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An Annapurna Pictures Production

# Foxcatcher

Directed by Bennett Miller

Cannes Film Festival, 2014  
Telluride Film Festival, 2014  
Toronto International Film Festival, 2014  
New York Film Festival, 2014  
London 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
Co-Producer	SCOTT ROBERTSON
Director of Photography	GREIG FRASER
Production Designer	JESS GONCHOR
Editor	STUART LEVY
	CONOR O'NEILL
	JAY CASSIDY
Costume Designer	KASIA WALICKA MAIMONE
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 GIURA
Wrestling Choreographer	JESSE JANTZEN

## **FOXCATCHER**

### **Synopsis**

Olympic Gold Medal-winning wrestler Mark Schultz (Channing Tatum) is struggling in obscurity and poverty in Wisconsin when he is invited by wealthy heir John du Pont (Steve Carell) to move on to his lavish estate to form a team and to train for the 1988 Seoul Olympics. Schultz seizes the opportunity, eager to step out of the shadow of his revered older brother Dave (Mark Ruffalo), a prominent wrestling coach and Gold Medal winner himself.

With his vast financial resources and state-of-the-art training facility at Foxcatcher Farm, du Pont appoints himself head coach of the team, eager to win the respect of his peers and the approval of his condemning mother (Vanessa Redgrave).

The dynamic between Schultz and du Pont deepens as Mark embraces his benefactor as a father figure. But du Pont's mercurial personality and psychological gameplay begins to weigh heavily on Mark's shaky self-esteem, undermining his abilities on the mat. When du Pont's favoritism shifts to brother Dave — who possesses the authority and confidence both he and Mark lack — the trio is propelled towards a tragedy no one could have foreseen.

From Academy Award® nominee Bennett Miller (CAPOTE, MONEYBALL) comes a searing true-life account of three men grappling for very different versions of the American Dream.

# # #

## **FOXCATCHER**

### **About the Production**

Based on true events, FOXCATCHER is a rich and moving story of brotherly love, misguided loyalty and the emotional bankruptcy that can accompany great wealth and power. Examining the perilous relationship between an eccentric multi-millionaire and two champion wrestlers, Academy Award® nominee Bennett Miller's fourth feature once again centers around complex characters with vivid personalities navigating unusual circumstances. As with his previous features, CAPOTE and MONEYBALL, large and often allegorical themes in society emerge through Miller's meticulously imagined portraits of real people.

The mass of research collected during the years of preparation for FOXCATCHER yielded the stark facts from which the drama would be created, transforming the story into a wholly new incarnation. “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.’ FOXCATCHER has a similar aim.”

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 on the du Pont estate were unlike anything I had personally experienced, and yet they felt familiar. There was something about the story — or perhaps something beneath the story — that wasn’t strange at all. In fact, the opposite.”

At the heart of FOXCATCHER is a triangular dynamic between du Pont and the Schultz brothers that Miller found compelling — enough so to commit to making it his next film. But

while his initial impulse to take on the project was immediate, the subsequent time and energy poured into it was expansive. “I needed to learn what hadn’t been known about the story and that takes time,” says Miller. “What compelled me was clear and convincing; I knew this was a story for me. But the process of summoning this film took years, involving relentless research and discovery that goes far beyond determining plot. My first undertaking was authoring and engineering the moments and sequencing that would become the film — a process that allowed the film to continue to reveal itself all the way through to the last detail in post-production.”

Miller traveled all over the country — to Iowa, California, Colorado, Missouri, and Pennsylvania — amassing materials, including video footage of both du Pont and the Schultz brothers, and interviewing dozens of people, including Mark Schultz, Dave’s widow Nancy, their friends and fellow wrestlers, people who had worked for du Pont, police officers, and anyone who had lived any part of the story. “This story harbors some uncomfortable truths,” says Miller. “Everyone I spoke with seemed to be guarding some aspect of what happened.”

The basics of the story revealed the following: Although Dave was slightly older than Mark, the siblings did not have a typical brotherly relationship growing up. After their parents split up when they were young, Dave assumed a paternal role as they moved between their parents’ homes, often fending for themselves. Over time, Mark developed a need for his brother, as wrestling partner or coach, or for emotional support. At the same time, he was jealous of Dave’s success. His inner turbulence only escalated as the years went by. “Mark was always that little brother that just couldn’t break out or figure out how to get by 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 made him frequently turn his pent-up anger on himself as much as on his wrestling opponents. “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,” says Tatum.

In the summer of 2006, Miller approached veteran producer Jon Kilik and laid out his initial vision for the project. Kilik (*THE DIVING BELL AND THE BUTTERFLY*, *BABEL*, *DEAD MAN WALKING*) remembered the Schultz story from news reports and immediately responded

to the director's meticulous clarity of vision even in the earliest stages of FOXCATCHER.

"Bennett described the essential scenes in detail and it had instant impact," says Kilik. "The basic conflict resonated with me from the opening — the notion of Mark having achieved what he had, only to come home to abject loneliness, an assistant coach's salary and barely any recognition for winning Olympic gold — right through to the story's heartbreaking end. It was clear from the project's inception that Bennett had the relentless drive and passion to fulfill his singular vision. I was ready to spend time with him developing the script and getting the movie made."

Miller developed the project with different writers over time. "I had the good fortune of working with two extremely smart and gifted writers," says Miller. "Though we worked separately over the course of the project, their work was compatible and of a piece with how I envisioned the film. This is not one of those cases where one writer undoes the work of another — both writers made profound advances towards the same end." The story was researched and generally outlined before it went out to screenwriter E. Max Frye (SOMETHING WILD), who helped bring the wildly disparate facts of the story into focus. "It's not often that a writer gets to collaborate with a director who possesses such singular vision," says Frye. "Building a detailed, complex narrative based on character as opposed to simply constructing a plot is what makes Bennett's approach to storytelling so compelling. From the moment I met with him, I was impressed by his unrelenting focus on people and what makes them do the things they do. Throughout a long and often difficult process, he never lost sight of the story he wanted to tell even when that story seemed to be at the top of a mountain too high to climb. The fact that it took him eight years to make this movie is testament to his determination and resolve and I'm proud to have played a part in that."

Miller next turned to previous collaborator Dan Futterman — whose screenplay for CAPOTE resulted in a Best Adapted Screenplay nomination at the 2006 Academy Awards — for further development on the project. "Dan has a great analytical mind and a divining rod for what matters in a story," says Miller. "After Max's contribution, I was looking for a similar experience to the one we shared on CAPOTE, where we could methodically go through every beat of the story and challenge and evaluate every decision." Futterman immersed himself in the existing research, observing a wrestling tournament and conducting interviews with Mark Schultz and Nancy

Schultz, Dave's widow. Working closely with Miller, the screenwriter produced several revisions that, among other things, crystallized the triangular power dynamics between the three central characters. "In addition to his prodigious and more obvious talents, Bennett's attention to detail is unparalleled. He questions and pores over every moment in the script, every beat of performance, every frame of editing," says Futterman. "FOXCATCHER is his film — the story he's been wanting to tell for the last eight years. I've been blessed to have Bennett bring to onscreen life two screenplays I've written or co-written — CAPOTE and now FOXCATCHER."

While waiting on financing for the film to come through, Miller was able to cast his three primary actors long before FOXCATCHER began production. This allowed Tatum, Ruffalo and Carell sufficient time to immerse themselves in the lives of the real people they would be playing — a process they took very seriously. "You have a responsibility playing a real person and I wanted to honor Dave to the best of my abilities," says Ruffalo. "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 no small amount of reportage involved in the job —you're like a detective in a way." Ruffalo became very close to Dave's wife Nancy and other people who knew him well, including John Giura, Dave's coach and one of his best friends, who was later hired as a wrestling and training coordinator on the film.

Neither Tatum nor Ruffalo were skilled wrestlers when they signed on to play Mark and Dave Schultz. Both had to learn the brothers' signature stances, moves and styles, which were well known by Giura and heavily documented on video. The actors began training separately with wrestling choreographer Jesse Jantzen in June 2012 and then trained together during regular workouts when shooting began in October. Even though Ruffalo had done some wrestling in high school, it proved a liability, since Dave Schultz was left-handed; as a 45-year-old man, he had to unlearn everything he knew as well as make himself convincing as a 33-year-old man considered by many to be the greatest wrestler ever. The training sessions were grueling and often continued into the night after long days of filming outside Pittsburgh. "I challenge anyone who thinks their sport is harder to come and try it," says Tatum. "This has been the most painful movie I have ever done. I never want to wrestle again."

The intricate physical and emotional dynamic between the Schultzes is vividly illustrated in one of FOXCATCHER's most memorable scenes, an early practice maneuver that turns into unexpected violence. It begins like a dance, with Dave effortlessly ushering Mark through some moves, lightly correcting and instructing his younger brother. "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 inflict harm on the brother he idolizes. "Mark is so much bigger, stronger and more aggressive — you can see he is exceptionally gifted on the mat," says Miller. "But Dave still has the psychological edge on him." Adds Miller: "In this scene, 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."

To prepare for this crucial scene — the only time Tatum and Ruffalo wrestle together in the film — the actors worked separately and in tandem with wrestling coordinator John Giura, an Olympic-caliber wrestler in his own right who actually lived on the du Pont estate as part of Team Foxcatcher at the time of Dave's murder. "Every move in that scene was choreographed," says Giura. "For them to do it without hurting each other was tricky and it would get to the point where they became frustrated. You can see this in the film. But it was amazing to witness both actors overcome their frustrations on camera. A wrestler who has trained for ten years and has 100 matches behind him can get by on instinct alone. But an actor who has been training for four months simply doesn't have that in his DNA. He has to constantly think about what he is doing. The work that Channing and Mark put into their training really shows on screen."

The brothers' complicated relationship, epitomized in the dance-like practice scene, 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 beyond his Olympic glory. "There's a deep connection between them — what some people might call a codependency, which became unhealthy as they moved into the world," says Ruffalo. "As Dave embarked on his adult life, Mark saw it as a betrayal. It became an impossible situation because Dave knew that Mark didn't have anything at all in his life besides wrestling and their relationship."

It's at this time — when Mark is at his lowest ebb — that John du Pont invites him for a life-changing meeting at Foxcatcher Farm, showering him with words of praise and respect he had long sought from a paternal figure. "Mark had a lot of trepidations and issues with trust but here was somebody who saw him and his brother in a way he felt they deserved," says Tatum. "Du Pont called the Schultzes heroes who fought for their country. He made Mark believe that no one would support him or care about him like he did. Mark began to see that this was the best opportunity he had ever been given. Finally he could get the attention, respect and accolades he always wanted — and he could separate himself from Dave."

Du Pont himself was burdened by a family legacy that was nearly impossible to uphold because it went back so many generations, culminating in a cold, unaffectionate mother who lavished her attention on her prized horses. "Wrestling became very important to John because it was a vocation of his own choosing and it didn't apply to other parts of his upbringing," says Carell. "His mother was not a fan of the sport and thought it barbaric. He stepped out from her shadow in that way." Du Pont had tried to make his mark on the world in numerous ways: as ornithologist, conchologist, philatelist, philanthropist, trainee for the Olympic pentathlon, and benefactor to sports of all kinds. Instead he became the savior of the U.S. Olympic wrestling community, building the Foxcatcher training facility and becoming the leading funder of the sport. "He was highly competitive and yearned for respect," says Carell. "I think he wanted people to look up to him in the way they looked up to Dave Schultz. He wanted to be one of the guys yet still be held in a somewhat higher regard than others. Ultimately he was unable to earn that kind of esteem and admiration."

Steve Carell's fans will be surprised to see him in a role as dark and challenging as John du Pont, a man of immense wealth and power whose downward spiral culminates in murder and imprisonment. Miller knew from the outset that the actor could play awkward, eccentric, and even violent. He also knew that it was useless to try and cast a conventional or expected actor in the role of a character whose nature was so unexpected. "Nobody believed what du Pont was capable of," says Miller. "But when I met Carell I realized how many layers there are to him — he is one of those actors with a public self and a private self. And you never see the private self, ever. I thought those protected, guarded areas might help him to relate to this character in some

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

To prepare for the exacting role, Carell studied du Pont's physical demeanor and speaking manner by watching hours of the Team Foxcatcher video footage Miller provided his cast. "I listened to his cadence — not only how he spoke physically, but the actual words he chose to express himself," says Carell. "Bennett would sometimes have us improvise, so I allowed room for that. But there were certain affectations that were specific to him which I thought were important and lead with." His fellow actors were unprepared for the total transformation Carell brought when he arrived on set, already in character. "When Steve first walked out as du Pont, it gave me a shiver," says Ruffalo. "In the thousands of hours of video footage I watched to prepare myself, two hundred of them included Dave interacting with du Pont in a coaching capacity. So I became very intimate with that man — who he was, how he sounded, how he moved. Steve's ability to capture the physical qualities of du Pont was creepy and uncanny." Some found Carell's demeanor to be deeply disturbing. "It was uncomfortable to be around Steve as John du Pont," says Nancy Schultz, Dave's widow, and a frequent presence on set during filming. "He stayed in character most of the time and it was very unsettling to catch a glimpse of him out of the corner of my eye."

One of the world's greatest actors, Vanessa Redgrave joined the cast as John du Pont's formidable mother Jean. Miller was impressed by Redgrave's willingness to improvise but takes no credit for shaping her work in any way. "Working with Vanessa was more about watching it happen," says Miller. "I really didn't do much. We had different versions of a scene written and I asked her if she was okay winging it, and she was. She just went out on a tear, giving this long monologue of stuff that wasn't written." Both Carell and Redgrave were delighted to work together on what was for both actors very challenging material. "Vanessa improvised a lot, but in every take she embodied the formidable strength of her character," says Carell. "Interestingly, Jean du Pont was physically very frail, but Vanessa helped bring enormous strength and power to her relationship with my character." Adds Redgrave: "Steve was super to work with because his concentration is total. I really enjoyed my scenes with him."

When it came time to cast the Foxcatcher team and other wrestlers in the film, the production needed to secure the support of the U.S. wrestling community — a notoriously close-knit group for whom there was some trepidation regarding the film's tone, considering the tabloid nature of the story. Some wrestlers had no compunctions about informing Ruffalo that he was hardly their ideal casting for Dave Schultz. Ruffalo attended the first big audition, which included some of the leading wrestlers in the country as well as some of Dave's close friends. "I was just there to say hello but Bennett had me suit up and wrestle with the guys," says Ruffalo, "This was actually an audition for me to win them over — I knew I couldn't blow it." With the pressure already on, Ruffalo's first opponent was a noted 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 nod of respect." 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. "I feel like I got the blessing of the people I needed to please and it meant a lot to me."

Channing Tatum was the only one of the three lead actors who had to perform in front of the real-life person he was playing, as Mark Schultz — now a wrestling coach based in Oregon — became a welcome and often indispensable presence on set during filming. "Having him there was unbelievably helpful at times in terms of the information he was able to provide," says Tatum. "But it was also confusing trying to separate Mark's real-life emotions from my own as I was trying to play him in the film. I think it was difficult for Mark to watch me work." (The real Mark Schultz appears in a cameo in the film, in the scene where Mark weighs in for the World Championships after dropping weight).

Sienna Miller, who plays Dave's wife Nancy, also benefited from having her real-life character on set for easy consultation. "It was incredible to be around her but at the same time it was surreal, because I was dressed as her," says Miller. "But she was very open and willing to share her ideas, thoughts and memories — even painful ones. She was as supportive as she could have been, but it was also nerve-wracking in a way. Because when you're playing someone who not

only existed, but is still alive, it's a huge responsibility." Miller was particularly impressed by Nancy's fortitude on set, especially during scenes that conjured up harrowing memories of her husband's murder, which Nancy witnessed. "Obviously she experienced something deeply traumatic — you can see in her eyes that she's been through things and come out the other side stronger for them," says Miller. "I think what's beautiful about this story and her role is that Nancy and Dave play the part of the nurturing, familial side. They are the antithesis of the John du Pont and Mark Schultz dynamic."

For as much as the actors researched their roles by either relying on video footage or their characters' true-life counterparts, no amount of preparation compares to the magic moment on set when improvisation takes over — something Miller encouraged in his cast members. "It was our job to research our characters as best we could but inevitably it became something else when we were filming," says Carell. "There were scenes that had been rehearsed and discussed that changed completely while we were doing them." For Tatum it was challenging to go off-script at Miller's behest. "Bennett would have me on set and he'd say 'Do whatever you think Mark would do'," says Tatum. "It was fun but at the same time it was hard work — you don't know what's going to wind up in the movie, so you have to stay extremely focused." Anthony Michael Hall, who plays du Pont's assistant, Jack, says of the process: "Bennett 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 with such a free approach because he had the full backing of his producer, Megan Ellison and Annapurna Pictures. While Annapurna 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 the company took on. "Making a film like this, which is not a predetermined, connect-the-dots, color-within-the-lines kind of project, requires a leap of faith on the part of the producers and the actors," says Miller. "It's almost like going into a documentary, where you don't know exactly what form it will take when it's finished. The only way for the film to become what it needs to become is to go into it with a question mark."

In the same way the cast members brought veracity to their roles as true-life people, Miller and his crew sought to show the sport of wrestling on screen in a way that was both authentic and visceral. "Bennett wanted to make the most authentic wrestling movie ever because it would make everything else in the movie ring true," says Giura, the film's wrestling coordinator, whose job was to hire the actual wrestlers who appear alongside Tatum and Ruffalo in the fighting sequences. "We researched every possible match from the video footage and recreated every move from the actual matches that we showed in the movie. Because (director of photography) Greig Fraser had captured all the right footage during filming, we were able to put together the matches effectively during the editing process."

Giura himself contributed a large amount of archival wrestling footage to Miller's existing research stash, much of it culled from matches he filmed while competing with the Schultzes around the U.S. and overseas during the 1980s — footage he had been unable to look at for two decades due to his closeness with both Schultz brothers. "We had a computer with a giant screen in the training room, so we had all the footage we needed at our fingertips during filming," says Giura. "Both actors really appreciated this. They felt more comfortable seeing actual people wrestling, in some cases Mark and Dave themselves. Mark Ruffalo did a great job of teaching technique like Dave actually taught it — he could run through it backwards and forwards effortlessly. He had to learn Dave's whole technique inside and out. With the help of the video footage, he nailed it."

For Fraser's part, wrestling was a new sport, something he had never much studied or even watched, but likened to a beautiful dance between two gifted and talented performers. "My lack of familiarity with the sport gave me an advantage over someone who knew it inside and out," says Fraser, who watched hours of video footage to help create a strategy for the wrestling visuals in the movie. "If you watch good wrestling coverage you notice that if an editor cuts too often or too quickly you can lose perspective. So I tried to focus on a key spot for each move. We worked closely with the coaches and then we would film the choreography. Afterward, we'd discuss as a team the best angles for each shot. The idea was to allow the editors to cut the least amount as possible — to show as much of the dance as you could."

Principal photography for FOXCATCHER began in October 2012 in and around Pittsburgh. Several estates in the vicinity were employed to capture different aspects of the original du Pont estate, Foxcatcher Farm, which changed hands several times in the years since John du Pont's incarceration and death and now serves as the campus for the Episcopal Academy preparatory school. A private home in Newton, Pennsylvania, on 500 acres of land, including a horse farm, provided many of the interiors and exteriors, with the exception of the dramatic Greek-revival façade of du Pont's sumptuous living quarters, which was filmed on a property in Northern Virginia. "What we couldn't find around Pittsburgh was a large exterior that stood proud in the middle of a great field, with columns and a fortress-like structure," says Jess Gonchor, the film's production designer. "We were able to shoot key exteriors in Virginia and mix them in with the interiors in Pittsburgh." Adds Fraser: "We tried to keep a common thread in terms of mood and feeling throughout the film despite multiple locations in separate states. It was always about piecing together different places to create a consistent visual image of the Foxcatcher estate."

For Fraser, who shot FOXCATCHER on film using a series of Panasonic XL cameras, the look and feel changed depending on the location — resulting in the use of lenses from different eras to convey constriction and widening scope during crucial moments of the plot. "It's a decidedly dark story but I didn't need the visuals to be dark — I only needed them to be honest in terms of the drama," says Fraser. "We had a story to tell visually in terms of these characters' progressions and we achieved this for the most part through progressions of lenses and lighting to help propel Mark's journey throughout the story." For example, during early scenes in Mark's dank, cramped apartment atop a garage in Wisconsin, Fraser chose lenses that faithfully recorded that image of a man alone eating noodles in the dark. "But when he's opened into this wider world of the du Pont estate, we chose to regress slightly in terms of the lenses," says Fraser. "We used lenses that were 30 years old, which gave the scenes a softer quality without resorting to filters that would degrade the image. I wanted the viewer to see the world like Mark did when he first arrives at the estate — through rose-colored lenses, which helped to propel that subplot along."

It was also crucial for Fraser to create a feeling of the world opening up when Mark first flies over the estate by helicopter — to contrast the claustrophobia and malaise that Mark experienced

during his post-Olympics life in Wisconsin. Camera placement also played a crucial role in creating a kind of psychological suspense that builds as the story expands. "We wanted to widen our scope in that regard but it's also the moment when the noose begins to tighten around Mark's neck," says Fraser. "To further tighten that noose, we put him in wrestling facilities with low ceilings that were lit with fluorescent lights. If you place the camera low to the ground, it feels imposing and grand — you're more on the level with the wrestlers. But if you put the camera up higher, as we did in key scenes, it begins to feel claustrophobic, like the noose is tightening even more."

Because the film is set predominantly in the 1980s and '90s, architecture, color and wardrobe had to convey a certain look and feel without resorting to caricatures or clichés of the era. For Gonchor, a major challenge in creating the *FOXCATCHER* interiors came from reflecting the solitary nature of both Mark Schultz and John du Pont as they come to grapple with their complex relationship amid the interiors of Foxcatcher Farm. "I'm interested in the notion of character dressing, or stripping away the bare essential to convey a feeling of loneliness," says Gonchor. "For me du Pont was a loner, this solitary figure in his grand office. In the back of my mind it was the Oval Office and he was the commander in chief, with nobody to command. His mother's room, in contrast, felt like it had no personality — only pictures of her favorite things, including horses. Mark comes to live in their lavishly appointed guest home, the opposite of his tiny apartment in Wisconsin. Both places were mired in stillness and loneliness. Only the trophy room on the estate was over the top, because the mother was so proud of it."

For costume designer Kasia Walicka Maimone, whose recent work includes Wes Anderson's *MOONRISE KINGDOM* and J.C. Chandor's *A MOST VIOLENT YEAR*, the wardrobe in *FOXCATCHER* was heavily based on her own research, including photos and video from the era, books on the du Pont family, long talks with the wrestling community, and extensive preparation work with Miller, with whom she previously collaborated on *CAPOTE* and *MONEYBALL*. Giura provided her with authentic wrestling singlets from the era, which she duplicated in number for the Foxcatcher team. Other articles were remade based on her research. Although technically a period piece, the costume design in *FOXCATCHER* doesn't reflect some of the more garish looks of the late 1980s, the era in which the film is predominantly set. Indeed,

many of the garments are subtle and subdued, in keeping with the quieter textures and color schemes in the production design. "The story is strong enough that it doesn't need propping up by costumes," says Walicka Maimone. "My job was to find the underlying design of the film and make the clothes fit seamlessly within the frame alongside the other elements. Once I knew how to communicate the multiple layers of the characters, it became easy for me to look for their skin."

The sense of stillness that looms over *FOXCATCHER* in everything from the cinematography and the art direction to the performances and even the costumes is something cast and crewmembers attribute to Miller's predilection for the cinematic slow burn. "Bennett's movies build on you quietly, he doesn't use a lot of moving parts," says Gonchor. "Aside from some bold statements we made with the architecture — or when Mark walks into the Foxcatcher gym for the first time in a burst of color — my work was supporting the acting and the script. The tone of the story is briefly hopeful and rousing during the wrestling sequences, but things become more lifeless and motionless as the story builds, until there is no sign of hope. At times even the scenery even feels dead." Adds Fraser: "We essentially let the story create its own visuals. We wanted to be honest and clear with the drama without getting too bogged down in making it look era-specific."

Throughout the filming and later on in the editing, Miller made every effort to distill the meanings of scenes down to their essence, emphasizing visuals whenever necessary. Fittingly, 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 in this way." Adds 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 Bennett really focuses on those quiet moments, when someone goes in his head when he's not doing the big moves."

Ruffalo likens Miller's unique filmmaking process to the metaphor of a Zen rock garden. "You see a rock sticking out of the soil, but it's only a small percentage of what's buried and out of sight," says Ruffalo. "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?"

Miller himself describes his process as shining a light in places that no other medium can. "The language of movies is not simply fact-based but ideally it's totally truthful," says Miller. "What can be exposed within moments and communicated wordlessly is the reason why this is a film and not an article or news story."

# # #

## 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.

# # #

## 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 segueing 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 11<sup>th</sup> 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 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 at 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<sup>®</sup> for Outstanding Performance by a Cast in a Motion Picture.

In 2012, Carell starred in *SEEKING A FRIEND FOR THE END OF THE WORLD*, co-starring 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*, 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 comedy *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 years past, 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 co-stars 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 stars in two 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, and the animated film BOOK OF LIFE, produced by Guillermo del Toro, co-starring Zoe Saldana, Diego Luna, Christina Applegate, and Ice Cube. Next year he stars in JUPITER ASCENDING, written and directed by Andy and Lana Wachowski and co-starring Mila Kunis. He soon begins 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 Sucaskey'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 top-lined 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 BOSTONIANS* 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 Jarrold. 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 and music videos.

**E. MAX FRYE (Screenplay)** was born and raised in Oregon and lives with his wife in New York City. 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.

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 Supporting 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<sup>®</sup>, Golden Globes<sup>®</sup>, 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<sup>®</sup>-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 Miller, 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 WALICKA MAIMONE (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, with Bill Murray, Naomi Watts, 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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