we got into this war and how agonizingly slow is our effort to get out," said Mr. Donahue. He seemed content to be on the outside of the mainstream media looking in. "You still can't say that we're losing," said Mr. Donahue. "Just ask Harry Reid. You can't say that our soldiers have died in vain. You can't criticize the war because if you do, you're demoralizing the troops. You can't show flag-draped coffins."

For the time being, Mr. Donahue is free to say whatever he wants. All he has to do is find a distributor and an audience. "It's been quite an adventure," said Mr. Donahue, before getting off the phone. "This is not for sissies, this game."



## Paralyzed vet soldiering on as an anti-war icon

September 11, 2007 – Toronto Star

**MARTIN KNELMAN**

"My body is not the most co-operative thing in the world right now," quips Tomas Young from his wheelchair, catching a glimpse of a city he thinks might be a better place to live than Kansas City.

It's a wry understatement from a 27-year-old war vet who came back from Iraq paralyzed and is now reinventing his life in his home state of Missouri.

Nothing is easy now. There are logistical problems involved in flying here and getting to the Isabel Bader Theatre to take questions from the audience after tonight's world premiere of *Body of War*, a riveting, stunningly intimate movie about his journey.

"I've learned to put a positive spin on things," Young says. Take his inability to have an erection.

"I've disconnected myself from that need," he explains. "I don't need to use that part of my body to enjoy intimacy. There are other tools I have."

Fiercely independent, he divorced the woman who wanted to devote her life to taking care of him.

Not by accident, the movie's premiere on Sept. 11 coincides with the first time since 2001 that this date falls on a Tuesday.

Young, then 20, lived half a continent away from the Twin Towers, but his life changed forever on that terrible day and when he saw U.S. President George W. Bush speaking on TV from the ruins, standing atop twisted debris with his arms around firemen.

Now, six years later, another Sept. 11 could change Young's life in a different way. On screen he emerges as an anti-war icon. He has star quality and the camera loves him. If the movie is a hit, it could turn him into an international celebrity.

His views have changed radically since enlisting on Sept. 13, 2001.

"We were going to go get the people responsible," he recalls. "We were going to exact retribution from the people who had done this horrible thing to us."

Another factor: he and his family were living on the poverty line, he was working at Kmart and serving in the military would give him a chance for a college education.

But by the time he was sent to Iraq in 2004, Young had a very different view of the War on Terror.

"I wanted to go to Afghanistan," he says. "In Iraq, we were attacking the wrong country, which had no connection with 9/11. Bush made a terrible decision and then just kept coming up with excuse after excuse to justify it. And the only way it is going to end is if the draft is reinstated, and college students who aren't motivated by economic desperation and do not want to take part in this fight are forced to go."

Young has refused to play victim but is determined to speak out and let his own story illustrate the human cost of a pointless war.

Soon after he returned from Iraq in 2004, while he was in Walter Reed Army Medical Center in Washington, activist Ralph Nader discovered Young and introduced him to Phil Donahue, long-time king of the daytime TV talk show.

The upshot: Donahue makes his movie debut as co-producer and co-director of *Body of War* (collaborating with Ellen Spiro), and financed the film from his own pocket. It has no distributor and is up for grabs.

The film's fate rests on what happens at the festival tonight. Luckily for the filmmakers, Young is a fascinating, charismatic character who is almost unbelievably open about the experience he has gone through.

He had a troubled boyhood, losing touch with his father and going through several stepfathers, one of whom was abusive, though he calls his new stepfather "the best thing that ever happened to my mother."

As for his ex-wife, Young says: "We weren't right for each other. And I had to get over my fear of not being independent."

Here's how he sees himself: "I can be loud and abrasive. So I don't have many friends."

Once people see this movie, I'm betting Young is going to have a lot of new friends.



Thursday, Aug. 30, 2007

## Toronto's Hot Tickets

By Richard Corliss

Toronto always announces the return of serious films to the movie calendar. Again this year, the festival tackles tough subjects like Iraq and Iran, corporate and personal betrayal. Here, in alphabetical order, are 10 films generating lots of pre-festival buzz. Some of them may win Oscars, others will tank. And, no doubt, a movie on nobody's radar before the festival will still be the word-of-mouth hit of 2007.

### **BODY OF WAR**

It happens that Sept. 11 always falls in the middle of the Festival, and Toronto has lately scheduled political films on that solemn anniversary. This documentary, co-directed by pioneer U.S. talk-show host Phil Donahue, traces the postwar life of Iraq vet Tomas Young, paralyzed by a bullet to the spine, and the congressional debate over the occupation.

### **THE BRAVE ONE**

Jodie Foster, returning to the sexual-attack theme of her Oscar-winning *The Accused*, plays a New York City radio personality who responds to an assault by going on her own private revenge spree. Neil Jordan, whose *The Crying Game* got a big Toronto boost 15 years ago, directs.

### **EASTERN PROMISES**

The new melodrama from David Cronenberg, the Canadian director with three decades of weird thrills on his résumé, has the vibe of his last one, *A History of Violence*. Viggo Mortenson is again a charismatic mystery man involved with organized crime. This time, in a script by Steve Knight (*Dirty Pretty Things*), it's the Russian mob in London. Naomi Watts plays the innocent trapped in a toxic web.

### **ELIZABETH: THE GOLDEN AGE**

Nine years ago, Cate Blanchett brought her biopic of England's legendary Tudor queen to Toronto; this smart, stately film garnered seven Oscar nominations. Blanchett re-teams with director Shekhar Kapur for the sequel, about Elizabeth and Sir Walter Raleigh (Clive Owen).

### **4 MONTHS, 3 WEEKS AND 2 DAYS**

In the dank days of the Ceausescu regime, a college girl seeks an illegal abortion, and finds just the wrong guy to perform it. Beautifully acted, and as creepy as any horror movie, Christian Mungiu's drama earned the top prize at this year's Cannes.

### **IN THE VALLEY OF ELAH**

Canadian Paul Haggis premiered *Crash* here in 2004. Later it won the Oscar for Best Picture. His new one details the search for a vanished Iraq war vet by his parents and a detective. Oscar winners Tommy Lee Jones, Susan Sarandon and Charlize Theron star.

### **LUST, CAUTION**

Ang Lee, whose Toronto favorite *Brokeback Mountain* lost the big Oscar to *Crash*, has a Chinese drama set in wartime Shanghai starring Tony Leung Chiu-wai (*Hero*) and new face Tang Wei. The movie must be steamy; the U.S. ratings board slapped a proscriptive NC-17 on it.

### **MICHAEL CLAYTON**

George Clooney lends his old-time movie-star aura to the role of a "fixer" getting clients out of trouble in a large law firm. Tom Wilkinson and Tilda Swinton co-star in this exposé of corporate chicanery.

### **PERSEPOLIS**

In their '90s heyday, Iranian films often refracted social drama through the prism of a young girl's viewpoint. Marjane Satrapi's autobiographical cartoon is the tale of her life in Tehran under two despots, the Shah and the Ayatollah. Harrowing yet buoyant, *Persepolis* earned the Jury Prize at Cannes and the official scorn of the Iranian clerics.

### **RENDITION**

As in "extraordinary rendition," the euphemism for the U.S. government's policy to outsource the torturing of terror suspects. Reese Witherspoon is the wife of one such unfortunate: Jake Gyllenhaal, a young CIA officer, with Meryl Streep as his brass-hard boss. It's just the sort of movie Toronto loves: important, politically relevant and studded with star power.

## **"Eastern Promises" tops at Toronto Film Festival**

Sep 15, 2007 - Reuters

TORONTO (Reuters) - "Eastern Promises," a Russian mob thriller directed by Canadian cult legend David Cronenberg, won the Toronto International Film Festival's top prize on Saturday, positioning itself as an early Oscar favorite.

The festival's Cadillac People's Choice Award, voted on by moviegoers, often is an indicator of Academy Award nominations. Past recipients include best picture winners "American Beauty" and "Chariots of Fire."

"It's great that it's a Canadian film by one of our monsters, somebody that we're really closely associated with," Piers Handling, the film festival's director said in an interview after the awards presentation. "It couldn't be a better finish for us."

Cronenberg did not accept the award in person because he was in New York promoting the film, which opened in select cities this weekend. It stars "Lord of the Rings" actor Viggo Mortensen as a ruthless Russian gangster in London who crosses paths with an innocent midwife, played by Naomi Watts, holding secrets about the mob family.

It is the second time in three years Cronenberg and Mortensen have teamed up. The two worked together in the 2005 Oscar-nominated "A History of Violence," another movie about crime and how people respond to it.

The festival, which screened 349 films from 55 countries over 10 days, drew megastars such as Brad Pitt, George Clooney and Cate Blanchett promoting their latest big-budget films. But smaller projects also had a chance to shine.

"Juno," a comedy about a pregnant teen-ager who decides to put her baby up for private adoption, was the People's Choice first runner-up. It was director Jason Reitman's follow-up effort to "Thank You for Smoking," which was a hit at the 2005 festival.

Second runner-up was "Body of War," a story of what happens to the wounded veterans who return home as told through the eyes of a paralyzed soldier injured in the Iraq war. The documentary, independently financed and co-directed by former U.S. talk show host Phil Donahue and Ellen Spiro, made its world premiere on September 11 to multiple standing ovations.

### **Sire Records to Release Compilation Album Curated by Iraq War Veteran Tomas Young to Accompany Forthcoming Film "Body of War"**

BURBANK, CA -- 09/17/07 -- Sire Records has announced that it will donate \$100,000 to Iraq Veterans Against the War (IVAW), an antiwar organization founded in 2004 by Iraq war veterans to give voice to the large number of active-duty service people and veterans who are against the war, but are under various pressures to remain silent. The donation will be given in the name of Iraq war veteran Tomas Young, who is a spokesperson for the IVAW, and whose heart-wrenching story is told in the forthcoming documentary "Body of War," which premiered at the Toronto International Film Festival on September 11th.

In addition, Sire will release a compilation album of songs curated by Young, titled "No More War: Songs That Inspired Body of War," which will include an original song written and recorded for the documentary by Pearl Jam's Eddie Vedder. The rest of the track-listing will be made up of songs handpicked by Young that serve as his personal "soundtrack for Iraq." They are songs written by artists from various genres and periods of history in response to war, or songs that simply inspired Young throughout his journey to Iraq and back. An announcement of "No More War"'s full track-listing and details about it will be announced in the coming weeks.

The documentary "Body of War" -- produced by Phil Donahue and Ellen Spiro -- tells the transfixing story of Young, who was paralyzed after serving in Iraq for less than a week. At 22, he responded to the call to defend his country and enlisted in the Army just two days after 9/11. He assumed he would be shipped off to Afghanistan where the terrorists' camps were based to route out al-Qaida and Taliban warriors. Months later, Bush ordered the invasion of Iraq. On April 4th, Young, on his first mission to Sadr City, was shot and instantly paralyzed. "Body of War" delivers an intimate look at Young's return home as he learns to deal with his disability, as well as his journey to finding his own unique and passionate voice against the war in Iraq.

"Tomas Young's story is important and compelling," says Sire Records president Michael Goldstone. "We at Sire are honored to do our part to help the IVAW tell that story and enable the public to see another side of the war and how it has affected the lives of those who have given so much defending their country."

For more information about the film "Body of War," please visit [www.bodyofwar.com](http://www.bodyofwar.com)

For more information on the Iraq Veterans Against the War, please visit [www.ivaw.org](http://www.ivaw.org)

For more information on the album, please contact:

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