

# THE MAN NOBODY KNEW IN SEARCH OF MY FATHER CIA SPYMASTER WILLIAM COLBY

A Film by  
**Carl Colby**

104 Minutes, Color & B/W, 2011  
35 mm & Digital



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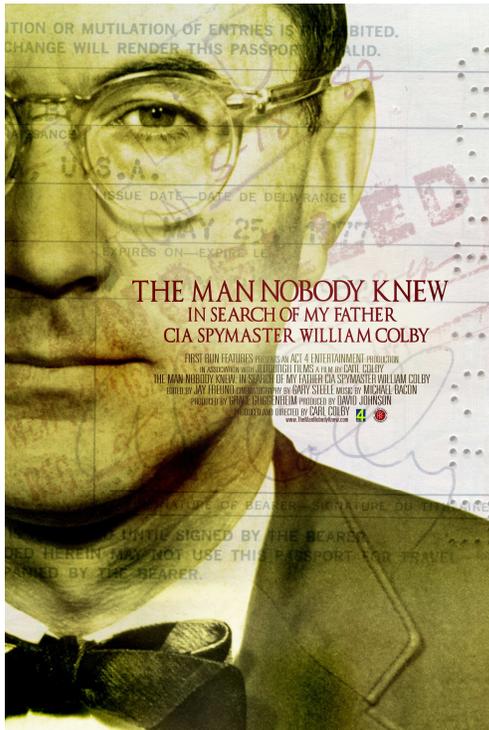
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## SYNOPSIS



A son's riveting look at a father whose life seemed straight out of a spy thriller, *THE MAN NOBODY KNEW: IN SEARCH OF MY FATHER, CIA SPYMASTER WILLIAM COLBY* uncovers the secret world of a legendary CIA spymaster. Told by William Colby's son Carl, the story is at once a probing history of the CIA, a personal memoir of a family living in clandestine shadows, and an inquiry into the hard costs of a nation's most cloaked actions.

From the beginning of his career as an OSS officer parachuting into Nazi-occupied Europe, William Colby rose through the ranks of "The Company," and soon was involved in covert operations in hot spots around the globe. He swayed elections against the Communists in Italy, oversaw the coup against President

Diem in Saigon, and ran the controversial Phoenix Program in Vietnam, which sparked today's legacy of counter-insurgency. But after decades of obediently taking on the White House's toughest and dirtiest assignments, and rising to become Director of CIA, Colby defied the President. Braving intense controversy, he opened up to Congress some of the agency's darkest, most tightly held secrets and extra-legal operations.

Now, his son asks a series of powerful and relevant questions about the father who was a ghost-like presence in the family home – and the intelligence officer who became a major force in American history, paving the way for today's provocative questions about security and secrecy vs. liberty and morality. The film forges a fascinating mix of rare archival footage, never-before-seen photos, and interviews with the "who's who" of American intelligence, including former National Security Advisers Brent Scowcroft and Zbigniew Brzezinski, former Secretary of Defense Donald Rumsfeld, former Secretary of Defense and Director of CIA James Schlesinger, as well Pulitzer Prize journalists Bob Woodward, Seymour Hersh and Tim Weiner. Through it all, Carl Colby searches for an authentic portrait of the man who remained masked even to those who loved him most.

## SELECT PRESS

<http://movies.nytimes.com/2011/09/23/movies/man-nobody-knew-documentary-about-william-colby-review.html>

**The New York Times**

### **The Man Nobody Knew: In Search of My Father, C.I.A. Spymaster William Colby (2011)** NYT Critics' Pick

## Son Takes His Famous Father Out of the Shadows

By ANDY WEBSTER

Published: September 22, 2011

Carl Colby's smart, fact-packed film "The Man Nobody Knew" operates on many levels, all riveting. Primarily an account of the career of his father, William Colby, director of the Central Intelligence Agency from 1973 to 1976, it traces a history ending in 1996, when his body washed ashore eight days after he embarked on a late-afternoon solo canoe outing in Maryland. While reviewing the turbulent period spanning Vietnam and President Richard M. Nixon's resignation, we also witness the arc of a marriage, the death of a daughter and the seeming disillusionment of a selfless, if steely-eyed and implacable, civil servant.

William Colby was molded by the Office of Strategic Services in World War II, when he aided anti-Nazi insurgents in France and Norway. Working closely with the Vatican he fought the postwar Communist ascendance in Italy and helped coordinate the coup against President Ngo Dinh Diem of South Vietnam. As C.I.A. director he embraced covert activities until "the family jewels" — memos revealing the agency's domestic wiretapping and foreign assassination attempts, among other sordid pursuits — were leaked. After disclosing details on such programs (several preceding his tenure) in Congressional hearings, he was replaced by George H. W. Bush.

The Beltway insiders interviewed include the former national security adviser Brent Scowcroft, the journalist Seymour Hersh and, at his most smugly cynical, former Defense Secretary Donald H. Rumsfeld. Carl Colby's mother, Barbara, meanwhile, is the embodiment of diplomatic poise and eloquence. Conspiracy theorists can have a field day with William Colby's death, but "The Man Nobody Knew" suggests that the culprit may have been no more than a cold warrior's crumbling facade.

<http://newyork.timeout.com/arts-culture/film/1976885/review-the-man-nobody-knew>



## Review: The Man Nobody Knew

Meet the documentarian's dad: legendary CIA director William Colby.

*By David Fear (\*\*\*\* out of 5)*

Every son or daughter eventually attempts to discover who their parents are, or were, as people; for documentarian Carl Colby, digging into his late father's past was complicated by several factors. For starters, his dad was naturally a bit on the secretive side. During Carl's childhood, Pops could occasionally be intimidating and put up a bulldog front. Then there was the issue of national security—given that William Egan Colby was a key player in the OSS, served as chief of station in Saigon throughout the Vietnam War, and was the director of the CIA during the eras of Watergate and classified covert warfare programs.

Subtitled "In Search of My Father, CIA Spymaster William Colby" (rolls off the tongue, doesn't it?), Carl's doc bypasses the expected first-person detective work associated with such personal explorations. Instead, we get something far more interesting and vital: a tour of queasy, morally questionable intelligence endeavors over the last 50 years from the perspective of the spook community's grand pooh-bah. Abundant where-did-they-find-that? archival clips run us through WWII, the '60s Phoenix Program, Nixon's dirty-tricks regime and more, with testimonies from political and military bigwigs (Donald Rumsfeld, Sen. Bob Kerrey, Lt. Gen. Brent Scowcroft) shedding light on the man by mulling over his contributions to history. The film occasionally skews a little on the PBS-dry side, but in terms of looking back on a legacy of American skullduggery and high-level shenanigans, its access and acknowledgment of our dark past make for one intimate indictment.

<http://www.variety.com/article/VR1118043691>



## Pics explore covert affairs

### Doc leads charge with Colby portrait

By TED JOHNSON

*Posted: Sat., Oct. 1, 2011*

Hollywood has built an entire genre out of the idea of government conspiracy, the shadowy intelligence figures who are not what they seem, out of control and well out of reach. With current levels of distrust reaching post-Watergate levels, a spate of new projects may not so much reflect the times as fan the flames.

The documentary "The Man Nobody Knew," rolling out in limited release, challenges presumptions in polarizing times.

It is a very personal examination of one of the 20th century's most accomplished yet opaque spymasters, William Colby, who built a career on keeping secrets, but ended it by sharing many of them.

Told by his son, filmmaker Carl Colby, it describes his father's ghost-like presence in the family home as he devoted himself to WWII and later to Cold War espionage out of a sense of duty and a dose of derring-do, including masterful covert operations and savvy counterinsurgency missions. But his career ran aground just as he reached his peak as CIA director in the Nixon and Ford administrations. With revelations that the CIA was involved in domestic spying and assassination attempts, Congress launched hearings in 1975, putting his father in the spotlight.

Rather than obfuscate, Colby's testimony, much to the dismay of the Ford administration, revealed many of the agency's darkest secrets. Not until he took over the agency was he made aware of most of the so-called "family jewels."

Through it all, Colby never seemed to flinch. Seymour Hersh, who broke the story of the CIA's overreach, recounts interviewing Colby. "He didn't lie to me," Hersh says. "If I said there were at least 120 cases of wiretapping of American citizens, contrary to the law in America, he says, 'My number is only 63.' It was a question of numbers. He did not back away from the question of wrongdoing."

As Carl says, his father was "a very complex person -- but also simple in his construction." His favorite film characters were Lawrence of Arabia and Harry Lime, the amoral opportunist from "The Third Man." When Colby asked his dad about the latter, he gave a wan smile and

kind of shrugged. "That is who he dealt with. He dealt with the Harry Limes of the world, not the Joseph Cottens of the world," Carl says.

Perhaps his father's most controversial assignment was his overseeing the Phoenix Program, part of an American pacification effort in Vietnam. Designed to neutralize Viet Cong opposition at the village level, including the use of targeted assassination, it proved , successful, yet pushed moral bounds.

Then in his teens, Carl says he began to have doubts about his father whom he "adored" as a boy. He began to ask questions like, "What is he doing? Why is he not coming home? Why does he look past me?" Colby pushed for a full-scale evacuation and rescue of allies as Saigon fell in 1975, but was rebuffed by Secretary of State Henry Kissinger. It was soon after that Colby was called before the congressional hearings. Former National Security adviser Brent Scowcroft talked of Colby as a "tortured soul" during that time, and wonders whether he was "expatiating his sins," but Carl says that his father was amazingly calm as he'd turn on the evening news and watch himself under fire by an array of elected officials. "The American public will be fed up with it at a certain point," he told his son at the time. "These senators will understand." Carl says he saw his father was the sacrificial lamb, and he was right. The revelations saved the agency but not Colby's career. Shortly after, he was replaced by George H.W. Bush.

Carl's movie has flashes of reverence and atonement, but mainly leaves his father just as the title suggests, an enigma. That's similar to where it leaves the whole idea of well-intentioned, covert operations in the name of patriotism but fraught with moral doubt, something that will come through in Clint Eastwood's upcoming "J. Edgar." George Clooney's "Ides of March," an adaptation of hit play "Farragut North," deals in campaign corruption, secrets and lies in a drive for political power.

The irony is that, for all the mistrust in government, it's currently aimed at Congress, not as much at the intelligence agencies.

As Carl says, in light of the killing of Osama bin Laden and an emphasis on special forces and drone strikes, the CIA has been given a "blank check," and President Obama is cashing it.

Whereas his father was a "tainted warrior" forced to go before congressional hearings, Carl says it's unlikely a senator would dare question current CIA director Gen. David Petraeus.

"He has more respect than they do," Carl says, adding, "I have nothing against covert action. It has its place. But don't get too enamored of it, because when it goes wrong, there's hell to pay, and it will probably be the agency that has to pay it."

## ABOUT THE PRODUCTION

*“I came to understand that my father lived in a world of secrets . . .  
always watching, listening, his eye on the door . . .”*

-- Carl Colby, *THE MAN NOBODY KNEW*

He was among the most influential spymasters in American history: a secret operative in hot and cold war zones, an architect of concealed intelligence programs across the globe, and ultimately, the country’s most controversial Director of the CIA. He was a genius at moving in the shadows, out of sight, which made him an asset to the smoke and mirrors of the nation’s most veiled missions . . . yet left him a dark, persistent mystery to the family who yearned to really know the man they loved.

Now, Carl Colby, the son of legendary CIA man William E. Colby, takes a personal, probing journey to unmask the father who for so long has remained a haunting cipher. The result is a never-before-heard tale not only of cloak and dagger, but of fathers and sons, and a timely, head-on examination of the questions we ask both of our families and of our country’s most secretive operations: *What is moral? What is necessary? What is right?*

*THE MAN NOBODY KNEW* is a comprehensively researched documentary, but it takes on the emotional force of a drama as Carl tries to come to grips simultaneously with his father’s role in his life and in forging the complex world we live in right now, where harsh realities and democratic principles are constantly at odds. The film is intended to spark debate on some of the central questions of our times: What are the costs, personal and national, of fighting covert wars, and how do we know when they’ve become too high? How do we navigate the tensions between secrecy and liberty, between necessity and honor? And who are the people we ask to take on these burdens for the country while remaining invisible even to their own loved ones?

As an Emmy Award-winning filmmaker who has been making movies about politics, art and science since the 80s, Carl occasionally thought about interviewing his famous father early in his career. But for him, it was akin to driving down a fascinating road knowing you’d soon crash into a brick wall.

Clearly, William Egan Colby was a monumental figure who had led an extraordinary life, a man who had seen and experienced things few other Americans had, and who helped shape the tough-minded strategies of foreign policy in a volatile age. His life had essentially followed the entire modern trajectory of American intelligence. From the formation of the Central Intelligence Agency out of the remnants of World War II’s OSS to the agency’s key role in Vietnam’s counter-insurgency to the reforms that profoundly changed the agency in the wake of Watergate before the rise of the Neocons – Colby was at the center of every twist and turn. He served numerous Presidents on both sides of the

aisle and through it all maintained a loyal soldier's conviction that everything he did was politically or strategically necessary, no matter how brutal. He never voiced his doubts -- until the day came that he would defy the President and reveal, for the first time to an astonished American public, the dirtiest secrets of the CIA's extra-legal activities.

Yet, Carl knew that talking to his father would never get him any further than these basic facts. He was aware that even if his father could now talk less guardedly about this secret work, he would not speak to what was going on in his heart, which is what interested Carl the most as his son and as a filmmaker compelled by human drama. As brilliant as William Colby was at being a "gray man," at staying silent and stoic in unlit corners, it seemed to Carl his father had no capacity for exposing his inner being.

"It's not that he wouldn't talk. He would, but it was like there were always panes of glass between us," says Carl of his father. "He would say 'I'm not going there. I'm not going to talk about those things . . . that's your department, friend.'"

Carl did not pursue it while his father was alive, yet the story continued to weigh on him -- in part because it was an irrevocable element of his psyche and in part because he was in a unique position to tell it as no one else could. Still, it was not until shortly after the events of September 11, 2001 -- six years after his father's mystery-shrouded death -- that Carl began to feel a compelling need to finally reckon with the man and the myths surrounding him.

He recalls seeing Secretary of State James Baker on CNN that day saying, "I trace this back to the dismantling of the CIA's capacity to do clandestine operations after Colby testified before Congress.." And, as the consequences of the attack on the World Trade Center unfolded, Carl was struck by how it all seemed to lead back to the era when his father championed calculated counter-insurgency.

"There was a new seriousness in the world and when I saw CIA operatives disguised as Afghan tribesman going into battle against Al Qaeda, I thought, this is all going back to what my father was doing decades ago. I felt it was important to look more closely at his legacy," Carl says.

That legacy would draw Carl back to a childhood spent moving around the world, living amidst turmoil and war, and never really being certain what his often mute or absent father was doing -- all while his mother raised five children often alone, stoic, and on the strength of her own deep-seated Catholic sense of morality. He began to pierce the thick veil that William Colby had cultivated around his life for as long as Carl could remember, one that obscured a captivating persona inside a self-created enigma.

"My father was a cagey but intriguing person," Carl describes. "He had the trench coat, the glasses, the chilly demeanor and people were fascinated by that. But people were really drawn to him. He could be charming and very disarming. There was something seductive about him, and at the same

time he was someone you might be talking to at a café, and the next minute you'd look up and he'd be gone. I mean literally disappeared. He was very much that kind of John Le Carré guy.”

Indeed, like a paperback spy, the inner details of Colby's life drew into sharp focus the moral complexities of espionage, and the psychological make-up of a man who keeps his eyes on the results, trusting they will justify the means.

As a child, Carl surrendered to the idea that his father would never be like other dads – and that their relationship could not be one of close emotional connection. “We loved him when we had him, but we didn't often have him,” he remarks. “I always admired him and worried about him, but it's a life you can't become a part of. These are guys who stick to themselves, and that was the way it was. We had to learn to live with that. Don't get me wrong, I never saw him angry. He wasn't the Great Santini; he was the opposite. He was very measured and calm as a father, but there were barriers you could never cross. It often seemed he lived his life alone, with the façade of a family. We were the cover.”

He continues: “We understood that he was in a kind of special club where the members only talk to each other. We weren't in the club, but we supported the membership, we supported the idea that he was tasked with doing something special. Only later, the thing that became so hard for me to resolve was this: was he the person that I imagined him to be?”

Now, with his father gone, Carl finally had a chance to look at all the traces he left behind with fresh eyes, to form a more complete picture. “I wanted to look at the policies he was involved with, but I also wanted to look at the personal side of things,” he explains. “I'd always just seen the surface with my father, that he was so accomplished and influential. But what drove him? What was going on within? What legacy did he leave, not only for the world, but for me? The more I looked into it, the more I wanted to understand not just what he did but why. It was a tricky road and I was constantly trying to balance the question: is this a movie about my father or is it about the ideas behind his work?”

The answer turned out to be both, because they were inseparable, and this in turn became a major theme throughout *THE MAN NOBODY KNEW* -- the push and pull of two separate worlds, country and family, for a man who often found the extraordinary demands of one outweighing the more intimate needs of the other. It was a division impossible for a child to understand. Growing up, Carl's father often seemed more concerned about seemingly abstract events and “the Great Game” in Southeast Asia than he was about Carl's sister, who battled severe epilepsy with little support from her father, and eventually passed away during the most stressful time of Colby's life. Only later could Carl reckon with why his father was so aloof to the single, most vulnerable person who needed him most.

“I only saw my father cry twice,” notes Carl. “Once, when Vietnam fell -- and when I asked him about why he was crying, he said ‘because hundreds of people I know are dying’-- and then again, when my sister died. But while she was alive, he was never there for her. He was so capable that he

didn't understand that she couldn't be capable. He would just tell her to 'buck up,' not to be cruel but because that's what he would do. He couldn't put himself in her place. During that time, it often felt that trying to save the world was far more important to him than being with us. It was easier in some ways for him to worry about the Vietnamese people than about my sister. After my sister's death, we never spoke about it again. We grieved in silence. We grieved alone."

It was not an easy thing for Carl to face up to the full substance of his father – the deeply human contradictions between his considerable brilliance and his unsettling flaws, between his service to his country and the dark, even sordid, nature of some of his work, between his decency and the conspiracy of lies and silence which were so much a part of their family life. But he also felt that his father in many ways anticipated that Carl might one day look at his life with the raw and revealing honesty only a son can.

"Interestingly, when my father wrote his book, when he signed my copy, he added in his dedication: 'To Carl - a great son, with a great future story to tell.' Well, yes, it was the story of our lives, and I think in some ways, he knew that I would eventually tell it."

## **GETTING PERSONAL**

From the beginning, producer David Johnson, founder of Act 4 Entertainment, believed that the subject of covert action in a free society was a compelling issue to address in the film, but also that for real impact, the human side of Carl and his family's story must come to the fore. Johnson saw the potential for the story to be both about the challenging questions of how a country attends to its secret security agenda and about the challenging questions sons ask about their fathers as they grow up and see the world in a different light.

"It was David who really pushed me to be more emotional, more personal," says Carl. "He wanted me to ask the hard questions about the real character of my father – was he a good man, was he a hero or a criminal? David is quite interested in the subject of covert intelligence, but he comes at it from more of an activist angle. I think as we talked, it became a learning experience for him to see that behind these covert operations there are real families -- wives and children making sacrifices -- and I think he also saw that this is a very timely part of the story. Right now, there are thousands of men and women like my father out there – in Yemen, Somalia, Sudan, Afghanistan, Pakistan -- and their families are experiencing something similar."

Johnson, who founded Act 4 as a production company with a social action focus, hopes the film will spark serious debate – but knows that it will do so more powerfully if it moves people.

"I think the film delves into a topic that demands our attention right now, into the history and nature of covert action in the U.S. and the changing tides of how we perceive it morally," Johnson says.

“But I also saw it as a richly human story, that of a very good man who descended, bit by bit, into darkness and how he pulled his family into that descent with him.”

Compelling Carl to expose his family’s most closely held anguish was not always easy. “It was painful for him,” Johnson observes. “But I kept telling him that he had to go beyond simply presenting a well-researched portrait of his father. He had to take on the tough issues, he had to get to how he felt about the things his father did, how he felt when he wasn’t there for his sister, when he left his mother, when he was called a war criminal in the Vietnam days. Whatever the truth of those feelings were, it was important to get that part of it on the screen. His dad may have been a brave public servant but he also was involved in some very devastating things – and the question that always ran beneath the surface for me was: how as a son do you ever reconcile that?”

Johnson himself had had a personal encounter with William Colby many years before, back when he was a student at Yale and Colby spoke on campus.. “It was one of those early breakfast meetings and almost no one was there,” he recalls. “Someone asked the question: ‘I hear that the CIA tried to assassinate Fidel Castro 14 times.’ Colby very matter-of-factly replied: ‘No, it was 12 times.’” It was quite chilling. It seemed that he was not so concerned with the moral implications as he was with getting the number right. Interestingly, Seymour Hersh tells a very similar story in the film.”

That exchange, and all that it said about Colby’s forthrightness and grim pragmatism, remained at the back of Johnson’s mind as he supported Carl’s filmmaking journey. It was a constant reminder of the necessity of going beyond facts and figures to get to the more volatile issues raised by Colby’s life and legacy.

“I think it’s more essential than ever that we talk about these things and what they mean at a personal and national level,” Johnson concludes. “People will have different points of view and may come to different conclusions about Colby and covert action, but that’s why we made the movie.”

### **INTERVIEWING MOM**

Carl began his journey by interviewing the one person who knew his father perhaps as well as anyone ever did: his mother, Barbara. In a series of cozy but penetrating conversations, the woman who was an unwaveringly dedicated wife to a spy who never came in from the cold, revealed she had her own compelling story to tell: a behind-the-scenes tale of devotion to an ideal of the greater good, and of a willingness to share her husband with a world she felt needed him.

“My mother is a remarkable person. She’s like Barbara Stanwyck with an Ivy League education,” Carl remarks. “I think in my father she saw a man who was on a serious mission and she wanted to attach herself to that. In many ways, she served as his moral compass throughout the time they were together. She set an extraordinarily high standard for my father, who already had high standards, and then she expected him to rise to meet that. She was always asking what is the right thing

to do, what is the honorable thing to do, and perhaps most important of all to her, what is the thing that has spiritual resonance. She was very tough in that way. He was like a knight to her, but at the same time, she made it clear he had to be right -- be moral -- and that became another big theme of the film.”

Barbara may have tried to bring out the best in her husband, but she also had to live with his secretiveness. She learned to look away and not ask even the most burning questions, which was an intense burden on their marriage. “They were never really relaxed with each other,” Carl observes. “Even when he was there, it was if his eyes were always on the door. It must have been very difficult for their marriage. She talks about him asking her to go to a safe house and act as if they were secret lovers. And she went along with this device of his, but then the question becomes: Were they secret lovers? And when you are playing a role like that, what are you left with after? Did he really love her?”

Carl found that at this juncture his mother was fearlessly willing to talk about almost anything related to their marriage. “I think she started with a little bit of trepidation as to what the film would mean and how it would be looked upon,” he says. “It was certainly something she thought about, but when I told her I wanted it to be authentic and hard-hitting, she went along with that completely.”

Perhaps the toughest area for Carl and Barbara to explore was the period after his parents’ divorce, when his father left the intelligence world, then left Barbara, remarrying into a literally new world. “He became a different man,” says Carl of that period after his father was driven from the CIA and before his death by drowning. “It was like his cover was blown and there was nothing left. I’m sure he wanted to start his own life but for a lot of people in the agency, I think there is no other life for them. In a sense he became an ordinary person.”

That was a loss for their entire family, for Barbara as well as the children. “I think we all still wanted the man who had inspired us. We wanted the man who always did what needed to be done, the man we could believe in, the one who taught us to sacrifice. In the end, my father didn’t want accolades or to be lionized, but we were the ones who wanted the hero,” Carl says, bringing up an insight that would become key to the thought-provoking ending of *THE MAN NOBODY KNEW*.

When Barbara first saw an early cut of the film, Carl found himself distinctly nervous about showing such a personal work to the mother who was so much a part of the story. “I was very worried about what she would think,” he admits, “but she was spellbound watching it, like she was watching her whole life passing by in front of her. Then she said something wonderful for a mother to say to her son: ‘I’ve always loved you, but I love you even more now.’ I think she really got it.”

### **“WHO’S WHO” OF INTELLIGENCE OPERATIVES**

While interviewing his mother brought emotions to the fore, Carl Colby was challenged in a different way as he began conducting a remarkable sum of 85 interviews that would bring him face-to-

face with some of the most powerful people in America, past and present. These included two-time former Secretary of Defense Donald Rumsfeld, National Security Advisors Brent Scowcroft and Zbigniew Brzezinski, former Director of CIA and Secretary of Defense James Schlesinger, former Senator Bob Kerrey and Pulitzer Prize winning journalists Bob Woodward, Seymour Hersh and Tim Weiner.

Casting a wide net, Carl searched for those who could talk about the OSS Jedburgh operations behind enemy lines in World War II; about the early days of the CIA as the United States endeavored to halt the spread of Soviet-style communism in Europe; about the evolution of CIA involvement in Vietnam before and after the coup that killed President Diem; about the counter-insurgent Phoenix Program and its growing conflict with an anti-war movement aghast at its violence at home; about the Church Committee hearings, which tore open some of the CIA's most protected documents, tainted the agency and ushered in an era of reforms; and about the on-going legacy of his father among those working for the CIA now.

This was an immense amount of ground to cover, but Carl could not resist having rare access to insiders who don't often talk freely, but were willing to do so out of respect for his father. "I realized I had a golden opportunity," Carl explains. "I also worried that some of these people were old and might die and I thought I better hear what they have to say while I still can. They all wanted to talk because of my father. He was always a subject of great curiosity to people."

Carl may have had inside connections for getting the interviews, but he knew once he had some of these men in the room, he would have to find a way to get past their own well-honed masks and get them to be real and honest. He says the heart of his approach lay in diligent preparation.

"If you just walk up to a CIA man and start asking him what's going on in X part of the world, you'll get nothing," Carl explains. "But if you ask very specific questions that show you've really done your homework and understand all the complexities, you get a lot further. When you're talking to people who work in intelligence, you learn to listen to what's underneath, and you have to realize that much of what is said is unsaid. Journalists like Seymour Hersh and Bob Woodward would talk to my father in this way. They knew he wasn't going to offer them the information they were after out of the blue. So they would say, 'Here's the story I have, tell me where I'm wrong.' You have to know how to read between the lines and push at the right places."

Still, it is one thing to prepare and another to be faced with such a savvy, even wily, group of interviewees. "I really boned up, but I was still nervous," Carl admits. "I remember feeling intimidated before interviewing Bob Woodward and he came in the room and started asking *me* questions."

To allow the audience to focus in on his subject's carefully chosen words, Carl kept his interviews with these high-profile subjects minimalist, stark, without any slick jump-cuts that might have undercut the humanity of the people who were his primary source for insight.

In addition, to add his own observations in an organic way, Carl came out from behind the camera to sit down with journalist James Reston, Jr. who interviewed him at length. Although Carl made an artistic decision not to put his own image in the film, snippets from those interviews are used in the voice-over. (The footage will also be edited as a special bonus for the DVD release.)

As Carl talked to his extraordinary “who’s who” list of subjects, he was struck by how many of the men now at the top echelons of intelligence and the military are protégés of his father – once again trying to navigate a different, yet eerily familiar, world of perilous operations in culturally challenging war zones. This kept the story focused as much on the future as on CIA history.

“The more people I interviewed, the more David and I started seeing how the film could really ignite a dialogue about things that are unfolding right now,” says Carl.

But he emphasizes that his film has nothing at all to do with partisan politics, and everything to do with moral foundations that transcend red and blue. “I think with a lot of these intelligence guys if you ask them if they are on the right or on the left, they would say neither. They see themselves in larger terms of serving the nation,” he observes. “It’s not a question of politics; it’s a question of what exactly are we willing to sacrifice in places like Afghanistan and Pakistan?”

### **WILLIAM COLBY, THE COUNTER INSURGENCY DEBATE AND THE SPECTER OF REFORM**

With the current U.S. military actions in Iraq and Afghanistan and a democratization agenda across the Middle East, the American public has been focused on the vital role of intelligence activities in warfare, as they never have before. Drone strikes, hostage rescues and the recent operation against Osama Bin Laden have revealed that intelligence is now a cornerstone of U.S. strategy. At the same time, the tricky, often costly, policy of counterinsurgency -- directly targeting insurgent movements at the level of local infrastructure – has once again come to the fore throughout the region, much as it did in the 60s when William Colby was overseeing CIA operations in Vietnam.

Colby was among the foremost architects of contemporary counter-insurgency. Under his aegis, the CIA in Vietnam focused its efforts beyond the South Vietnamese government and onto the countryside villages, the only place he believed they could stem the tide of hearts and minds being won by the other side. This localized approach led in 1967 to the start of the Phoenix Program, which was designed to neutralize support for the National Liberation Front through an intensive agenda of village-by-village interrogations, arrests and targeted assassinations carried out by special South Vietnamese units, but coordinated by the CIA.

The program would generate intense controversy that continues to this day. Some, including William Colby, later pointed to statistical evidence that Phoenix was successful at defusing an elusive adversary where other approaches had failed. (General Vo Nguyen Giap, who was Commander in

Chief of The North Vietnamese Army, also later acknowledged that Phoenix had seriously hurt their infrastructure.) Others, including the growing anti-war movement of the late 60s and early 70s, recoiled at its distressingly high death toll, its reliance on methodologies including torture and the reported deaths and arrests of numerous innocents caught up in the maelstrom. Some even called it an American-led assassination program, though Colby himself denied that characterization.

For Carl this all posed a wrenching personal dilemma. He always saw his father as the man who did what needed to be done in a harsh world – but had his father journeyed into a moral no man’s land that irrevocably changed him? How could he square the righteous, measured man he knew cared so profoundly about the world with the man people on the street sometimes called a “murderer?”

This, too, became part of what Carl refers to as the complex “Rubik’s Cube” of his father, full of contradictions that perhaps can never be unlocked. “It was very disturbing to me at the time,” he confesses of his father’s role in the Phoenix Program and the massive loss of life, soldiers and civilians. “I wondered is what they are doing lawful? Is it right? I wrestled with it a lot. But I also understood that my father was tasked with devising a strategy that would turn as many of the enemy as possible and bring more security to the country. I understood he had the will to get it done, which is what it takes.”

Still, Carl wonders about that kind of will as he sees many of the same difficult questions his father faced in the 60 and 70s facing the intelligence community and the American public today. “It very much relates to right now,” he says. “What is the end game in places like Afghanistan -- that is the big question. I think about what James Schlesinger says in the movie – that if you’re not willing to make the sacrifices, then perhaps you shouldn’t be in that conflict. So if we’re really going to engage in this sort of struggle, then I think we have to understand the price that is paid. It’s important to ask if we go down this road, what are we giving up to do so?”

William Colby himself shifted perspectives in wholly unexpected ways after he left Vietnam, which led in a fascinating, almost Shakespearean path to the simultaneous culmination and tragic end of his career. After rising to the apex of CIA Director under President Nixon, he escaped the spotlight of Watergate, only to make surprising revelations to Congress about some of the country’s ugliest secrets during the Church Committee hearings -- becoming an incomprehensible betrayer to some, including the “old boys” network within the agency, while transforming into a redemptive hero for others.

It has always been one of the biggest riddles of Colby’s mystery-filled career: why did this staunch, steely patriot and consummate “company man” suddenly disobey the new President Gerald Ford and air the CIA’s dirtiest laundry? Why did he give away the so-called “Family Jewels,” a series of almost 700 memos and missives detailing such extra-legal programs as LSD mind-control experiments, assassination plots and domestic spying on U.S. citizens, including Martin Luther King?

The man who had lived such a clandestine life suddenly seemed to ask himself: *is there a time when you have to break secrets?* Many of the people Carl interviewed revealed a different picture of

his father during this period than he had ever seen before – of a man personally unsettled by the agency’s excesses and trying to do the right thing for the country, the Congress, and perhaps his own atonement . . . even if it was outright political suicide.

“Some, like Brent Scowcroft, saw him as a tortured man expiating his guilt,” Carl notes. “That was very interesting to me. Perhaps he felt he could purify the agency and himself at the same time. He was going to take it all onto himself, everything into the fire, like a phoenix. When he did, his cover was blown, his mission was over and he had nowhere to go but to become a new, regular kind of guy.”

The reforms that followed in the wake of the Church Committee changed the CIA for decades. But was the agency weakened by stronger oversight or held in check from violating American standards and values? Regardless of the analysis, with the events of the last decade, the CIA has once again been empowered to push the legal envelope in an increasing number of secretive foreign operations. The times and players are different, but the same questions that haunted the Colby family persist: What is right? What is honorable? What are the consequences -- personal, political and spiritual – of what we ask our most elite operatives to do under cover of darkness?

### **MINING THE SHADOWS**

Some of the greatest challenges of *THE MAN NOBODY KNEW* came in the editing room as Carl Colby shaped the narrative into a story both intimate and expansive in scope. He worked closely with editor Jay Freund (*The Trip To Bountiful*), with whom he had previously worked on a documentary about the artist Franz Kline.

“Jay is a very sympathetic guy who is easy to collaborate with,” says Carl. “We developed the story arc of the film, agreeing that it would begin with the mystery surrounding my father’s disappearance and then wind its way through his life back to that. Even though we were making a documentary, we also wanted to bring to the story some of the spirit of *film noir*.”

They poured through hundreds of hours of Carl’s interviews as well as other archival material – including stunning audiotapes of William Colby talking to John F. Kennedy about the forthcoming CIA-backed coup in South Vietnam – to weave together a tapestry both revelatory and poignant.

“The challenge was to keep my father as the thread tying it all together,” Carl explains. “We worked hard to keep pushing towards what the film is really about – the themes of family sacrifice and moral questioning. And all along David Johnson was driving me to keep it personal. Admittedly, there were times when I was exhausted, emotionally drained and I had to take a hiatus. It really forced me to do a lot of thinking about things that were very difficult to think about.”

At the same time, Carl began to see the shape of the film. “I realized that it was mirroring my own path to understanding my father. My perspective comes of age through the film. It starts from the POV of a child who doesn’t really comprehend what his father is doing to a kid who idolizes him as a

hero and a kind of James Bond character to a young man who starts to question his father and his way of looking at the world. Only at the very end, I think, do you hear the voice of the adult Carl.”

Carl and Freund worked for months on end in a building that seemed to sum up the unique extremes of the process. “It was a building that mostly housed fur-cutters but there was also a psychotherapy office. I used to think that is precisely what I am doing here: I’m going through a technical process of cutting and at the same time, I’m undergoing a kind of therapy,” he muses.

Yet the more Carl faced the intrigue and mysteries of his family’s past, and of what his father means to him and to others, the more he felt the bracing need to be honest, to show both his dad’s accomplishment and the dark shadows around it. “I think in some ways I came to see that everyone in my family is searching for our lost days but when I looked back, I had to ask, were they really the way we’ve remembered them? We always believed in the myths,” he concludes, “perhaps because we needed to believe in them. I guess everyone has that longing to believe in heroes. Maybe every child has that longing to believe in heroes -- especially if that hero could be your father.”

### **WILLIAM E. COLBY/CIA TIMELINE**

- January 4, 1920:** William Egan Colby is born in St. Paul, Minnesota to Irish Yankee parents whose heritage goes back to the French and Indian Wars and the American Revolution. An Army Brat, he grows up on military bases and spends part of his boyhood in Tianjin (then Tientsin), a port town on the Grand Canal of China
- Summer, 1939:** While attending Princeton University, Colby spends the summer before WW II bicycling through France, traveling through areas he will later parachute into secretly. After graduating in 1940, he enters Columbia Law School
- June, 1942:** The Office of Strategic Services, America’s first intelligence agency, is established to collect and analyze strategic information for the Joint Chiefs of Staff, and to conduct special espionage operations that no other agency can
- 1943-1945:** Colby joins an O.S.S. Jedburgh team dubbed “Bruce” (for the Scottish warrior Robert the Bruce) and begins parachuting behind enemy lines in France and Norway, blowing up bridges, destroying rail lines and leading resistance forces to halt the advance of Nazi troops
- September, 1945:** Colby marries Barbara Heinzen and they have 5 children together
- October, 1945:** The OSS is dissolved as part of the post-war demobilization, but the Secret Intelligence and X-2 Branches form the beginnings of the United States’ new peacetime intelligence service, the Central Intelligence Group

- December, 1947:** The National Security Act of 1947 establishes the Central Intelligence Agency and tasks it with coordinating all intelligence activities that impact U.S. national security
- 1947-1949:** After graduating from Columbia University, Colby goes to work for his former OSS boss, William “Wild Bill” Donovan, at the Donovan Leisure law firm for a short time before joining the brand new CIA
- March, 1951:** Carl Bruce Colby is born
- 1951-1953:** Colby begins his CIA fieldwork in Stockholm, Sweden, working with “stay behind” networks, placing secret operatives behind the Iron Curtain, often at tremendous risk
- 1953-1958:** Moving to Rome, Colby leads a successful covert campaign aimed at preventing feared Communist victories in post-WWII Italian elections
- 1959-1962:** Colby moves his family to Saigon, Vietnam, where he becomes the CIA Station Chief, just after the fall of the French and at a time when the Vietnamese government is in imminent danger of a takeover by Communist nationalists. Colby becomes a driving force in the Strategic Hamlet Program, a plan to isolate rural Vietnamese villages from Communist influence. He also oversees Project Tiger, a covert operation designed to put secret agents inside North Vietnam
- November, 1963:** South Vietnamese President Ngo Din Diem and his brother Ngo Dinh Nhu are overthrown and executed in a coup that the Kennedy Administration supports (while Colby privately opposes) but does not expect to end in assassination
- 1962-1967:** A promotion to Chief of the CIA’s Far East Division brings the Colby family back to the U.S., while Colby himself continues to travel back and forth to Vietnam and throughout Far East Asia
- 1968-1971:** Colby runs American pacification program called CORDS in Vietnam, of which the controversial Phoenix Program was a part, which seeks to identify and neutralize the Viet Cong opposition at the village level, utilizing means including targeted assassination, to destroy the insurgency’s infrastructure. The Phoenix program’s successes and moral questions are debated to this day
- April, 1973:** The Colby family’s eldest daughter, Catherine, tragically passes away after a long period of illness due to epilepsy and anorexia nervosa. Around the

same time, Colby is appointed by President Richard Nixon to the top spymaster job in the United States: Director of the CIA

- May, 1973:** Under fire, outgoing Director of the CIA James Schlesinger requests all senior CIA officials to report on any activities that “might be construed to be outside the legislative charter of this agency.” The memos responding to the order become known as the “Family Jewels,” laying bare decades of unpalatable secrets. When Colby takes office, he locks the memos in his safe
- August, 1974:** In the midst of the Watergate scandal, President Nixon resigns and is replaced by President Gerald Ford, with Colby remaining Director of CIA
- December, 1974:** Colby becomes aware that *New York Times* reporter Seymour Hersh, using leaked information from the “Family Jewels” memos, is about to publish an article alleging “massive illegal domestic intelligence operations” by the CIA, detailing a pattern of break-ins, wiretapping, inspection of mail and other surveillance of U.S. citizens, including journalists and activists. Off the record, he confirms to Hersh that some violations did take place. Additional information about the “Family Jewels” continues to leak out, revealing programs that delved into human experimentation and assassination attempts on foreign leaders, most of which Colby was not directly aware
- Spring, 1974:** Idaho Senator Frank Church launches the so-called “Church Committee,” an intensive Congressional investigation into the alleged abuses and illegalities by the spy agency. Over a period of 9 months, with the spotlight of the media glaring brightly on them, the Committee will probe more than 800 officials, seeking candid answers to highly sensitive questions
- April, 1975:** Saigon falls, marking the end of U.S. military operations in Vietnam and the unification of the country under Communist rule. As chaos descends on the city, Colby advocates for a full-scale evacuation and rescue of American allies, but Secretary of State Henry Kissinger rebuffs his request
- May, 1975:** The Church Committee calls William Colby to testify, and he will voluntarily appear more than 30 times before the Committee, hoping to restore public faith in the troubled agency. Some will accuse the Church Committee and anyone who cooperates with it as committing treason, while others see an opportunity to reform an agency that has, at times, appeared to work at odds with the Constitution
- October, 1975:** At the so-called “Halloween Massacre,” President Ford shuffles his staff and replaces Colby, who is considered damaged and unable to be effective in his post after the Church hearings, with George H. W. Bush. Colby continues serving as Director of CIA for several more months, but by mid-1976, for the first time in his adult life, Colby finds himself no longer an integral part of

American intelligence. He starts a private law practice and authors two books

**1983:** Colby divorces his wife Barbara and marries a second time, to diplomat Sally Shelton

**April, 1996:** Colby goes missing after a solo, late evening canoe trip near his Rock Point, Maryland vacation home

**May, 1996:** Eight days after his eerie disappearance, Colby's body washes onto the shore. His death is ruled an accident. He is buried with full military honors at Arlington National Cemetery

### **SELECTED QUOTATIONS FROM THE FILM**

#### **On Life with Colby**

“My father would always have the same dark wooden dresser. It had some socks in one drawer, and underwear in some drawer and his shirts. But in the top drawer, you'd pull it out and it was full ribbons, bullets, passport, gun. Hmmm . . . what does he do?”

-- **Carl Colby, Son, Filmmaker**

“One evening we went to the theater and I recognized a couple whom we had dined with the night before. And I started to go over and say ‘Oh, buona sera, how are you? Wasn't that pleasant last evening’ and my husband took me aside and said ‘Shhhh, quiet, quiet. We don't know these people.’ We don't know these people? Well, we did know those people. There were times when really, I didn't know what role we were playing. Who are we tonight?”

-- **Barbara Colby, Wife**

“The family wasn't always let in, let into this world of his -- beginning, of course, with this CIA code of ‘need to know.’ He never needed to really tell me anything.”

-- **Barbara Colby**

#### **On Vietnam and Counter-Insurgency**

“The Kennedy Administration came in with very high hopes and a rather golden environment, both of public support and of self esteem. Certainly the President and his brother were many-sided individuals, but they had an interest in cover activity . . . James Bond activity . . . They romanticized a great deal about doing things secretly that couldn't be done openly.”

-- **Thomas Hughes, Former Director, Intelligence and Research, State Department**

“In Saigon . . . I remember early evening you'd hear this rumble, this distant rumble and I said to my Dad, ‘What is that? Is that thunder?’ And he said, ‘No, they're shelling 30 miles outside of town.’ Hmmm . . . thirty miles. And I remember my father saying all this is going to change. A war is coming. He said it in a very sort of caring way, like he had a stake in it.”

-- **Carl Colby**

“It was a holy day, All Saint’s Day, November ‘63. I was at mass that morning, and your father came into the church, Little Flower, in Bethesda, and said, ‘Pray for the Diem brothers. Pray for the souls of the Diem brothers. They’ve been found murdered.’ Which was a shock, a terrible shock . . . What was so difficult about it was that in hindsight, in immediate hindsight, is that we Americans have to realize that we bore some share in this tragedy... not personally, but somehow, things went wrong.”

-- **Barbara Colby**

“We overwhelmed the country with that large a force. Imagine what it would be like. I’m sitting in Nebraska, and all of a sudden comes in these people. . . they’ve got a much different culture, much different religion . . . It’s shockingly disruptive and offensive, and the paradox is that we . . . provided them many opportunities for saying ‘See, this is why we want to get the Americans out.’ Your father was quite upset with the disruption that occurred and the difficulty that attached to the effort as a consequence.”

-- **Senator Bob Kerrey, Navy SEAL, Medal of Honor, Veteran of Phoenix Program**

“It was the kind of simple, yet novel, ideas that your father put into place and it came down to making life better in a given village so that you engendered trust and ultimately gained intelligence from a much more welcoming community. At the same time, when you found somebody that the villagers identified as a bad guy, kill him, quick.”

-- **Lt. Col. Robert McFarlane, USMC, Former National Security Advisor**

“Unless one is able to root out those who organize the insurgency, and cripple their operations, one is not going to defeat them. Colby received a great deal of criticism for the Phoenix Program here in the United States, but if you are engaged in conflict of that sort, you must make use of those tools that indispensable in winning the conflict. If you are afraid to make use of those tools, then you should not be in that conflict.”

-- **James R. Schlesinger, Former Secretary of CIA and Secretary of Defense**

“People would turn to me and say ‘your father was a murderer.’ My immediate reaction used to be ‘you don’t know what you’re talking about.’ And then I’d find myself thinking ‘Was he? Who was he, really?’ . . . I don’t know if the truth was really what we were after, maybe we were afraid of the truth.”

-- **Carl Colby**

### **On The Family Jewels Revelations and Its Aftermath**

“I did learn from people inside the agency that there had been these documents called the Family Jewels. And I had your father’s phone number and I called him. He did see me, and he didn’t lie to me. What he did was if I said there were at least 120 cases of wiretapping of American citizens, contrary to the law in America, he said my number is only 63. It was a question of numbers. He did not back away from the question of wrongdoing. And so that’s one hell of a story. Your father was essential to publishing the story about domestic spying.”

-- **Seymour Hersh, Journalist**

“I don’t know how your father maintained any composure at all, because not only did he have to protect his agency against this withering assault by dozens of Congressmen, Senators, staffers in a public setting, with the cameras rolling, but even among friendlies. That is, people in the Executive Branch who he could have expected to count on, to be supported by, were insisting that he limit what he said, simply to refuse any role by the Congress in influencing foreign policy.”

-- **Lt. Col. Robert McFarlane**

“Bill Colby believed that confession, up to a point, was good for the soul, that they could not stonewall the Senate and the House or the American people.”

-- **Tim Weiner, Author**

“Bill really became a tortured soul in this period . . . I often wondered if Bill was not expiating his sins, starting with the Phoenix Program and whatever had gone wrong in it that he felt responsible for. Then the tragedy of his daughter . . . maybe he was like Job, he had to atone.”

-- **Lt. Gen. Brent Scowcroft, Former National Security Advisor**

“Bill Colby was on the hot seat . . . he was the individual who had the baton. He was the one who had to deal with the oversight committees. A person in that job does feel that they report to two places.”

-- **Donald H. Rumsfeld, Former Secretary of Defense and White House Chief of Staff**

“All of a sudden, you’re in this political world as CIA Director and you have to establish what’s the authority, moral or otherwise. Congress, under Article One, has this incredible authority over even the CIA. They had the authority. Colby tried to walk a middle line and finally, really acquiesced to the law. It was a personal call he made on the law.”

-- **Bob Woodward, Journalist**

“I remember as we left after the swearing-in, and it was a great occasion for Bush . . . we saw your father come out of the thing and walk down by himself, get in his car and drive off. My wife almost cried. He looked lonely, he was leaving, no pretensions . . . just quietly gets in his car and leaves. And that’s something we always kind of remembered about him.”

-- **Amb. James R. Lilley, Veteran Officer, CIA**

## **COMPLETE INTERVIEWEE LIST IN ALPHABETICAL ORDER**

**(\*indicates the subject appears in the feature film;  
additional interviews will be seen in the DVD release)**

**\*Dale Andrade**, Military Strategist, Historian

**\*Dr. Zbigniew Brzezinski**, former National Security Adviser to President Jimmy Carter

**James E. Campbell**, Veteran CIA Officer, Africa, Middle East

**\*Corrado Cantatore**, former Commando; senior SISMI official (Italian Intelligence Service)

**\*Jonathan Clarke**, Senior Officer, British Intelligence

**\*Carl Colby**, Son of William E. Colby

**\*Barbara H. Colby**, Wife of William E. Colby

**Sally Shelton Colby**, Widow of William Colby; former Ambassador to Grenada and Barbados

**Col. Thomas Constant**, Army Officer; CIA Officer in Vietnam; boyhood friend of WEC

**Francesco Cossiga**, former President of Italy; Minister, Christian Democratic Party

**Lt. Col. William Cowan**, USMC; senior CIA Officer; Interrogator, Phoenix/Vietnam

**Lt. Gen. Dell Dailey**, Former Director, Joint Special Operations Command (JSOC)

**Arnaud De Borchgrave**, Journalist, Editor-at-Large, The Washington Times

**Rene Defourneaux**, OSS Veteran Officer (Indochina); Deer Team Leader (Ho Chi Minh)

**Maria Romana Catti De Gasperi**, Daughter of Prime Minister of Italy; Family friend

**Frances Fitzgerald**, Pulitzer Prize Winning Author of “Fire in the Lake”

**\*Daren Flitcroft**, Veteran CIA Officer; Phoenix Program,

**Robert M. Gates**, Secretary of Defense, former Director of CIA

**\*Donald Gregg**, former Amb. to South Korea; Veteran CIA Officer/Phoenix/Vietnam

**Robert Grenier**, Veteran CIA Officer; former CIA Station Chief in Pakistan

**Gen. Michael V. Hayden**, USAF (ret.) former Director of CIA; former Director of NSA

**\*Seymour Hersh**, Author, Journalist, The New Yorker; former New York Times Reporter  
**\*Fisher Howe**, OSS Veteran Officer (London): Special Assistant to Gen. Wm. Donovan  
**\*Thomas Hughes**, former Head of Bureau of Intelligence and Research, State Department  
**David Ignatius**, Author, Syndicated Columnist, The Washington Post  
**Senator Daniel K. Inouye**, Chairman, Armed Services Committee; Medal of Honor  
**Sterling Jensen**, Veteran Liaison Officer, Iraq; Interpreter for Gen. Petraeus  
**\*Oleg Kalugin**, Major General, KGB; former Chief, KGB Foreign Intelligence Directorate  
**\*Former Senator Bob Kerrey**, Medal of Honor Winner; Phoenix/Vietnam Veteran  
**Col. David Kilcullen**, (ret.) Senior Counter Insurgency Adviser to Gen. David Petraeus  
**\*John Langan, S.J.**, Counselor; Rector, Georgetown Jesuit Community  
**Vint Lawrence**, former CIA Officer; Senior Liaison Officer to General Vang Pao, Laos  
**Senator Patrick Leahy**, Chairman, Senate Judiciary Committee  
**\*James Lilley**, former Amb. to China, Taiwan; Veteran CIA Officer  
**Betty Lussier**, Veteran SOE and OSS Officer; former WWII Pilot; Author  
**\*Edward Luttwak**, Author/Military Strategist  
**Maj. William “Mac” McCallister**, Veteran US Army Counter-insurgency Officer, Iraq  
**\*Thomas McCoy**, OSS Veteran; Veteran CIA Officer, Rome and Madrid  
**\*Lt. Col. Robert McFarlane**, USMC, former National Security Adviser; Vietnam Veteran  
**\*Elizabeth McIntosh**, OSS Veteran (China); CIA officer; author of “Sisterhood of Spies”  
**John McLaughlin**, former Deputy Director, CIA, and Acting Director, CIA  
**\*Gen. H.R. McMaster**, CENTCOM, Adviser to Gen. Petraeus on Counter-Insurgency  
**Al Materazzi**, OSS Veteran Officer in Italy  
**Former Senator and Vice President Walter Mondale**; former Member, Church Committee  
**\*Amb. Hugh Montgomery**, former CIA Station Chief in Rome, Berlin, Vienna and Moscow  
**\*Lt. Col. John Nagl**; Co-Editor of COIN Manual; Adviser to Gen. David Petraeus  
**W. Ross Newland III**, Veteran CIA Officer; Station Chief in Romania, Cuba, Argentina  
**Adm. Eric T. Olson**, USN, Commander, USSOCOM (Special Operations Command)  
**James L. Pavitt**, former Deputy Director of Operations, CIA  
**\*Rufus Phillips**, CIA Officer; Saigon Military Mission; Author, “Why Vietnam Matters”  
**\*Walter Pincus**, Veteran Intelligence Reporter, The Washington Post  
**Barbara Podolski**, Veteran OSS Officer and Interrogator, Italy; Bronze Star  
**General Niccolo Pollari**, former Director of SISMI (Italian Intelligence Service)  
**Max Protetch**, Family Friend  
**\*Donald H. Rumsfeld**, former Secretary of Defense (twice) and White House Chief of Staff  
**Edward Ryan**, Veteran CIA Officer, Russia, Sweden; former Chief of Station, Berlin  
**\*James R. Schlesinger**, former Secretary of Defense and Energy and Director of CIA  
**\*Daniel Schorr**, former CBS Correspondent, NPR Commentator  
**F.A.O. Schwarz, Jr.**, former Chief Counsel to Senate Intelligence/Church Committee  
**\*Gen. Brent Scowcroft**, USAF, former National Security Adviser to President Gerald Ford  
**\*Judge Laurence Silberman**, Federal Judge; former Deputy US Attorney General  
**\*Maj. Gen. John K. Singlaub**, OSS/Jedburgh Veteran; France/China  
**\*Barbara Pindar Smith**, former Executive Secretary to WEC at CIA  
**\*Joseph W. Smith**, former Deputy Chief of Far East Division, CIA; Station Chief, Japan  
**Lewis Sorley**, Author of "A Better War"; former US Army officer; Veteran CIA Officer  
**Michael J. Sulick**, Director, National Clandestine Service, CIA  
**George Tenet**, former Director of CIA  
**\*Evan Thomas**, Editor-at-Large of Newsweek; Author of “The Very Best Men”  
**\*Hugh Tovar**, Veteran CIA Officer; former CIA Chief of Station, Laos, Indonesia  
**Jenonne Walker**, former Executive Assistant to WEC at CIA; former Amb. to Czech Rep.  
**\*Judge William Webster**, former Director of CIA and FBI and former Federal Judge  
**\*Tim Weiner**, Pulitzer Prize; Author of “Legacy of Ashes”; Reporter, New York Times  
**David Wise**, Author and Journalist; Author of “The Invisible Government”

**Frank Wisner, II**, former Amb. to Egypt, India and Philippines; former Vice Chair, AIG  
\***Bob Woodward**, Author, Managing Editor, The Washington Post  
**XX (identity hidden)**, former US military officer; current senior CIA clandestine officer  
\***Steve Young**, Veteran CIA Officer; Phoenix Program

### ABOUT THE FILMMAKERS

**CARL COLBY** (Director/Producer) is an award-winning documentary filmmaker who has made films about such subjects as Franz Kline, William de Kooning, Bob Marley, Frank Gehry, George Hurrell and Franco Zeffirelli, among others. He began his career in the art business in Washington and New York. While attending Georgetown University, he was President of the University Film Society where he hosted tributes to Milos Forman, Larry McMurtry, Liv Ullman and William Friedkin under the banner of the *Master Filmmakers Series*. He graduated with a B.A. in Philosophy, then produced and directed *Gene Davis*, about the Washington artist, and *Fat Tuesday*, a film about Mardi Gras that became a favorite of the midnight festival circuit and winner of Best Film at the USA Film Festival.

After moving to New York, he directed a TV series of musical performance films on *Kid Thomas Valentine and the Preservation Hall Jazz Band*, *Clifton Chenier and His Red-Hot Louisiana Band*, and *Clarence 'Gatemouth' Brown*. He went on to produce a TV version of "One Mo' Time!" the Obie Award winning musical; serve as cinematographer for *Bob Marley*; and write, produce and direct *Jack-A-Boy*, an adaptation of a short story by Willa Cather, starring Jean Marsh and Fred Gwynne, with music by Jelly Roll Morton and Scott Joplin, broadcast on PBS, CBS Cable and Disney Channel. Colby has also directed commercials, corporate communications films and television specials, with credits including *Museum* narrated by Michael York, *Thundering Hooves* narrated by John Cullum, and *Visiones Del Pueblo* narrated by Ruben Blades.

Growing up as the son of former CIA Director William E. Colby, he lived abroad for most of his youth. His many documentary productions have taken him all over the world, on assignment in more than 30 countries. His work includes *Franz Kline Remembered* for PBS's series "Strokes of Genius"; *Liberty: The Legacy of Magna Carta*; and *Zeffirelli's Tosca*, which won an Emmy Award. Other assignments found him on location aboard the aircraft carrier USS John F. Kennedy; in Norway on "Avalanche Express" winter exercises with the US Marine Corps and Norwegian Army; at Bitburg Air Force Base, Germany with the USAF's 36<sup>th</sup> tactical Fighter Wing; and on air-assault Blackhawk helicopter maneuvers with the 101st Airborne Division in Kentucky and Tennessee. Upon locating to Los Angeles, he continued producing and directing numerous documentary profiles including *Legends in Light*, a celebration of Hollywood glamour photographer George Hurrell.

He has also pursued a cinematic interest in space exploration, producing and directing the award-winning film *Voyager: The Grand Tour*. This film won First Prize at the 3rd International Animation Festival, in Hiroshima, Japan, where John Lasseter of Pixar and *Toy Story* fame (and now Head of Disney Animation) was the chief judge. His film *The Astronomer's Dream* is a high-definition (HDTV) profile of astronomer Johannes Kepler, starring Lotharie Bluteau, and was first all-digital HDTV video project produced by Sony Corporation's Visual Communication Center.

He wrote, produced and directed two promotional films for D.A.R.E. /America, narrated by Mel Gibson, with a recent updated version narrated by Ving Rhames, and produced multiple TV public-service announcements for D.A.R.E. starring tennis champions Venus and Serena Williams.

Extending his relationship with Sony, he produced and directed a series of four short HDTV (high-definition) films for Sony's Visual Communication Center, produced in collaboration with JPL/NASA and featuring the most accurate and sophisticated animation of extraterrestrial landscapes and terrains ever produced. They include *Venus Unveiled* narrated by Sigourney Weaver; *Jupiter The Giant*, narrated by Powers Boothe; and *Destination Mars*, narrated by Granville Van Dusen.

Additional credits include *Ground Zero*, a documentary on designs for the World Trade Center site; *Mister Gehry Goes to Washington*; *Invisible: Abbott Thayer and the Art of Camouflage*; and *Out of the Shadows*, a series of gripping documentary profiles of the unsung heroes of U.S. intelligence including legendary CIA, FBI, DEA, ATF and LAPD agents, developed for Roger Birnbaum and Gary Barber of Spyglass Entertainment and CBS Entertainment.

**DAVID JOHNSON** (Producer) is the founder of Act 4 Entertainment, a filmed entertainment and new media content company with a distinct social action perspective. He executive produced *The People Speak*, a feature length documentary with Matt Damon and other actors and musicians based on Howard Zinn's book "A People's History of the United States" for the History Channel and is executive producing the forthcoming *Florence of Arabia* starring Charlize Theron. Act 4 is in development on approximately 20 feature films, television or new media projects and also the live stage musical version of "American Psycho."

Johnson is a founder of Agility Capital, LLC, a venture fund for private companies, and was previously Senior Executive Vice President of Metro-Goldwyn-Mayer Inc. Prior to MGM, he was a partner of the international law firm White & Case.

Johnson is co-Chair of the Museum of Contemporary Art in Los Angeles. During his term MOCA stabilized its financial position becoming debt-free through restructuring and a development campaign, elected over twenty new board members, and hired a new Director of the museum.

Johnson is also a board member and former Chair of Public Counsel Law Center, the nation's largest public interest pro bono law firm. There he founded its impact litigation project, which builds

on Public Counsel's deep grass roots experience with individual clients to challenge, through class action litigation, systemic and recurring economic rights violations. The group, along with the ACLU, recently won the ground breaking case *Reed v. State of California*, a lawsuit enjoining the disproportionate layoffs of teachers which targeted the most economically challenged schools in Los Angeles.

Johnson also serves on the boards of Children Now, a child policy and advocacy organization; the Dream Foundation, a national wish-granting organization for the terminally ill; and KCET, an independent public broadcasting station in Los Angeles. He is a graduate of Yale College and Harvard Law School.

Formed by philanthropist and entertainment executive David Johnson, **ACT 4 ENTERTAINMENT** (Production Company) is a development and production company that focuses on current socially or politically relevant content that incites people to act in areas of human rights, economic justice, political reform, and environmental issues. Through feature films, documentaries, television shows, online media, and stage productions, Act 4's projects share the fundamental value that enhanced understanding leads to social action.

Act 4 currently has several film projects in various stages of development. Among them are *Florence of Arabia*, a satire about a woman's quest for equal rights in the Middle East based on the Christopher Buckley novel with Charlize Theron attached to star and produce; *John Brown*, about the famous nineteenth-century abolitionist; *The Education of Shelby Knox*, a high school comedy that examines the safe sex versus abstinence debate; *Snake Oil*, a comedy set in the cutthroat world of campaign fundraising; and the Broadway adaptation of Bret Easton Ellis' *American Psycho* with music and lyrics by Tony-Award winning composer Duncan Sheik (*Spring Awakening*).

Act 4's documentary *The People Speak* premiered on the History Channel and features readings from Howard Zinn's *A People's History of the United States* by Matt Damon, Sean Penn, Josh Brolin, Marisa Tomei, and others as well as musical performances by Eddie Vedder, Bob Dylan, and Bruce Springsteen. Johnson also supported the production of *Rolling*, a portrait of the lives of three Americans confined to wheelchairs, and *Rebirth*, a feature-length documentary that honors the victims and heroes of 9/11.

**GRACE GUGGENHEIM** (Producer) has been a producer and executive producer of historical documentaries with Guggenheim Productions, Inc. for the past twenty-five years. Guggenheim has produced over fifteen documentaries for both television and theatrical release. She served as producer of the PBS documentary *Berga: Soldiers of Another War*, a co-production with WNET/Thirteen New York debuted in a national broadcast on May 28, 2003 on PBS, which was short listed for the Academy Awards® nominations and then went onto win the IDA Pare Lorenz Award.

Her credits also include: *Harry S. Truman: 1884 -1972*, the Academy Award®-nominated *A Place in the Land*, the Academy Award®-nominated *D-Day Remembered*, the Academy Award®-winning *The Johnstown Flood*, *Clear Pictures*, *LBJ: A Remembrance* and *A Life: The Story of Lady Bird Johnson*.

Guggenheim is President of Guggenheim Productions, Inc., overseeing the preservation of her late father Charles' legacy. Her current digital remastering project is *A Time for Justice*, the 1994 Academy Award® Winner that captures the heroism of the Civil Rights Movement. In development is *From King to Congress*, about Andrew Young's 1972 congressional race. Guggenheim advises the programming committee for The Charles Guggenheim Center for the Documentary Film located at the National Archives in Washington, DC.

**JAY FREUND** (Editor) has edited dozens of films for television and theatrical distribution during a forty year career. His films have won numerous awards, including a Best Actress Oscar® for Geraldine Page (*The Trip To Bountiful*) and a Best Actress Emmy for Vanessa Redgrave (*Playing For Time*). Among his extensive documentary credits are Tanaz Eshagian's recently released *Love Crimes Of Kabul* and *Be Like Others*, Harry Moses' *Who The Hell Is Jackson Pollack*, Ofra Bikel's Emmy Award winning *Public Hearing/Private Pain* and Jennifer Fox's 10 hour series *An American Love Story*.

**MICHAEL BACON's** (Composer) projects include: *Teddy: In His Own Words* (Emmy Winner), *Gloria Steinem: In Her Own Words*, *Boy Interrupted*, *The Trials of J. Robert Oppenheimer* the theme for *Bill Moyer's Journal*, and *African American Lives (1 and 2)*; as well as the more recent *This Emotional Life*, *Faces of America*, *Rescuing Russia* and *The Buddha*. Bacon won an Emmy for *The Kennedys*, an Ace Award nomination for *The Man Who Loved Sharks*, as well as the BMI Television Music Award and The Chicago Film Festival Gold Plaque Award for music in *LBJ*.

Other credits include: *Ernest Shackleton's Voyage of Endurance*, an Emmy winner, Barbara Kopple's *The Hamptons*, the Peter Jennings' series *The Century*, *Abraham and Mary Lincoln*, *TR*, *Reagan*, *America 1900*, *The Wright Stuff*, *Carnegie* and *MacArthur*, as well as *Oprah's Roots*, *The Jewish Americans*, *Marie Antoinette Berga: Soldiers of Another War*, the features *Losing Chase*, *Loverboy* and *Red Betsy* (with Sheldon Mirowitz), and *Downtown Express*. He also scored *King Gimp* (an Academy Award® winner in the Short Documentary category) *RFK* and *Secret Life of the Brain*. Bacon was nominated for an Emmy for his score for the PBS documentary *Young Dr. Freud*.

Jerry Lee Lewis, Carlene Carter, Peter Yarrow and Claude Francois are just a few of the artists that have recorded songs written by Bacon. He and his brother, Kevin, perform music live as "The Bacon Brothers" and their 6<sup>th</sup> CD was released in 2009. Bacon has a degree in music from Lehman College where he studied composition and orchestration with John Corigliano.