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Presents
An Annapurna Pictures Production

Foxcatcher

Directed by Bennett Miller

Cannes Film Festival 2014
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New York Film Festival 2014

Winner - Best Director, Cannes Film Festival 2014

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FOXCATCHER

The Cast

John du Pont	STEVE CARELL
Mark Schultz	CHANNING TATUM
Dave Schultz	MARK RUFFALO
Jean du Pont	VANESSA REDGRAVE
Nancy Schultz	SIENNA MILLER
Jack	ANTHONY MICHAEL HALL
Henry Beck	GUY BOYD
Documentary Filmmaker	DAVE "DOC" BENNETT

The Filmmakers

Director	BENNETT MILLER
Written by	E. MAX FRYE DAN FUTTERMAN
Producers	MEGAN ELLISON BENNETT MILLER JON KILIK ANTHONY BREGMAN
Executive Producers	CHELSEA BARNARD RON SCHMIDT MARK BAKSHI MICHAEL COLEMAN TOM HELLER JOHN P. GUIRA
Co-Producer	SCOTT ROBERTSON
Director of Photography	GREIG FRASER
Production Designer	JESS GONCHOR
Editor	STUART LEVY CONOR O'NEILL JAY CASSIDY
Costume Designer	KASIA MAIMONE WALICKA
Music	ROB SIMONSEN
Additional Music	WEST DYLAN THORDSON
Valley Forge Theme	MYCHAEL DANNA
Casting Director	JEANNE McCARTHY
Makeup Designer	BILL CORSO
Hair Department Head	KATHRINE GORDON
Wrestling Coordinator	JOHN GUIRA
Wrestling Choreographer	JESSE JANTZEN

FOXCATCHER

Synopsis

Based on true events, **FOXCATCHER** tells the dark and fascinating story of the unlikely and ultimately tragic relationship between an eccentric multi-millionaire and two champion wrestlers.

When Olympic Gold Medal winning wrestler Mark Schultz (Channing Tatum) is invited by wealthy heir John du Pont (Steve Carell) to move on to the du Pont estate and help form a team to train for the 1988 Seoul Olympics at his new state-of-the-art training facility, Schultz jumps at the opportunity, hoping to focus on his training and finally step out of the shadow of his revered brother, Dave (Mark Ruffalo). Driven by hidden needs, du Pont sees backing Schultz's bid for Gold and the chance to "coach" a world-class wrestling team as an opportunity to gain the elusive respect of his peers and, more importantly, his disapproving mother (Vanessa Redgrave).

Flattered by the attention and entranced by du Pont's majestic world, Mark comes to see his benefactor as a father figure and grows increasingly dependent on him for approval. Though initially supportive, du Pont's mercurial personality turns and he begins to lure Mark into an unhealthy lifestyle that threatens to undermine his training. Soon du Pont's erratic behavior and cruel psychological game-play begin to erode the athlete's already shaky self-esteem. Meanwhile du Pont becomes fixated on Dave, who exudes the confidence both he and Mark lack, knowing that these are things even his money cannot buy. Fueled by du Pont's increasing paranoia and alienation from the brothers, the trio is propelled towards a tragedy no one could have foreseen.

FOXCATCHER is a rich and moving story of brotherly love, misguided loyalty and the corruption and emotional bankruptcy that can accompany great power and wealth. As with Academy Award® nominee Bennett Miller's previous feature films, **CAPOTE** and **MONEYBALL**, he explores large themes in society through his complex character portraits of real people.

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FOXCATCHER

About the Production

Bennett Miller's films, including his first, the documentary *THE CRUISE*, are centered on real people with vivid personalities in unusual circumstances. And despite the stockpile of evidence that was collected during the years of preparation for *FOXCATCHER*, in the end those stark facts become the seeds for drama, and many of them, as the actors have indicated, were distilled and transformed through the process. "It's fact to fiction as a vehicle back to truth," says Miller. "Some months after *CAPOTE* was released I received a letter from Harper Lee. She said the film was a demonstration of fiction as a means towards truth. There was, as she pointed out, a great deal in the film that we had invented, but that 'The film told the truth about Truman.' That's what I have tried to do with *FOXCATCHER*."

Miller first heard about the story of eccentric multi-millionaire John Eleuthère du Pont (Steve Carell) and a pair of world champion wrestler brothers, Mark (Channing Tatum) and Dave Schultz (Mark Ruffalo) when executive producers Michael Coleman and Tom Heller showed him a newspaper article about the story. "The circumstances seemed comical and absurd, but the outcome was horrible and real," says Miller. "The deeply strange things that happened down there were unlike anything I had personally experienced and yet they felt immediately familiar. There was something about the story, or perhaps something beneath the story, that I sensed wasn't strange at all. In fact the opposite." While his initial impulse to take on the project was immediate, the subsequent time and energy Miller ended up pouring into it was expansive. As he had previously done with *CAPOTE* and *MONEYBALL*, Miller embarked on a research journey that would last several years. "I wanted to learn what hadn't been known about the story and that takes time. It takes years and it takes interest and care," he says. "This is a story with some uncomfortable truths, everyone I spoke with seemed to be guarding some aspect of what happened."

Miller traveled all over the country—to Iowa, California, Colorado, Missouri, and Pennsylvania—to find materials and to interview dozens of people including Mark Schultz,

Dave's widow Nancy, their friends and fellow wrestlers, people who had worked for du Pont, police, and anyone who had lived any part of the story. In addition to all the first-person accounts, he assembled a trove of video of both du Pont and the Schultz brothers.

While Dave was only a little older than Mark, they didn't have a typical brother relationship. Their parents split up early, and Dave took on a parental role for Mark as they moved between their parents' homes, fending for themselves. Mark had an incredible love, reverence, and need for his brother—he relied upon him for emotional support, a partner to wrestle with, and as a coach—but at the same time he was very jealous of Dave's success, and his inner turbulence escalated as the years went by. “Mark was always that little brother that just couldn't break out, couldn't figure out how to do it on his own,” says Tatum. “He always had to rely on Dave, and this kept him from having his own life, his own career, and the thing he wanted most—his own respect from people.” Mark's confused vulnerability makes him turn his pent-up anger on himself as much as on his wrestling opponents—at times he literally hits himself in the face. Says Tatum: “I don't think anybody could punish Mark more than he could himself and I think he hardens himself against the world by punishing himself.”

The intricate dynamic between the brothers is vividly illustrated through the scene in which they practice wrestling with each other: It begins like a dance, with Dave effortlessly ushering Mark through some moves, lightly correcting and instructing. “There is real tenderness between them and so much unspoken communication,” says Ruffalo. “It's as intimate as two men can be without being lovers.” Gradually Mark's complicated feelings about Dave spill out and compel him to amp up the aggression and do real damage. Says Ruffalo: “Mark is so much bigger and more aggressive and stronger, but Dave still has the psychological edge on him. But you can also see that Mark is exceptionally gifted.” Says Miller: “You see Dave's steadfastness, his fairness, and his love, but you simultaneously see his status—he's the Alpha. Not an uncaring, unsympathetic, unloving Alpha, but an Alpha.”

The brothers' complicated relationship comes to a boil with Mark's realization that Dave was beginning to move on with his life, to pursue his own family and career. Says Ruffalo: “There's a deep, deep connection between them and what some people might call a codependency which

became unhealthy as they moved into the world. As Dave started transitioning, embarking on his adult life, Mark saw it as a betrayal, and honestly, it *was* a betrayal. It was just an impossible situation, as Dave had to get on with his life even though he knew that Mark didn't have anything at all in his life aside from wrestling and their relationship."

It's at this time, when Mark is at his lowest ebb, that du Pont invites Mark for a life-changing meeting at Foxcatcher. There he showers him with the words of praise and respect that Mark had always wanted to hear, albeit in an aloof and peculiar manner. "I think Mark had a lot of trepidations," says Tatum. "I don't think he really trusts anyone. But finally he is hearing somebody see him and Dave the way he thinks they deserve. Du Pont is saying that the brothers are heroes. They literally fight for their country and no one supports them, no one cares about them like he does. I don't think Mark knew completely but I think he slowly started to see that this was the best opportunity he had ever been given. This is the opportunity for him to finally get the attention, respect and accolades that he's always wanted, and to separate himself from Dave."

In telling Mark that he wasn't getting the appreciation he deserved, du Pont could just as well have been speaking about himself. He was burdened by a family legacy that was nearly impossible to uphold because it went back so many generations. "While the expectations were high, the celebration of the successes seemed almost nonexistent," says Carell. "His mother, from all reports, was a rather cold woman. He was close to her but really didn't experience much affection from her at all—she reserved that for her prized horses. I think that wrestling became very important to him because it was a vocation of his own choosing. It didn't apply to any other part of his upbringing. His mother was not a fan of wrestling, thought it was barbaric, so he stepped out from her shadow in that way."

Carell is reluctant to pass any easy judgment on du Pont. "I don't see him as a monster," he says. "I see him as someone who did something terrible who was suffering from mental illness. He was a very sad, damaged human being."

Du Pont had previously tried numerous ways to make his mark on the world: as a ornithologist, conchologist, philatelist and philanthropist, a trainee for the Olympic pentathlon, and a

benefactor to sports of all kinds. But ultimately he focused on becoming the savior of USA wrestling, building the Foxcatcher facility and being the leading funder of the sport. “He was highly competitive,” says Carell. “He yearned for respect. I think he wanted people to look up to him in the way they naturally looked up to Dave Schultz. But ultimately, he was unable to earn that same kind of esteem and admiration. Dupont wanted to be one of the guys, but at the same time, he wanted to be held in a somewhat higher regard.”

There’s no doubt that Steve Carell’s fans will be surprised to see him in a role as dark as John du Pont. “I knew that Steve could play awkward and eccentric,” says Miller, “but when I met him I realized how many layers there are, that he is one of these actors that has a public self and a private self—and you never see the private self ever. And I thought those protected, guarded areas of himself might relate to this character in some way.” Miller continues: “Anyway, you can’t put an expected actor in this role because the nature of this character is that he’s unexpected. Nobody believed what du Pont was capable of.”

“There were certain affectations that were specific to him which I thought were important,” says Carell. “I listened to his cadence and how he spoke. Not only how he spoke physically, but the words he chose to express himself. Bennett would sometimes have us improvise, so I tried to have some context for that.” Says Ruffalo: “When Steve first walked out as du Pont, it gave me a shiver. In the thousands of hours I watched videos to prepare, two hundred of them were with du Pont, so I was very intimate with that man physically, who he was, how he sounded, how he moved. It was creepy and uncanny, Steve’s ability to capture the physical qualities of that guy.” Says Nancy Schultz, Dave’s widow: “It was very uncomfortable to be around Steve as John du Pont. He stayed in character most of the time, and it was very unsettling to catch him out of the corner of my eye.”

While waiting for financing for the film to come through, Miller was able to cast his three primary actors long before the film began production, and they were all given the voluminous amounts of research materials he had collected for them. This allowed the actors an unusually lengthy period of time to immerse themselves in the lives of the real people they would be playing before they arrived on the set, something they took very seriously. “You do have a

responsibility playing a real person that is different than if you're just fictionalizing a part," says Ruffalo. "I wanted to honor Dave to the best of my abilities. The only way I knew how to do that was to go out in the world and find out as much as I could about him. There's a little bit of a reportage quality to the job at that point—you're out in the world as a detective in a weird way. I became very close to Dave's wife Nancy and other people who knew him well. For example, John Giura, Dave's coach and one of his best friends. John not only coached me about the way Dave wrestled, but he also was my lodestone, somebody I could always ask if the way I did a scene felt like Dave." -Says Tatum: "Knowing that this stuff is real gives it another level of gravity. Even if the movie is good, if you're not honest to it, you're failing somehow. I think all of us would just roll over and die if we felt like we had failed."

Tatum and Ruffalo not only had to portray their characters, they also had to learn to wrestle, one of the world's most arduously demanding sports, and on top of this to learn the Schultz brothers' signature stances, moves, and styles. The two began training separately with wrestling choreographer Jesse Jantzen in June of 2012, and then began regular workouts together when shooting began in the Pittsburgh area in October. To give them the maximum time to prepare, all tournament scenes were shot in mid-December, and the workout scenes from the beginning of the film were shot in January. Even though Ruffalo had done some wrestling in high school, it actually proved a liability, as Dave Schultz was left-handed, and Ruffalo had to unlearn everything he knew, do everything backwards, and then, as a 45-year-old man, be convincing as a 33-year-old man considered by many to be the greatest wrestler ever. The training was grueling. Says Tatum: "I challenge anyone who thinks their sport is harder to come and try it. This has been the most painful movie I have ever done. I never want to wrestle again."

In order to cast the Foxcatcher team and other wrestlers in the film, it was essential for the production to secure the support of the U.S. wrestling community. It's a very close-knit group and there was some trepidation among many about the tone the movie might have, considering the tabloid aspects of the story. And they had no compunctions about informing Mark Ruffalo that he was hardly their ideal casting for Dave Schultz. Ruffalo attended the first big audition, which included both some of the leading wrestlers in the country, as well as some of Dave's old friends. "I was just there to say hello," says Ruffalo, "but Bennett said, 'Mark, go suit up and I

want you to wrestle with these guys a little bit. I thought. ‘Oh, come on, man, don’t do this to me—but I said okay. And I suddenly realized that this was actually kind of an audition for me to these guys, and I better not blow it.’ With all the pressure on, Ruffalo’s first opponent was an Olympic wrestler. “Dave used to start strong, so I threw one of his signature moves, one of the more showy ones,” says Ruffalo. “And I looked up and, Tadaaki Happa, one of the great Olympic wrestling coaches, gave me a head nod, which for him kind of amounted to jumping up and down.” Ruffalo’s “audition” was a turning point for the wrestling community’s support of the movie. “After that, it was ‘whatever you guys want, whatever you need, we’re here, we believe in this project,’” says Ruffalo. “and I feel like I got the blessing of the people I needed to please. It meant a lot to me.”

Tatum was the only one of the three lead actors who had to act in front of the person he was playing. “It was hard for Mark to watch and to have a real perspective on the movie because he only has what happened in real life to go from,” says Tatum. “Having him there was unbelievably helpful at times, in terms of the information that was given, but then other times it was definitely confusing trying to separate Mark’s real life emotions with what my job was to play him in the film.” (The real Mark Schultz has a cameo in the film, in the scene where Mark weighs in for the World Championships after dropping weight.)

Certainly one of the world’s greatest actors, Vanessa Redgrave joined the cast as John du Pont’s formidable mother Jean. Miller was impressed by Vanessa Redgrave’s willingness to improvise. “We had different versions of the scene written and I asked, ‘are you okay just winging it also?’ says Miller. “And she said, ‘sure’ and she just went out on a tear. I had this funny moment wondering what was going inside of Steve Carell’s mind as he’s sitting there with Vanessa Redgrave as she’s giving this long monologue of stuff that isn’t written.” Says Carell: “She improvised a lot, but in every take she embodied the formidable strength of that character. Interestingly, the character of Jean du Pont is physically very frail, but clearly has enormous strength and power in that relationship.” Says Redgrave: “Steve Carell was super to work with, because his concentration is total. I really enjoyed my scenes with him.” Says Miller: “Working with Vanessa was more about watching it happen,” he says. “I really did not do much.”

Sienna Miller, who plays Dave's wife Nancy, has previously portrayed three real-life characters: Edie Sedgwick (FACTORY GIRL), Tippi Hedren (THE GIRL), and Caitlin Thomas, Dylan Thomas' wife (THE EDGE OF LOVE), but in this case, she often had Nancy Schultz on the set. "I met her for the first time on the first day of filming, and it was incredible to be around her and to watch her. At the same time, it was very surreal: I was dressed up as her, and I'm playing a character who is a real woman—but she's sitting right there! It was a strange dynamic, but she was very open, and very willing to impart her ideas, and her thoughts, and her memories, and be as supportive as she possibly could be. But, you know, it was nerve-wracking. When you're playing someone who not only existed, but is still alive, it's a huge responsibility." Speaking of Nancy, Miller says: "I admire her hugely. She's a strong woman—very bright, very warm, very maternal, passionate and opinionated, and very sure of herself. She has obviously experienced something traumatic, but you can see in her eyes that she's been through things and come out the other side stronger for them. I think what's beautiful about this story and her role, is that she and Dave play the part of the familial side and they are kind of the antithesis of John du Pont and Mark Schultz."

After all the research the actors did, they came to know their roles so well that incarnating them on the set was second nature. "After a while the actor actually knows the character better than the director," says Ruffalo. "They even know their character better than the writer." Having this foundation of knowledge allowed the actors to confidently depart from E. Max Frye and Dan Futterman's script and maintain the truth of who these people were. "It was our job to prepare, and to research as best we could," says Carell, "but it inevitably became something else when we were filming. There were scenes that had been rehearsed and discussed that changed completely while we were doing them." Says Tatum: "Bennett would have me in the set of Mark's apartment and he'd just say, 'Do whatever you think Mark does.' It was fun but at the same time it was hard work and you don't know what's going to be in the movie, so you have to stay in it, and stay extremely focused." Anthony Michael Hall, who plays the role of du Pont's assistant, Jack, says: "The way I would describe what Bennett was doing is that he was molding the performances of the actors: he was pushing them and at the same time freeing them up. They had done their homework, and now, in a very deliberate and understated way, he was getting them to bring these real people to life."

Miller was able to work in such a free approach because he had the full backing of his producer, Megan Ellison and Annapurna Pictures. While Annapurna Pictures has since become known for such acclaimed films as *THE MASTER*, *ZERO DARK THIRTY*, *HER*, and *AMERICAN HUSTLE*, *FOXCATCHER* was in fact one of the first projects they took on. Says Miller: “Making a film like this, which is not a predetermined, connect-the-dots, color-within-the-lines kind of thing, requires a leap of faith on the part of the producers and the actors. It’s almost like going into a documentary, where you don’t know exactly what form it will take when it’s finished, but the only way for the film to become what it needs to become is to go into it with a question mark.”

Throughout the filming and later on in the editing, Miller tried to distill the meanings of scenes down to their essence—using visuals whenever necessary. In fact, a large portion of *FOXCATCHER* plays out wordlessly. “Bennett believes that character and story are enough to carry us through long periods of silence,” says Ruffalo. “He isn’t afraid to let a movie breathe like that.” Says Tatum: “He sees the little things. He’s obsessed by the moments in between. What most people will see when you wrestle is the big moves, the big huge slams, the activity, but he really focuses on those moments when it dies—where the person goes in their head when they are not doing the big things.”

Says Ruffalo: “Bennett used the metaphor of a rock garden. You see a rock sticking out but it’s only a small percentage of what’s buried and out of sight. The meditative glimpse of the story you get in this film is so profound, but at the same time you still have this sense of a much deeper, denser story underneath. He doesn’t tie it all up neatly for us. He leaves us very much in the same place that most of the people who experienced this kind of tragedy have been left. Which is wondering how this happened, and why it came to pass?”

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FOXCATCHER

The du Pont Family

A vast dynasty of industrial enterprise and wealth, the du Pont family has one of the oldest and most prestigious legacies in American history.

The family traces its origins to France in the late eighteenth century. Pierre du Pont, one of the family's oldest known relatives, was a confidante to King Louis XVI; his son, Eleuthère Irénée du Pont, was an apprentice to Antoine-Laurent de Lavoisier, a man considered to be the father of modern chemistry. At a time when the French were known for making the best gunpowder in the world, Eleuthère Irénée was able to learn the fine points of its manufacturing. Unfortunately, the French Revolution cut short Eleuthère Irénée's apprenticeship, and he fled France for America with Pierre and the rest of the DuPont family in October of 1799.

Soon after Eleuthère Irénée's arrival in the United States, he became aware of the poor quality of the gunpowder being manufactured there. Seeing an opportunity, he opened his own black gunpowder mill in Wilmington, Delaware along Brandywine Creek in 1802. Applying his sophisticated knowledge of the manufacturing process, Eleuthère Irénée du Pont created a product that would impact the course of United States history for nearly two hundred years.

Eleuthère Irénée saw great success with the DuPont Company (while the family name is du Pont, the company is now referred to as DuPont) in his lifetime, but he also experienced tragedy when a series of explosions killed numerous workers at the mill in 1818. When rapidly accumulating debts put DuPont's future at risk, Eleuthère Irénée's son, Alfred Victor, took over the leadership of the company. Unfortunately Alfred lacked the skills to save the company and after a decade of his management, DuPont was more than half a million dollars in debt. At this point, Henry du Pont, Alfred's younger brother and Eleuthère Irénée's youngest son, was asked to step in.

Henry was a West Point graduate and he immediately applied the discipline and leadership skills he learned there to provide fiscal stability for the company. As the DuPont Company stabilized

under his guidance, Henry's nephew and Alfred's son Lammot du Pont emerged as a new force. Lammot was a gifted chemist with an impressive knack for business who at the age of twenty-seven fashioned a new form of blasting powder. Working together, Henry and Lammot were responsible for the company's great successes in the late 1800s, when they were able to capitalize on the huge demand for their munitions resulting from the Civil War, as well as the railroad expansion in the American West. DuPont would go on to be the largest supplier of military explosives for the U.S. in the First World War and later become the creator of Nylon, Teflon, Mylar, Kevlar and Lycra.

The du Pont family's steadfast commitment to hard work has resulted in a dynasty and fortune unrivaled in American history. Today the du Pont name stands for a global company that has been on the leading edge of technological innovation for over two centuries. The DuPont Company is currently valued at fifty billion dollars and serves more than seventy countries around the world.

John Eleuthère du Pont was the great-great-grandson of Eleuthère Irénée du Pont.

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FOXCATCHER

About the Cast

STEVE CARELL (John du Pont) first gained recognition for his contributions as a correspondent on Comedy Central's Emmy Award-winning "The Daily Show with Jon Stewart," before successfully segued from the TV world to above-the-title status in the film world. Proving that his talents extend beyond acting and writing, Carell also spearheads his own production company, Carousel Productions.

Carell opened his first lead feature, *THE 40-YEAR-OLD VIRGIN*, which he co-wrote with director Judd Apatow, at #1, a spot it remained in for two straight weekends. The surprise hit of 2005, the film was honored with an AFI Award named one of 10 Most Outstanding Motion Pictures of the Year and took home Best Comedy Movie at the 11th annual Critics' Choice Awards. The film also earned Carell and Apatow a co-nomination for Best Original Screenplay by the Writers Guild Association.

In the summer of 2011, Carell starred in the critically acclaimed box-office hit *CRAZY, STUPID, LOVE* opposite Julianne Moore, Ryan Gosling, and Emma Stone. The film was produced by Carell's production company, Carousel Productions.

Previously in 2010, Carell lent his vocal talents in the lead role of Gru in the animated feature film, *DESPICABLE ME*, which opened at #1 in the box office and went on to make more than \$500 million worldwide. In June of 2008, Carell starred as "Maxwell Smart" in *GET SMART*, opposite Anne Hathaway and Alan Arkin. He also lent his voice as The Mayor of Whoville in the animated film *DR. SEUSS' HORTON HEARS A WHO!* Directed by Jimmy Hayward (*FINDING NEMO*, *MONSTERS, INC.*), Carell played opposite Jim Carrey, and helped launch the film as an international success. In 2006, as part of an ensemble, he starred in *LITTLE MISS SUNSHINE*, which earned an Academy Award nomination for Best Picture and won the SAG Award[®] for Outstanding Performance by a Cast in a Motion Picture.

In 2012, Carell starred in *SEEKING A FRIEND FOR THE END OF THE WORLD OPPOSITE* Keira Knightly. Later that year Carell was seen in the hit comedic drama *HOPE SPRINGS*, opposite Meryl Streep and Tommy Lee Jones.

Early 2013, Carell starred in Warner Brother's *THE INCREDIBLE BURT WONDERSTONE*, where he portrays a jaded magician trying to stay relevant opposite Jim Carrey and Steve Buscemi. In July, Carell returned as the voice of Gru in the animated film *DESPICABLE ME 2* which has grossed over \$668 million worldwide and is Universal Pictures most profitable film, ever. Carell was recently seen in *THE WAY, WAY BACK* which was written and directed by Academy Award recipients Nat Faxon and Jim Rash. In December 2013 he returned as Brick Tamland in *ANCHORMAN 2: THE LEGEND CONTINUES*, along with Will Ferrell and Paul Rudd, the sequel to the hit *ANCHORMAN: THE LEGEND OF RON BURGUNDY*.

Carell's previous film credits include, BRUCE ALMIGHTY, BEWITCHED and DAN IN REAL LIFE. In 2011, Carell also completed his Emmy-nominated turn in the Americanized adaptation of Ricky Gervais' acclaimed British television series "The Office." In 2006, Carell earned a Golden Globe Award for Best Performance by an Actor in a Television Series—Musical or Comedy, followed by two more nominations, for his portrayal of "Michael Scott," the pompous and deluded boss of a Pennsylvania paper company. He was also nominated for six Emmy Awards for Best Lead Actor in a Comedy Series. In the past years, the show has won the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series.

Born in Massachusetts, Carell now resides in Los Angeles with his wife, actress Nancy Carell ("Saturday Night Live"), whom he met while at the Second City Theater Group in Chicago, when they both were members. He is the proud father of a daughter and a son.

Carell will be seen in October of 2014 in Disney's ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY, playing the father of 11-year-old Alexander (Ed Oxenbould) who wakes up one morning with gum in his hair, followed by one calamity after another. Based on the best-selling children's book by Judith Viorst, the film is directed by Miguel Arteta and costars Jennifer Garner as Alexander's mother.

CHANNING TATUM (Mark Schultz) has established himself as one of the most sought after leading men and producers.

In 2014, Tatum will star in three films: 22 JUMP STREET, the sequel to the hit 21 JUMP STREET, in which he reteams with Jonah Hill and directors Phil Lord and Christopher Miller; JUPITER ASCENDING, written and directed by Andy and Lana Wachowski, and co-starring Mila Kunis; and the animated film BOOK OF LIFE, produced by Guillermo del Toro, and costars Zoe Saldana, Diego Luna, Christina Applegate, and Ice Cube. He will also begin filming MAGIC MIKE XXL, the sequel to MAGIC MIKE.

Recently, Tatum starred in Roland Emmerich's WHITE HOUSE DOWN, with Jamie Foxx, Maggie Gyllenhaal, James Woods and Richard Jenkins, and in Steven Soderbergh's SIDE EFFECTS, with Rooney Mara, Jude Law and Catherine Zeta-Jones.

Tatum starred in four films in 2012: Soderbergh's HAYWIRE, with Gina Carano, Ewan McGregor, Michael Fassbender and Michael Douglas; Michael Sucasny's THE VOW, opposite Rachel McAdams; 21 JUMP STREET with Jonah Hill (Tatum and Hill were also executive producers); and Soderbergh's blockbuster MAGIC MIKE, with Matthew McConaughey and Joe Manganiello. MAGIC MIKE was independently financed and produced by Tatum and his production partner, Reid Carolin, who also wrote the script. Tatum had first teamed up with Carolin to produce Jamie Linden's 10 YEARS, in which Tatum starred opposite Jenna Dewan, Rosario Dawson, Lynn Collins, Kate Mara, Anna Faris, Brian Geraghty, Justin Long and Chris Pratt. 10 YEARS screened at the was shown at the Toronto Film Festival that year and was released by Anchor Bay

In 2011, Tatum starred in the crime thriller *THE SON OF NO ONE*, opposite Al Pacino and Katie Holmes, and in the Roman epic adventure *THE EAGLE*, opposite Jamie Bell and Donald Sutherland. The previous year he starred opposite Amanda Seyfried in Lasse Hallstrom's *DEAR JOHN*, an adaptation of the Nicolas Sparks (*The Notebook*) bestseller.

In August 2009, Tatum was seen in the box office hit *G.I. JOE*, directed by Stephen Sommers. The film was toplined by his *FOXCATCHER* co-star Sienna Miller, plus Marlon Wayans and Dennis Quaid. He also appeared in the sequel, *G.I. JOE 2: RETALIATION*, in 2013. Also in 2009, Tatum starred opposite Terrence Howard in *FIGHTING*, directed by Dito Montiel, who had previously directed him in the acclaimed *A GUIDE TO RECOGNIZING YOUR SAINTS*. In 2008, Tatum starred in the Paramount Pictures drama, *STOP/LOSS*, Kimberly Peirce's first film after her award-winning *BOYS DON'T CRY*.

In 2006, Tatum received an Independent Spirit nomination and a Gotham Award nomination for his performance in *A GUIDE TO RECOGNIZING YOUR SAINTS*. The film was written and directed by Dito Montiel, based on his 2003 memoir of the same title, and co-starred Shia LaBeouf, Robert Downey Jr., and Chazz Palminteri. The film won the Special Jury Prize for Best Ensemble Performance as well as the Dramatic Directing Award for Montiel at the 2006 Sundance Film Festival. That year, Tatum also starred opposite Amanda Bynes in Andy Fickman's *SHE'S THE MAN*, and in the box office hit, *STEP UP*, directed by Anne Fletcher.

Tatum was born in Alabama and grew up in Florida. He currently resides in Los Angeles with his wife, Jenna Dewan, and their daughter.

Academy Award nominee **MARK RUFFALO (Dave Schultz)** is one of Hollywood's most sought-after actors, easily moving between stage and screen and working with directors including Ang Lee, Martin Scorsese, Michael Mann, Spike Jonze, David Fincher, Fernando Meirelles and Michel Gondry.

This summer, Ruffalo appears in the HBO film "The Normal Heart," based on the play of the same name written by Larry Kramer. Directed by Ryan Murphy, the film also stars Julia Roberts and Matt Bomer. "The Normal Heart" tells the story of a gay activist attempting to raise HIV/AIDS awareness during the onset of the HIV-AIDS crisis in New York City in the 1980s. The telefilm will air on May on HBO. He will also be seen this year in *BEGIN AGAIN*, which co-stars Keira Knightley and Hailee Steinfeld. The film is about an aspiring female singer in New York City (Knightley) whose world takes a turn for the better when a down-on-his-luck record producer (Ruffalo) discovers her. This film premiered at the 2013 Toronto International Film Festival and was the closing night picture at the 2014 Tribeca Film Festival.

2015 promises Ruffalo in the critically acclaimed 2014 Sundance Film Festival hit *INFINITELY POLAR BEAR* opposite Zoe Saldana, directed by Maya Forbes. The film is about a bipolar husband and father, played by Ruffalo, who goes off his medication and then proceeds to lose both his job and sanity, while struggling to hold onto his marriage.

Upcoming films include the sequel to THE AVENGERS, titled THE AVENGERS: AGE OF ULTRON, where he will reprise his role as Bruce Banner/The Hulk. Directed by Joss Whedon, the film brings back costars Scarlett Johansson, Chris Hemsworth, Chris Evans and Robert Downey Jr.

Ruffalo earned nominations for an Academy Award, Screen Actors Guild Award, BAFTA Award and Independent Spirit Award for his performance in Lisa Cholodenko's THE KIDS ARE ALL RIGHT. He was also honored with the Best Supporting Actor Award by the New York Film Critics Circle. The film premiered at the Sundance Film Festival in 2010 and opened to rave reviews later that year.

In 2011, Ruffalo made his directorial debut with SYMPATHY FOR DELICIOUS, which premiered at the Sundance Film Festival on January 23, 2010 and went on to win the Special Jury Prize for dramatic film. The film starred Orlando Bloom, Laura Linney, Juliette Lewis and Ruffalo in a story about a Los Angeles DJ who finds that he has the power to heal.

In 2006, Ruffalo made his Tony Award-nominated Broadway debut in the Lincoln Center Theater's revival of Clifford Odets' "Awake and Sing!" The original cast included Ben Gazzara, Zoe Wanamaker and Lauren Ambrose.

Ruffalo earned critical recognition in 2000 for his role in Kenneth Lonergan's YOU CAN COUNT ON ME, opposite Laura Linney and Matthew Broderick. The Martin Scorsese-produced film won the coveted Grand Jury Prize for Best Film in Dramatic Competition and the Waldo Salt Screenwriting Award at the 2000 Sundance Film Festival.

His other film credits include THANKS FOR SHARING, NOW YOU SEE ME, SHUTTER ISLAND, WE DON'T LIVE HERE ANYMORE, ZODIAC, THE BROTHERS BLOOM, COLLATERAL, 13 GOING ON 30, ETERNAL SUNSHINE OF THE SPOTLESS MIND, IN THE CUT, MARGARET, BLINDNESS, JUST LIKE HEAVEN, RESERVATION ROAD, ALL THE KING'S MEN, WHAT DOESN'T KILL YOU, MY LIFE WITHOUT ME, THE LAST CASTLE, WINDTALKERS, XX/XY, COMMITTED, RIDE WITH THE DEVIL, STUDIO 54, SAFE MEN, THE LAST BIG THING, FISH IN THE BATHTUB, and LIFE/DRAWING.

Ruffalo's acting roots lie in the theater, where he first gained attention starring in the off-Broadway production of "This is Our Youth," written and directed by Kenneth Lonergan, for which he won a Lucille Ortel Award for Best Actor. Ruffalo has won several awards for other performances, including a Dramalogue Award and the Theater World Award. In 2000, Ruffalo was seen in the Off-Broadway production of "The Moment When," a play by Pulitzer Prize and Tony Award winner James Lapine. He made his theater debut in "Avenue A" at The Cast Theater. A writer, director and producer, Ruffalo co-wrote the screenplay for the independent film THE DESTINY OF MARTY FINE. In 2000, he directed Timothy McNeil's original play "Margaret" at the Hudson Backstage Theatre in Los Angeles.

Ruffalo is also an advocate of addressing climate change and renewable energy. In March 2011, Mark co-founded Water Defense to raise awareness about energy extraction impact on water and public health. A regular contributor to the Guardian and Huffington Post, Mark is a recent

recipient of the Global Green Millennium Award for Environmental Leadership, the Meera Gandhi Giving Back Foundation Award, and Riverkeeper's Big Fish Award. He was named one of Time Magazine's "People Who Mattered" in 2012.

Ruffalo resides with his family in New York.

Called "the greatest actress of our time" by Tennessee Williams, **VANESSA REDGRAVE (Jean du Pont)** comes from a legendary theatrical family. Her father, Sir Michael Redgrave, was one of Britain's most popular and respected actors. Her mother, Rachel Kempson, was a noted stage actress. Her sister, Lynn Redgrave, was also a film and stage actress and her brother, Corin Redgrave, was a successful stage director and actor. She made her professional debut in the play "A Touch of the Sun" (1957), in which she co-starred with her father. Although she appeared in her first film, *BEHIND THE MASK*, in 1958, she concentrated mostly on stage work throughout the 1950's and early 1960's. During the 1959-1960 season, she was a member of the Royal Shakespeare Theatre in Stratford-upon-Avon. Her film career began in earnest in 1966 and within the space of two years she appeared in four films that established her reputation as an intelligent actress with a commanding presence: Karel Reisz's *MORGAN!* (1966, Academy Award® nomination); Fred Zinneman's *A MAN FOR ALL SEASONS*, Michelangelo Antonioni's *BLOW-UP* (1966); and Joshua Logan's *CAMELOT* (1967). Her performance as Guinevere in *CAMELOT* further secured her status as one of the most popular and respected actresses of the era. In the late 1960's and early 1970's Redgrave showed her mastery of both classical and commercial fare. In 1968 she appeared as Nina in Sidney Lumet's adaptation of Anton Chekhov's *THE SEA GULL* and as dancer Isadora Duncan in *ISADORA*, for which she won a National Society of Film Critics Award for Best Actress, a second Prize for the Best Female Performance at the Cannes film festival, as well as a Golden Globe and Oscar® nomination. In 1971 Redgrave took on the role of Andromache in *THE TROJAN WOMAN* and received her third Oscar® nomination for her work as the title character in *MARY, QUEEN OF SCOTS*. In 1977 she won an Oscar for Best Supporting Actress for her performance in *JULIA* (1977.) During the following two decades, Redgrave eschewed popular, commercial films, for smaller films. In 1980 her controversial performance as a Nazi concentration camp victim in the television adaptation of Arthur Miller's "Playing for Time" won her an Emmy.

Redgrave received a fifth Oscar® nomination in 1985 for James Ivory's *THE BOSTONIONS* and her sixth in 1992 for her work as Mrs. Wilcox in *HOWARDS END*. Redgrave continued to garner accolades throughout the 1990's and 2000's. In 2000 her performance as a lesbian grieving the loss of her longtime partner in the HBO series "If These Walls Could Talk 2" earned her Golden Globe® Award and Emmy® Awards for Best Supporting Actress, as well as the Excellence in Media Award by the Gay & Lesbian Alliance Against Defamation. In 2005, Redgrave joined the cast of the FX series "Nip/Tuck," in which she portrays Dr. Erica Noughton, the mother of Julia McNamara played by Joely Richardson, her real life daughter. In 2006, Redgrave starred opposite Peter O'Toole in Roger Michell's *VENUS* and a year later in the acclaimed films *EVENING*, directed by Lajos Koltai, and *ATONEMENT*, directed by Joe Wright, for which she garnered a Broadcast Film Critics Association award nomination for her performance despite it being only seven minutes. In 2010, Redgrave starred in Julian Schnabel's *MIRAL* and Gary Winick's *LETTERS TO JULIET*.

Her recent films include Ralph Fiennes' CORIOLANUS, Roland Emmerich's ANONYMOUS, UNFINISHED SONG, THE LAST WILL AND TESTAMENT OF ROSALIND LEE (title role), and LEE DANIELS' THE BUTLER.

SIENNA MILLER (Nancy Schultz) was born in New York, educated in England and studied drama at the Lee Strasberg Institute in New York. She made her film debut as the love interest of Daniel Craig in Matthew Vaughn's LAYER CAKE. Following that she appeared in such films as FACTORY GIRL, CASANOVA, THE EDGE OF LOVE, INTERVIEW and GI JOE: RISE OF COBRA, which was a huge international box office hit in 2009. Sienna played the role of 'The Baroness,' for which she was awarded 'Best Supporting Actress' at the ShoWest Awards in Las Vegas.

Miller has received a number of accolades for her work in film including a British Independent Film Award nomination for Best Supporting Actress for her role in THE EDGE OF LOVE. In the same year she was also nominated for the BAFTA Orange Rising Star Award and in 2006 was nominated for an Independent Spirit Award for her role as "Katya" in INTERVIEW.

In 2012, Miller appeared as Tippi Hedren in HBO's "The Girl," directed by Julian Jarold. The film explores the relationship between Hedren and Alfred Hitchcock (Toby Jones) during the making of THE BIRDS. It received outstanding reviews, especially for the performances of Miller and Jones. It was also shown on the BBC in December 2012. For her performance in "The Girl," Miller was nominated Golden Globe in the Best Actress category and for a TV BAFTA in the same category.

Her more recent films include the Nick Cassavetes film YELLOW, which premiered at the SXSW film festival, and JUST LIKE A WOMAN, directed by the internationally celebrated director Rachid Bouchareb (DAYS OF GLORY), A CASE OF YOU, and upcoming, HIPPIE HIPPIE SHAKE, BUSINESS OR PLEASURE, and MISSISSIPI GRIND.

On stage, Sienna made her West End debut in 2005 playing "Celia" in the Young Vic's production of William Shakespeare's "As You Like It" at the Wyndham's Theatre in London, appearing with Helen McCrory and Dominic West. Miller has since appeared on Broadway in Patrick Marber's "After Miss Julie," based on Strindberg's "Miss Julie," directed by Mark Brokaw. More recently she starred in Terrence Rattigan's "Flare Path" at the Theatre Royal Haymarket, directed by Trevor Nunn. It was a box office hit and received rave reviews across the board.

Miller also has a firm commitment and passion for charity work. Among the organizations she has worked with are: the Global Cool Foundation, a not-for-profit that specializes in raising green issues; the Starlight Foundation, which has a mission to improve the life and health of kids and families worldwide; and the world relief organization International Medical Corps.

ANTHONY MICHAEL HALL (Jack) is an actor, film producer, and director who came to the world's attention starring in a series of films with director-screenwriter John Hughes, including NATIONAL LAMPOON'S VACATION (1983), SIXTEEN CANDLES (1983) THE BREAKFAST CLUB (1985) and WEIRD SCIENCE (1985).

Hall diversified his roles to avoid becoming typecast as his early persona, joining the cast of "Saturday Night Live" in the 1985-1986 season and starring in films such as Richard Tuggle's OUT OF BOUNDS, JOHNNY BE GOOD, Tim Burton's EDWARD SCISSORHANDS and Fred Schepisi' SIX DEGREES OF SEPARATION. He starred as Microsoft's Bill Gates in the 1999 television film "Pirates of Silicon Valley" and had the leading role in the USA Network series "Stephen King's Dead Zone" from 2002 to 2007. During its run, the show was one of the highest-rated cable television series. Hall served as co-producer (Seasons One-Three), producer (Season Five) and co-executive producer (Season Six) of the show, and directed an episode from season three, "The Cold Hard Truth," featuring Richard Lewis. He also directed and starred in the 1994 comedy "Hail Caesar" for Showtime, which featured songs written and performed by Hall. The film's cast included Samuel L. Jackson, Robert Downey, Jr. and Judd Nelson.

In 2008, Hall played Gotham City TV reporter/anchor "Mike Engel" in Christopher Nolan's THE DARK KNIGHT. His other films include HAPPY ACCIDENTS, THE CAVEMAN'S VALENTINE, ALL ABOUT THE BENJAMINS, FUNNY VALENTINE (also producer), AFTERMATH, and upcoming, SOMETHING ABOUT HER. His TV films include Billy Crystal's "61*" (as Whitey Ford), "Hitched," "Hysteria: The Def Leppard Story," "LA Blues," and "Final Approach." His numerous TV credits include recurring roles in "Community," "Warehouse 13," "Awkward," and "Psych."

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FOXCATCHER

About the Filmmakers

BENNETT MILLER (Producer/Director) is an Academy Award® nominated film director best known for his two narrative features, *MONEYBALL* (2011) and *CAPOTE* (2005).

MONEYBALL chronicles the story of the 2002 Oakland Athletics baseball team and its general manager Billy Beane. The film received substantial critical praise, and went on to receive six Academy Award® nominations including Best Picture, four Golden Globe® nominations, and two Screen Actors Guild Awards® nominations, in addition to nominations from AFI, BAFTA, PGA and WGA.

Miller earned an Academy Award® nomination for Best Director for *CAPOTE*, starring Philip Seymour Hoffman in his Oscar®-winning performance as Truman Capote during the research of his groundbreaking true crime novel, *In Cold Blood*. For *CAPOTE*, Miller also earned a nomination for BAFTA's David Lean Award for Direction, a Best First Film Award from the New York Film Critics Circle and a Directors Guild of America nomination for Outstanding Feature Directorial Achievement.

Miller made his feature debut in 1998 with the documentary *THE CRUISE*, a portrait of New York City tour guide Timothy "Speed" Levitch. The film garnered considerable critical praise and notable awards, including the top prize of the International Forum at the Berlin Film Festival.

Miller is also an acclaimed director of television commercials, music videos, and, most recently, he directed short films for The Academy Awards® and for the Democratic National Convention.

E. MAX FRYE (Screenplay) was born and raised in Eugene, Oregon. He won an Edgar Award from the Mystery Writers of America for his first screenplay, *SOMETHING WILD*, directed by Jonathan Demme. As a writer on HBO's "Band of Brothers," he received a Christopher Award, a Peabody Award and was nominated for an Emmy.

DAN FUTTERMAN (Screenplay) was nominated for a 2005 Academy Award®, a BAFTA Film Award, as well as a Writers Guild of America Award for his screenplay for the film *Capote*. He won Best Screenplay awards for *CAPOTE* from the Boston Society of Film Critics, the Los Angeles Film Critics Association, and the Washington DC Area Film Critics. He also won an Independent Spirit Award and shared the USC Scriptor Award with *Capote* biographer Gerald Clarke.

Dan and his wife and frequent writing partner, Anya Epstein, were show runners for the third season of the HBO series "In Treatment" and are currently writing and producing a new series

for Fox TV, “Gracepoint.” They're also developing a series, “T,” with Ira Glass and “This American Life.”

As an actor, Dan has appeared on Broadway (“Angels in America”) and Off-Broadway, at Lincoln Center and Manhattan Theatre Club (“The Lights,” “A Fair Country,” “Dealer's Choice”). His film acting credits include A MIGHTY HEART, THE BIRDCAGE, URBANIA, and the upcoming KILL THE MESSENGER.

MEGAN ELLISON (Producer) is the founder and principal of Annapurna Pictures, a film production and finance company that focuses on creating sophisticated, high-quality films which stand out amongst those produced by traditional Hollywood studios.

As the head of Annapurna Pictures, Ellison successfully upholds the company’s vision to produce critically and commercially conscious films. With her passion for creating first-rate pictures, Ellison’s projects appeal to a growing and diverse audience, making films of all genres and budgets while preserving their originality. This innate enthusiasm and original style of filmmaking is quickly turning Ellison into one of Hollywood’s top producers amongst the new wave of industry auteurs and elite storytellers.

Annapurna’s most recent projects include David O. Russell’s AMERICAN HUSTLE starring Christian Bale, Bradley Cooper, Jeremy Renner, Amy Adams and Jennifer Lawrence which was released by Sony in December. The film won three Golden Globe Awards including Best Motion Picture, Musical or Comedy and was nominated for 10 Academy Awards including Best Picture. In addition, Annapurna produced Spike Jonze’s HER starring Joaquin Phoenix, Amy Adams and Rooney Mara, also released in December through Warner Bros. HER won multiple critical awards including a Golden Globe for Best Screenplay and the Academy Award for Best Original Screenplay. Later this year, Bennett Miller’s FOXCATCHER starring Channing Tatum, Steve Carell, and Mark Ruffalo based on the true story of convicted millionaire murderer John DuPont will be released by Sony Pictures.

Under Ellison’s guidance, Annapurna has provided the industry with a critical boost of mature, adult dramas in recent years. Annapurna’s past releases include Kathryn Bigelow’s multiple Golden Globe and Academy Award nominated film ZERO DARK THIRTY; Paul Thomas Anderson’s multiple Golden Globe and Academy Award nominated masterpiece THE MASTER; Andrew Dominik’s KILLING THEM SOFTLY starring Brad Pitt and John Hillcoat’s LAWLESS. Annapurna’s SPRING BREAKERS, directed by Harmony Korine and starring Selena Gomez, Vanessa Hudgens and James Franco, broke records earning the biggest box office opening weekend of 2013 for a film playing in limited release; and Wong Kar Wai’s THE GRANDMASTER, the story of martial arts master and Bruce Lee trainer Ip Man, which was released in August 2013 by The Weinstein Company and was nominated for two Academy Awards.

Additionally, the company has partnered with Nina Jacobson’s Color Force on the best-selling comedic novel WHERE’D YOU GO, BERNADETTE?, written by Maria Semple and has partnered with Denver & Delilah and CJ Entertainment on the SYMPATHY FOR LADY VENGEANCE remake written by William Monahan and starring Charlize Theron. Annapurna

recently announced they will produce a currently untitled Garbo/Dietrich Television Project from writers Angela Robinson and Alex Kondracke focusing on the intersecting lives of Greta Garbo and Marlene Dietrich.

JON KILIK's (Producer) films have won numerous prizes, including Best Picture Golden Globes® for Alejandro González Iñárritu's BABEL and Julian Schnabel's THE DIVING BELL AND THE BUTTERFLY, and numerous Academy Award® nominations.

Kilik produced the blockbuster THE HUNGER GAMES, and its sequel, THE HUNGER GAMES: CATCHING FIRE. He is currently working on THE HUNGER GAMES: MOCKINGJAY, which will be released in two parts.

In 1988, Kilik began a partnership with Spike Lee on the groundbreaking DO THE RIGHT THING, and has gone on to produce thirteen more of Lee's films: MO' BETTER BLUES, JUNGLE FEVER, MALCOLM X, CROOKLYN, CLOCKERS, GIRL 6, HE GOT GAME, SUMMER OF SAM, BAMBOOZLED, 25TH FLOOR, INSIDE MAN, MIRACLE AT ST. ANNA, and the telefilm "Mike Tyson: Undisputed Truth."

He has produced all five of Julian Schnabel's films: BASQUIAT, BEFORE NIGHT FALLS, THE DIVING BELL AND THE BUTTERFLY (Golden Globe® for Best Feature Film Drama, four Academy Award® nominations), MIRAL, and the documentary LOU REED'S BERLIN.

Kilik's other film credits as a producer include Robert de Niro's A BRONX TALE; Tim Robbins' DEAD MAN WALKING (Academy Award® for Best Actress); Gary Ross' PLEASANTVILLE; Ed Harris' POLLOCK (Academy Award® for Best Actress); Chris Eyre's SKINS; Oliver Stone's ALEXANDER and W.; Jim Jarmusch's BROKEN FLOWERS and THE LIMITS OF CONTROL; and Alejandro González Iñárritu's BABEL (Best Director, Cannes; Golden Globe® for Best Feature Film Drama, seven Academy Award® nominations, including Best Picture) and BIUTIFUL.

Kilik was born in Newark, New Jersey and grew up in Millburn. He graduated from the University of Vermont and moved to New York in 1979 to pursue a career in filmmaking. He returned to his Vermont alma mater to receive an honorary doctorate and deliver the commencement address to the class of 2003.

ANTHONY BREGMAN's (Producer) film credits include the Academy Award®-winning ETERNAL SUNSHINE OF THE SPOTLESS MIND, FRIENDS WITH MONEY, OUR IDIOT BROTHER, SYNECDOCHE, NEW YORK, PLEASE GIVE, THE TAO OF STEVE, LOVELY & AMAZING, HUMAN NATURE, THE EXTRA MAN, THUMBSUCKER, THE SAVAGES, THE ICE STORM, THE BROTHERS McMULLEN, TRICK, DARLING COMPANION, LAY THE FAVORITE, THE ORANGES, and ENOUGH SAID.

Upcoming films for Bregman include: John Carney's BEGIN AGAIN (starring Keira Knightley and Mark Ruffalo), and Amy Berg's EVERY SECRET THING (starring Diane Lane, Elizabeth

Banks, Dakota Fanning, and Danielle Macdonald), Nima Nourizadeh's AMERICAN ULTRA (starring Jesse Eisenberg and Kristen Stewart), and John Carney's SING STREET.

In the Fall of 2006, Bregman founded the New York City-based production company Likely Story, which he currently runs with Stefanie Azpiazu. Prior to Likely Story, Bregman was a partner at This is That for four years, and spent ten years as head of production at Good Machine, where he supervised the production and post-production of over thirty feature films, including SENSE AND SENSIBILITY, EAT DRINK, MAN WOMAN, WALKING & TALKING, WHAT HAPPENED WAS..., THE WEDDING BANQUET, and SAFE. Bregman teaches producing at Columbia University's Graduate Film School and is Chairman of the Board of the IFP, the nation's oldest and largest industry association for independent filmmakers, which also sponsors the annual Gotham Awards.

Bregman's movies have won numerous awards at the Oscars[®], Golden Globes[®], BAFTAs, Gothams, Indie Spirits, and Cannes, Berlin and Sundance Film Festivals, among others. In 2010 Roger Ebert named SYNECDOCHE, NEW YORK the Best Film of the Decade.

GREIG FRASER (Director of Photography) was born in Melbourne, Australia and graduated from the Royal Melbourne Institute of Technology in 1996, majoring in Photography.

Fraser's most recent feature credits including ZERO DARK THIRTY, directed by Kathryn Bigelow, KILLING THEM SOFTLY, directed by Andrew Dominik, SNOW WHITE AND THE HUNTSMAN, directed by Rupert Sanders, LET ME IN, directed by Matt Reeves and BRIGHT STAR, directed by Jane Campion.

For BRIGHT STAR, Fraser was awarded an Australian Film Institute Award for Best Cinematography 2010, British Independent Film Award for Best Technical Achievement 2009, IF Award for Best Cinematography 2009 and the most importantly, was awarded the prestigious Milli Award for Australian Cinematographer of the Year in 2011.

Other feature credits include OUT OF THE BLUE, LAST RIDE, BOYS ARE BACK, and CRACKER BAG, which won a Palme d'Or award at Cannes 2003 and an Australian Film Institute award for Best Cinematography 2003. He also shot the Jane Campion short "The Water Diary," which was part of the 2008 omnibus movie "8," which also included shorts by Wim Wenders, Gasper Noe, Gus Van Sant, and other well-known filmmakers.

JESS GONCHOR (Production Designer) has previously collaborated with director Bennett Miller on CAPOTE and MONEYBALL.

His other credits include the blockbuster THE DEVIL WEARS PRADA, the Coen Brothers' Academy Award[®]-winning NO COUNTRY FOR OLD MEN, for which he was an Art Directors Guild Award winner, and BURN AFTER READING *and* A SERIOUS MAN, which each earned him a nomination from the Art Directors Guild for Excellence in Production Design. For the Coens' TRUE GRIT he received an Academy Award nomination, Art Directors Guild

nomination, Critics' Choice Awards nomination, and a BAFTA award nomination. He recently worked with the Coens on INSIDE LLEWYN DAVIS. Gonchor was also production designer on Sam Mendes' AWAY WE GO and on Doug Liman's FAIR GAME.

The native New Yorker first honed his craft in off-off-Broadway theatre productions. Segueing into films, he worked in the art departments of such features as Nicholas Hytner's THE CRUCIBLE, Clint Eastwood's A PERFECT WORLD, and Rob Reiner's THE AMERICAN PRESIDENT. Mr. Gonchor worked as an assistant art director on Edward Zwick's THE SIEGE, and was later an art director on the filmmaker's THE LAST SAMURAI, sharing in the design team's Art Directors Guild Award nomination.

STUART LEVY (Editor) recently cut Oliver Stone's crime thriller SAVAGES. He previously collaborated with Stone on WALL STREET: MONEY NEVER SLEEPS and ANY GIVEN SUNDAY.

Levy's other notable credits include: Tarsem's ancient Grecian action film IMMORTALS; THE RESIDENT, starring Hilary Swank; the fantasy-adventure film NIM'S ISLAND; Catherine Hardwicke's family drama THE NATIVITY STORY; and Wes Craven's thriller RED EYE.

In addition to features, Levy has edited critically acclaimed documentaries, including CROSSFIRE HURRICANE, for which he received an Emmy Award nomination, and CHICAGO 10, for which he received an A.C.E. Eddie Award nomination in 2008.

CONOR O' NEILL (Editor) worked with Bennett Miller on MONEYBALL before re-teaming with him on FOXCATCHER. Like Bennett, Conor got his start in documentary films, editing such acclaimed documentaries as WORD WARS, Michael Moore's CAPITALISM: A LOVE STORY, and the Academy Award nominated MURDERBALL, for which he also received a Sundance Film Festival Special Jury Prize for Editing. He recently received an Emmy nomination for his work on HBO's Rolling Stones documentary CROSSFIRE HURRICANE.

JAY CASSIDY, A.C.E (Editor) began his career as a film editor in the 1970's working on documentaries and political advertisements. Over the course of his professional career, Cassidy has edited more than thirty films. He has collaborated with Sean Penn on all the films Penn has directed, most notably INTO THE WILD (2007), for which Cassidy was nominated for an Academy Award® for Film Editing. He was again nominated for the Oscar® for his work on David O. Russell's SILVER LININGS PLAYBOOK (2012) AND AMERICAN HUSTLE (2013). His other credits include AN INCONVENIENT TRUTH (2006), which won the Academy Award® for Best Documentary in 2007, BROTHERS (2009), CONVICTION (2010) and WAITING FOR SUPERMAN (2010).

Cassidy is a member of the Academy of Motion Picture Arts and Sciences and American Cinema Editors.

KASIA MAIMONE WALICKA (Costume Designer) previously collaborated with director Bennett Miller on the multi-award-winning MONEYBALL and CAPOTE. She received a Costume Designers Guild Award nomination for her work on CAPOTE and a second nomination for her acclaimed costumes for Wes Anderson's hit MOONRISE KINGDOM.

Dressing characters throughout a variety of different decades on-screen, her film credits as costume designer also include George Nolfi's hit thriller THE ADJUSTMENT BUREAU, starring Matt Damon and Emily Blunt; Josh Gordon and Will Speck's THE SWITCH, starring Jennifer Aniston and Jason Bateman; Joachim Back's Academy Award-winning short THE NEW TENANTS; Ang Lee's short CHOSEN, starring Clive Owen; Alison Maclean's JESUS' SON, starring Billy Crudup; Jill and Karen Sprecher's THIRTEEN CONVERSATIONS ABOUT ONE THING; Patrick Stettner's THE BUSINESS OF STRANGERS, starring Stockard Channing and Julia Stiles; Mira Nair's AMELIA, "Hysterical Blindness," and the "India" segment of the omnibus feature 11'09"01; and Maggie Greenwald's SONGCATCHER, starring Janet McTeer and Emmy Rossum.

In designing for the stage, Ms. Walicka Maimone has contributed to elaborate experimental pieces by Robert Woodruff ("Oedipus Rex") and Richard Foreman ("Maria del Bosco" and "King Cowboy Rufus Rules the Universe"). She has collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd, and David Dorfman. Her opera projects have included Philip Glass' "Les Enfants Terribles" and "The Sound of a Voice." She also worked on the stagings of "Book of Longing," in which Mr. Glass interpreted Leonard Cohen in poetry, music, and image.

Upcoming for Walicka Maimone is Maya Forbes' INFINITELY POLAR BEAR, with Mark Ruffalo and Zoe Saldana, and Theodore Melfi's ST. VINCENT DE VAN NUYS, with Naomi Watts, Bill Murray, Melissa McCarthy, and Terrence Howard.

ROB SIMONSEN (Music) is an American film composer, musician and music producer. A long-time collaborator of Mychael Danna, they co-scored numerous films, including the indie hit (500) DAYS OF SUMMER. He also provided additional music for many of Danna's other films, including Bennett Miller's MONEYBALL and Ang Lee's LIFE OF PI, which won the Academy Award® for Best Score in 2013.

Working independently, Simonsen won two 2013 World Soundtrack Award nominations for James Ponsoldt's THE SPECTACULAR NOW and Nat Fax and Jim Rash's THE WAY, WAY BACK. That same year, he scored the global ad launch for Apple's iPhone 5 and provided the piano music for their memorable "Everyday" campaign. In addition to FOXCATCHER, this year Simonsen composed the music for Zach Braff's second feature, WISH I WAS HERE.

Simonsen recently co-founded The Echo Society, a collective that is presenting an ongoing concert series in Los Angeles, bringing together composers, musicians and artists to create and perform new and progressive musical works.

WEST DYLAN THORDSON (Additional Music) is a composer located in the Red Hook neighborhood of Brooklyn. Originating from the remote Minnesota town of Hanska, he developed his music techniques prominently in isolation. Notably, he resided and worked for some years within his former elementary school. Through his band project, A Whisper in the Noise, Thordson has released multiple recordings and toured extensively internationally. In recent years, he has begun creating music for feature films and documentaries such as THE ART OF THE STEAL and THE ATOMIC STATES OF AMERICA.

MYCHAEL DANNA (Valley Forge Theme) previously teamed with Bennett Miller on CAPOTE and MONEYBALL. Danna is an Academy Award-winning film composer recognized for his evocative blending of non-western traditions with orchestral and electronic music. He composed the 2013 Oscar[®] and Golden Globe[®]-winning score for Ang Lee's LIFE OF PI, as well as many award-winning scores for his longtime collaborator, Atom Egoyan. Danna has composed for all of Egoyan's films since 1987's Family viewing, winning the Genie for their films EXOTICA, FELICIA'S JOURNEY, ARARAT and THE SWEET HEREAFTER. His other notable credits include such Oscar[®]-winning and Oscar[®]-nominated films as: THE IMAGINARIUM OF DOCTOR PARNASSUS, MONSOON WEDDING, SHATTERED GLASS, LITTLE MISS SUNSHINE, (500) DAYS OF SUMMER, SURF'S UP, WATER, ANTWONE FISHER, BEING JULIA and GIRL, INTERRUPTED.

JEANNE McCARTHY (Casting Director) has been working in film and television for over 20 years. She began her career as a New York actress under the tutelage of renowned Broadway performer, Sandy Dennis, and went on to work with acclaimed actors such as Horton Foote and Matthew Broderick. Eventually, Ms. McCarthy's career transitioned to Los Angeles and the casting industry. Since the mid-90's she has been responsible for casting many notable series and features such as: THE LEAGUE, "The Mindy Project," ETERNAL SUNSHINE OF THE SPOTLESS MIND, ZOOLANDER, ANCHORMAN, FRIENDS WITH MONEY, THE SAVAGES, FORGETTING SARAH MARSHALL and 21 JUMP STREET.

McCarthy received an Emmy nomination for the TNT movie, "Door to Door"; a Gotham and Independent Spirit (The Robert Altman) Award for Charlie Kaufman's SYNECHDOCHE, NEW YORK; and again won The Robert Altman award in 2011 for PLEASE GIVE. In the coming year, her work can be seen in ENOUGH SAID, BIG EYES, CAN A SONG SAVE YOUR LIFE?, and BAD WORDS, Jason Bateman's directorial debut.

BILL CORSO (Makeup Designer) began his career working with such legends as Rick Baker (on GREMLINS 2, LIFE, HOW THE GRINCH STOLE CHRISTMAS, and others) and Ve Neill (on BATMAN and ROBIN, GALAXY QUEST and others). He then began an eight-year collaboration with FX Designer Steve Johnson on projects that included SPECIES, and two Stephen King-based TV mini-series, "The Stand" and "The Shining" both of which garnered Emmys for Corso and Johnson for Outstanding Makeup for a Miniseries or a Special.

After that, Corso left Johnson's studio to devote his energies exclusively to on-set makeup work. He has since lent his talents to Steven Spielberg (AMISTAD, A.I. ARTIFICIAL INTELLIGENCE, MUNICH), Steven Soderbergh (OUT OF SIGHT), Tim Burton (PLANET OF THE APES), and Milos Forman (MAN ON THE MOON). He's since won his third Emmy for Outstanding Achievement in Makeup for HBO's "Grey Gardens."

After meeting Jim Carrey on MAN ON THE MOON, Corso began a creative partnership with him that spanned eight films, including THE MAJESTIC, BRUCE ALMIGHTY, FUN WITH DICK AND JANE, and LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS, for which Corso won the Academy Award® for Outstanding Achievement in Makeup. Corso was also Oscar® nominated for CLICK, starring Adam Sandler. He began a partnership with Harrison Ford after INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL, which included "42," the story of baseball legend Jackie Robinson. Corso's other credits include X-MEN: THE LAST STAND, ENCHANTED, and THE AMAZING SPIDER-MAN.

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