



# THE BLEEDER

A Film by Philippe Falardeau

## PRODUCTION NOTES

"The hard part for any fighter -- is when they stop the fight..." – **Chuck Wepner**

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**THE BLEEDER** is the true-life story of Chuck Wepner (Liev Schreiber), a liquor salesman from New Jersey, who went 15 rounds in the stunning 1975 heavyweight world championship against the greatest boxer of all time, Muhammad Ali. In his ten years as a boxer, Wepner endured eight broken noses, 14 losses, two knockouts, a total of 313 stitches, and ultimately inspired the billion-dollar *Rocky* franchise. But his toughest fights were outside the ring – living an epic life of booze, drugs, wild women, incredible highs and extraordinary lows.

**THE BLEEDER** is directed by Philippe Falardeau, the acclaimed helmer of *The Good Lie* and the Oscar-nominated *Monsieur Lazhar*, and stars Liev Schreiber as Chuck Wepner; Elisabeth Moss as Phyllis, Wepner's first wife; Ron Perlman as Al Braverman, the manager-trainer who guided Wepner to his unlikely title fight with Muhammad Ali; and Naomi Watts as Linda, Wepner's salvation – the woman who caught his fall.

The film also stars Jim Gaffigan as John Stoehr, Wepner's loyal best friend who lived vicariously through the fighter; Michael Rappaport as John, Wepner's estranged brother; and Pooch Hall as iconic heavyweight world champion Muhammad Ali. Morgan Spector portrays Sylvester Stallone, who wrote the screenplay for 1976's *Rocky* soon after the Wepner-Ali fight, garnering a total of ten Oscar nominations, with three wins, including Best Picture. Stallone might have penned *Rocky*, but in the mind of Wepner, and in the eyes of many others - he was Rocky.

Millennium Films presents **THE BLEEDER** in association with Jeff Rice Films. A Campbell Grobman and Mandalay Sports Media production, Liev Schreiber is producing alongside Mike Tollin, Carl Hampe, Christa Campbell and Lati Grobman. Executive producers include Avi Lerner, Trevor Short, Jeff Rice, Jeff Feuerzeig, and Mark Gill, with co-executive producers Steven Shapiro and Lonnie Ramati. The co-producers are Andrea Iervolino, Monika Bacardi, and Rob Van Norden.

The filmmaking team includes director of photography Nicolas Bolduc, editor Richard Comeau, production designer Inbal Weinberg, costume designer Vicki Farrell, with music by Corey Allen Jackson and casting by Billy Hopkins and Ashley Ingram.

## **SOMETIMES LIFE IS LIKE A MOVIE. SOMETIMES IT'S BETTER**

It was 1974, and Chuck Wepner was the heavyweight champion of New Jersey. When he wasn't in the ring, Wepner sold liquor on the mean streets of Jersey - and sometimes Chuck's unique skill set with his fists proved useful for a little work on the side to pick up extra cash.

Known as the Bayonne Bleeder - being a competitive fighter at this level wasn't quite what you'd call 'glamorous', but everyone has a dream, and Chuck's was to get a shot at the title. As a boxer, Wepner wasn't exactly known for his big punch, but more so for his spirit, big heart, and his tenacity to withstand a beating and come back for more. He was once pummeled so badly by Sonny Liston that he suffered a broken nose and cheekbone, ultimately taking a total of 120 stitches to put him back together, and leaving him mulling retirement. However, Wepner quickly recovered and got back in the ring.

The only thing more frightening than not getting what you want is actually getting it. After racking up an impressive string of eight wins, Wepner rose from obscurity and got his big shot to fight against Ali. He was determined to go the distance.

Having been the underdog, for the first time in his career Wepner was paid enough to train full-time. To everyone's surprise, he became the first man in boxing history to knock Ali to the canvas while he was defending the title. Enraged, Ali rose to his feet and pummeled Wepner unmercifully, ending the fight 19 seconds into the 15<sup>th</sup> round.

While Wepner and Ali went glove to glove in Cleveland on that historical evening, a hungry young actor named Sylvester Stallone watched the fight on closed circuit TV, and inspiringly wrote a screenplay about a nobody boxer named Rocky Balboa, who receives a million-to-one opportunity to fight for the heavyweight title.

Chuck initially thought he was famous after surviving 15 rounds with Ali, but that was nothing compared to when *Rocky* came out. Wepner quickly attained genuine hero status as the real-life inspiration for Stallone's script. Wepner was anointed King of the Jersey shore and was just as big

of a star as if he had knocked out Ali.

However, just when Wepner thought he was invincible, life set him up for the ultimate K.O.

The aftermath of that fight triggered a series of events and numerous legal struggles that led to Wepner grasping to stay in the limelight. Ultimately, these obstacles led to sobriety and redemption after serving five years in prison for cocaine possession. After doing his time, Chuck found something, or rather someone more important - his second wife, Linda, who was there to catch his fall and help him get back on his feet.

### **THE STORY BEHIND THE MAKING OF *THE BLEEDER***

Mike Tollin and Jeff Feuerzeig acquired the rights to Wepner's life story a decade ago and soon after, Schreiber was approached about the project: "A few years ago, Mike Tollin, brought me the documentary film about Chuck Wepner that they had made with Jeff Feuerzeig called *The Real Rocky*, which ESPN aired in 2011." Actor/producer Schreiber shared, "They told me that they wanted to develop that documentary into a movie script. I loved the story, and I love boxing, so I told Mike that I was willing to see how things would develop."

Liev Schreiber, a lifelong aficionado of the 'sweet science', realized his dream of playing Wepner, the New Jersey liquor salesman and heavyweight fighter who, at age 35, got a chance to fight Muhammad Ali right after he had shocked the world by regaining his title against a seemingly invincible George Foreman in 'The Rumble in The Jungle' in Zaire.

***THE BLEEDER*** is as much about Wepner trying to deal with sudden fame as the ultimate underdog as it is about that epic fight 40 years ago when a journeyman brawler, against all odds, shocked the world. "It wasn't just a straight ahead fight film," Schreiber elaborates on what the exact story elements were that attracted him to the material. "I think that there's a theme in a lot of boxing movies about people who come from violent pasts or who are angry at the world, and here we have a man with a genuine sweetness to him. That sort of character really intrigued me."

"This is not a boxing movie, per se. It's a rise and fall story and redemption story. It defies our

expectations," says producer Lati Grobman. "We have lots of projects that come to us, and we read a lot of scripts but when we got **THE BLEEDER**, Crista and I got excited."

"I loved the idea about somebody who was willing to put himself through incredible physical punishment because he loved his audience so much," shares Schreiber. "He fought for his fans, and he fought for recognition. And that aspect of the fight game was something that I had never seen a movie about. I just thought there's something about the character that touched me. I saw Wepner's story as a little bit of an identity crisis and a little bit of a narcissist's tale, but it was interesting stuff."

Campbell recalls, "We read the script and my partner Lati immediately said, 'let's do this.' I was in Bulgaria at the time on a scout for another film. I flew to New York, I read the script and said, 'well, I'm going to need to speak to Sylvester Stallone about this before we can commit to make this movie because he's very much part of the story of this film'. We eventually would cast an actor, Morgan Spector, to portray Stallone in the film. So I emailed Sly, and then I called him, and I said, 'this is a project we'd like to do, and would you please give us your permission to do the story?' Sly read the script, and he's been very generous, and kind, and he helped us with the movie. It was after that, which we met with Mike Tollin, and said, 'okay, let's do it.'"

Liev Schreiber reflects, "Whenever you're doing a story that is biographical, it's a very sensitive situation. I have to say, I was very impressed with Sylvester Stallone's openness and we are all honored that he was so willing to work with us on the film. He didn't have to, but he wanted to give us his story and also allow us to use stuff from his film, *Rocky*."

French Canadian director Falardeau recalls his first reading of the screenplay and the subsequent meeting with actor/producer Schreiber, stating, "My agent sent me the script of **THE BLEEDER**. I kept turning the pages. Whoa! You know, this story really happened? What human drama! I couldn't believe it. It was a real page-turner, it was entertaining, but at the end I said, 'that's a really great story, but I'm afraid it's just not for me.'"

"I woke up the next morning," Falardeau said, "and I thought, 'it might be for me because I'm was

still thinking about the story. It was on my mind.' So I called my agent to put me in touch with the producers. I spoke to Liev on the phone. We started discussing what the film was about: he thought it was about something, and I figured it was about something else. Liev liked the fact that I didn't necessarily agree with him on everything and that we could have an ongoing creative dialogue to maybe enrich the script and eventually the film."

Falardeau continues, "One thing led to another, and I got a call, and Liev is proposing to me. I mean, it sounded something like a marriage proposal, and he says, "Yes, you're really an odd choice, you being French-Canadian and this being an American story, but I do like what you have to say about the film and your ideas about the character, so let's try to do this together."

The financing followed from Millennium and with that, the filmmakers had their green light. Schreiber, Falardeau and the producers all aligned in that they knew they had to present a realistic and authentic and dramatic human angle on Wepner's story.

"We were in agreement," Falardeau says. "We both believed there was more to this story than just, like, the man who inspired Stallone to write *Rocky*, and I think we felt that if the film were going to be emotionally engaging in any way, it would be beyond that."

The director continues, "I said to Liev, 'I'm not someone from the boxing world at all. I know little of it so that I will be the outsider looking in. A position that most of the audience will have because all we are aware of boxing if we don't follow it is what we see in the movie, which is not necessarily the truth or authentic. We also agreed that we wanted an authentic point of view on a boxer's life. Maybe not make it as spectacular as we see in other films, but make it feel real.'"

"Also, what I could bring to the movie was to look for the sensitive side of Chuck. I knew Liev could play it because a great actor such as he, has reflexes and I knew I could work with him to try to craft a Chuck that would be likable despite everything he does, and fragile in a way despite the fact that he's a physically impressive man. I knew Liev, and I could bring that dimension to the character."

Schreiber adds, "Another aspect of this story that is fascinating to me is how an average person deals with becoming a sudden celebrity. He was fighting one of the most famous men in history, and arguably the greatest fighter in the history of the sport, Muhammad Ali. We explore how that fight triggered a complex series of events that changed Chuck's life."

"Obviously, Stallone's *Rocky* film that came out after the Ali fight changed Chuck's self-perception." Schreiber continues. "There was no gradual development towards fame for Chuck. It was immediate and powerful, massive and overwhelming. And that's something that I thought is an interesting subject to explore. I think it's an interesting thing, fame. Fame is complicated, and it's a something of a dual-edged sword. I think Chuck's life story articulates that idea in a very compelling way."

Director Falardeau says, "I've always had a soft spot for huge, famous athletes who are really fragile, little children that just need some sort of guidance to grow up, and this was an outwardly tough man, weighing in at over 230 pounds, who fought Ali for fifteen rounds, but inside he was just a child."

Falardeau adds, "I found it fascinating that Chuck got caught up in chasing an image of himself that was completely fabricated by Hollywood -- *Rocky* -- and his misguided goal that he has to - in his life, be this fictional character. Everybody wants to be loved, not just by their family and friends but by the whole world."

### **LIEV SCHREIBER – AUTHENTICITY AND PREPARATION**

Falardeau reveals, "One of the major things about authenticity in the boxing sequences is that it had a lead actor who was willing to take some real punches the ring, something that is entirely unheard of in Hollywood."

Schreiber says, "I've been into boxing for about 15 years, and I love it. A lot of the preparation consisted of watching and re-watching Chuck's fights, and additionally meeting him, getting to know him a little bit, and getting to know Linda. Just studying and absorbing the people and the time period... working with the production design, just immersing myself."

Elisabeth Moss, who plays Wepner's first wife, Phyllis, says, "Liev Schreiber is honestly one of the most detail-oriented actors I've ever met. He cares so much."

Grobman shares, "Liev doesn't do anything half-assed, he goes all the way. Liev is a boxer in real life and he was taking punches on the set. He's trained, he's done stunts, he's been a stunt coordinator, and he knows boxing. It's not like an actor that comes in, and he's trying to learn how to box for a role. His commitment to this movie was quite incredible. We thought he was crazy, but he said, 'I'm not doing anything that's not authentic. I want to get hit; I want to get punched!'"

Producer Grobman continues, "We said, 'No you cannot be taking any real punches. You're not going to get hit.' Liev insisted, 'No I'm sorry, this is the way I'm going to do it. I want to get punched in the face.'"

"When we were shooting," Grobman recalls, "I was freaking out because we're sitting there at video village just somehow letting the lead actor of our movie get hit in the face. This is insane! It was crazy! I think at one point Liev got a black eye, and I think maybe he even went down at some point. It was so scary shooting these scenes. Liev wanted it to be authentic and was very passionate about it."

However, Liev's performance went beyond the physical. "Liev was born to play this role," says producer Campbell. "I think the audiences will find that you have one of the best actors ever, Liev Schreiber, portraying Chuck Wepner and you feel him. He's incredible. You feel his heart and soul. You feel his pain when he is going to prison. You feel him ache. He takes you on this emotional journey where you see Chuck and his life, and the portrayal that Liev does is so right on that I think the audiences will just fall in love."

Actor/producer Schreiber says Philippe Falardeau, the acclaimed director of *The Good Lie* and the Oscar-nominated *Monsieur Lazhar*, was a right choice to direct this film. "He has a great eye and a cinematic sensitivity. There's a lot of people who use a handheld camera with varying degrees



of success, but Philippe and the cinematographer did a tremendous job with the tempo and the feel of the film. It looks beautiful."

Producer Campbell says, "Philippe is amazing. Liev selected Philippe as his director, so Lati and I watched his previous films, and we all agreed he was great. He's remarkable from both a storytelling and production standpoint. When you have your lead actor in full makeup and prosthetics, the shooting schedule tends to be a major challenge. Philippe and the DP Nicolas Bolduc fully understood and embraced this the challenge, and did an amazing job with the limited time in the day they had."

Falardeau shares, "I was actually one of the last pieces of the team to come on the project. Liev was living and breathing and thinking about **THE BLEEDER** for years. So I entered into a zone of 100% pure collaboration, teamwork and bouncing back ideas. We called each other a lot, wrote e-mails, and just had lots of good communication on the set. At the beginning, he didn't know how I worked, and I didn't know how he worked, so the first few days we just figured it out. Eventually, we found our comfort zone in him feeding the scene and the staging and the character, and me ultimately making sure we were making the same film. Liev has a strong point of view about how a scene should be staged. He is an impressive guy and very charismatic. He will pick apart any argument you have if you don't come prepared. So in a good way - he pushes everyone to the limit. He asks the best of everyone, and he asks the best of me every day, and I have to thank him for that. But in the end, he always said, 'you're the director, you decide.'"

Says Schreiber: "I remember Philippe talking about when he saw the first assembly saying that he was like, 'My God, it's a rollercoaster'. And I just look back, and I think of everything that we shot and how concentrated it is. It is indeed a rollercoaster ride. Chuck went through a lot in just a few years' time, and for us to have compacted that into this two-hour narrative is very exciting."

The director talks about the authenticity of the boxing during filming, "I gambled. I told myself, 'Do not watch one single boxing film for the next six months and try to look maybe at a few real boxing matches, maybe some archived footage of real boxing match, but do not watch movies about boxing'. Because there is a way that filmmakers dramatically portray boxing in films that's

not necessarily real boxing. Real boxing can be boring because nothing happens, nothing happens, and then all of a sudden... BOOM-BOOM-BOOM! Oh, where did that come from?"

"So I approached boxing more in that way, and I knew it would be tied together with the character's voiceover because it was his story. He's telling the story. It's his version of the boxing match."

Falardeau reflects: "By following Chuck's life, his infatuation with the movie *Rocky* and the fact that he liked other boxing films, I think there's subtext within the film about boxing mythology in Hollywood and the entertainment business in general. Boxing in real life and boxing in the movies are two separate things, but they have influenced each other, and there is certainly a case to be made that modern boxers think of themselves as modern Rocky Balboas. It was important to find another example of a movie that was interesting, so we found *Requiem for a Heavyweight* starring Anthony Quinn, which is a classic movie, , and we have some dialogue establishing Wepner's favorite boxing film so that *Rocky* is not just an isolated thing in our movie. It is part of a fascination that America has with boxing through cinema."

Adds Falardeau: "I think boxers make great movie characters because the actors who play them can relate to them as the ring being the stage and them being alone in front of the world, and to be a boxer, you have to feel very alone. It's not a team sport, and the humiliation of defeat, it's part of your body. It's not that you lost because, like, five-zero. You lose part of your body. You lose blood. Your body takes the punches. The actor is also someone who lends his body to a director, to a movie, to an audience, to play. They don't own themselves. Boxers don't own themselves. They are managed. They are a part of a show, a spectacle. So I have no problem understanding why actors are so in complete fusion with the boxer character because I think they can totally relate to what he's living in the ring."

"**THE BLEEDER** is not a boxing film. It's a movie with a boxer in it. The climax of the film is not in the ring, although I think we did a pretty good job in the ring, and I think people will enjoy the film it's exciting. It's entertaining. There are so many plot points that come from the real life and it's just a great joyride through the '70's. I think we were aware when we made the film that the '70's

is a character in the movie also -- the music, the design, the clothes that were worn back then, which makes the movie kind of sexy. At the end of the day, **THE BLEEDER** is a rise and fall and redemption movie, which is classic mythology and extremely relatable."

### **CASTING ICONIC REAL-LIFE CHARACTERS**

The filmmakers were faced with enormous challenges in casting iconic real-life characters that are extraordinarily well-known and recognizable.

### **ELISABETH MOSS AS PHYLLIS WEPNER**

"She was a great decision that we all collectively lucked in to. She's an actress that I've always admired," said Schreiber of Elisabeth Moss. "On the first day of working together, the chemistry was just there. It's one of those situations where you just relax into a character."

The award-winning actress shares how she first became involved with **THE BLEEDER**. "I ran into Liev at the Toronto Film Festival-it was a very brief moment, but then I ran into him again at the Emmys where he was there with Naomi [Watts]. He talked about sending me a script and I thought, 'oh, I'm sure it must be a small part'. Once I read it, and I was like, 'Jesus, it's like one of the main characters. Well, I'm very excited for whoever ends up playing this character because it's surely not going to be me'. But due to a few different circumstances, I ended up getting the part and feel very grateful for it. It was the only script that I read at that moment in time that I really wanted to do."

Moss continues, "I had certainly never played a character like Phyllis before, someone so ballsy and so strong; her Jersey accent, the time-period... the '70's. I love when you can find a character that shows the strength and the vulnerability. She was so strong in certain moments with Chuck and so devastated in others. And, you know, I think of when you're looking at a role you go, 'oh, is it just the wife? Is it just the partner?' And I did not feel that with this at all. I felt like she was such a fully realized, fleshed-out, complex character. That was scary for me and challenged me. And for me, that's always what I want, that's what I need."

"The relationship with Chuck's first wife, Phyllis, is a classic case of being with the wrong person

at the wrong time,” says Falardeau. “I mean, I think there was love there, a lot of it, but Chuck was at a time in his life where I don’t think he would be the most responsible father or husband. It doesn’t mean that there wasn’t love there, I think both actors play the nuances very well.”

Falardeau continues, "Elisabeth Moss, for me, was a revelation. She has such a range, and she feels very true. She can play this tough New Jersey cookie, and one of the things that was critical for Elisabeth and me was that we didn’t want to make it just another wife character who’s a victim. She took charge, and she took charge at the right time of her life. Because of her toughness as a Jersey girl, you never felt that she was a victim. She felt pain for what was happening, but it was important to have a strong woman in front of a tough guy, and she played that very well. That was something that was pleasingly surprising for me because that’s an aspect of Elisabeth I hadn’t seen before in any other production.”

Producer Campbell shares, “Liev fought for Elisabeth Moss to get the role. He told us how he casts *Ray Donovan* with people who are authentic, people that he feels are right for the role. Liev said, ‘Listen to me. This is my gut. This is what I feel.’ He told me she is perfect for this role and to just trust him. We agreed and I have to say that it was one of the best decisions. She’s amazing in the part. I mean she is authentic. She’s great. She’s such a great actress. Liev’s instincts were right. Elisabeth Moss delivers an extraordinarily excellent performance.”

### **NAOMI WATTS AS LINDA WEPNER**

Wepner’s second wife, Linda, is played by two-time Oscar nominee Naomi Watts. It was Linda who was there to break the broken fighter’s catastrophic fall and help him get back on his feet. “Linda, in the end, rescues Chuck as she finds the inner-good in him,” says Campbell.

Falardeau reflects, “Naomi Watts is luminous in many ways, and what’s so great about working with her is that she can convey so much without dialogue. I think that’s why she’s a star. You place the camera, and if you are intelligent enough to just let her do her thing and make sure that the situation is right, she will convey a range of complex emotions solely in the way she’s looking at the other character. She’s great at that, really, and of course the chemistry between Naomi and Liev is natural.”

“This was another opportunity for Naomi and me to work together,” says Schreiber, “which was a big draw. I love working with her and was excited to be able to do something with her on screen again. I’m grateful that she was kind enough to do it.”

“Ultimately Phyllis’ story comes to its final resolution and we end up with Linda,” Falardeau explains. “When Phyllis leaves Chuck, his life spirals as he’s ultimately very immature and seeks stability. He ends up finding the qualities he seeks in Linda, who is patient, confident and has obvious chemistry with, but she understands that timing is everything, and that they will have to wait for the right time to be together.”

“Linda is more mature than Phyllis, adds Falardeau. “She waits and she waits and she waits, as she knows the appropriate time to make her move.”

Falardeau talks about the preparation, saying, “Naomi worked her Jersey dialect and made it appear effortless. She met with Linda and used tapes of Linda speaking. It was critical for her to get it right, and after that, she didn’t just go and imitate Linda. That would have been a bit off the mark. She crafted her idea of Linda, and captured the essence of the character.”

### **POOCH HALL AS MUHAMMAD ALI**

“We had to cast someone who could convincingly play Sylvester Stallone and someone who would play Muhammad Ali” said Falardeau.” Ali was the toughest to cast by far because we had to find someone who knows how to box and throw a punch without breaking Liev’s face, and at the same time someone who can act and be charismatic. I always thought that the toughest part is the charisma thing because Muhammad Ali was probably one of the most beautiful and most charismatic men that ever lived... so how do you compete with that?”

“It was a treat to work with my pal Pooch Hall, but ‘How do you play Muhammad Ali?’” Schreiber asks rhetorically. “For my money, Pooch nails it- he’s a boxer as well as an actor, and part of the logic behind casting Pooch as Ali in this film is that we’ve been sparring partners for some time now. It was great to have somebody who I was familiar moving with inside the ring, and I knew

he could really hit me without hurting me... most of the time. There was a level of familiarity to help us get through the boxing choreography pretty quickly since we had a tremendous amount of time to prepare and rehearse. We had to get those sequences up on their feet and shot fast.”

"This is also part of a convention of fiction. You come up with these actors who portray real-life people and it's how you bring them into the film. Pooch had the advantage of knowing Liev very well and vice versa, so Liev was confident getting in the ring with him,” Falardeau adds. “We wanted the boxing to feel real.”

### **MORGAN SPECTOR AS SYLVESTER STALLONE**

In 1976, Stallone's *Rocky* became a cinematic legend, scoring ten Academy Award nominations, winning Best Picture, and triggering one of the most financially successful movie franchises in history. Morgan Spector portrays Sylvester Stallone, the man responsible for the *Rocky* screenplay following the Wepner-Ali fight.

“Morgan Spector did an incredible job portraying Stallone,” says Schreiber. “I didn’t know how we were going to do it, to be honest. When Morgan and I first shot the audition scene, I saw what he was doing; it was just very subtle performance, I thought, subtle, but still iconic.”

“Stallone is an icon,” says Falardeau. “To cast someone to play the part of Stallone is incredibly difficult. It makes one ask ‘How do you approach this?’ Not necessarily by physical resemblance, but by choosing a formidable actor who is grounded. So we asked a theater actor, that Liev happened to work with in the past. Morgan Spector does resemble Stallone in some instances, but we had to introduce him on screen very slowly. First from far, and then, ease him in closer and closer. It was crucial that we made this character graceful and generous toward Wepner so the audience believed it was Stallone.”

Morgan Spector has never met the legendary actor, adding, “I would love to, but have not had the opportunity to meet Sylvester Stallone. I love *Rocky*. The first *Rocky* movie that I saw was actually *Rocky IV* because I was born in 1980, and I was about old enough to see it around the time it came out in theaters. As I became interested in film, I went back and watched the first

*Rocky* movie. It's just such a great film and an elegant screenplay. It's beautifully scripted, instantly universal and incredibly well-crafted."

Spector explains how he first came to learn of Wepner's story and his introduction to the project, "I worked with Liev on a play in 2010 and I remember looking him up afterwards on IMDb to see what other projects he was currently working on. One of the things that was listed five years ago was - **THE BLEEDER**. I was curious and Googled the title and learned of Chuck Wepner's story. The details weren't familiar to me, so when I finally got to read the script, it was exciting because both stories are amazing -- Stallone's story of reinventing himself through this character, Rocky, and parallel to that, Wepner's experience of living a life painfully adjacent to that story."

"I have met Chuck and Linda Wepner," says Spector. "She's such a sort of spark of veracity and intelligence. Obviously, my conception of Chuck Wepner has been informed by the fictional Chuck as written in our screenplay, but still you have the sense that she must meet his needs in so many ways -- it's beautiful. It was wonderful being to be able to meet the two of them."

"It's a tricky burden for an actor to play a living icon," Spector says of his on-screen portrayal of Stallone. "It's not an exaggeration to say that everybody knows who he is-- he's an American cinema icon. As an actor, it's exciting playing Stallone because of his legacy as a filmmaker."

Stallone became only the third person to be nominated for both acting and writing in the same year, following Charlie Chaplin for *The Great Dictator* (1940) and Orson Welles for *Citizen Kane* (1941), cementing his lifelong status of movie stardom. "I don't think that his full influence has been fully reckoned with by people who think about him, or write about him," says Spector. "In my research, I looked up this book called *The Stallone Reader*, which is a scholarly take on Stallone's filmography. They make the claim that when you're talking about action on camera in American filmmaking, there's Buster Keaton, Charlie Chaplin, Clint Eastwood and Sylvester Stallone, which I think is a legitimate argument. So there was excitement and a responsibility to try and create that character that you see as that guy."

When reflecting on the *Rocky* audition scene with Liev, Spector says, "What's exciting to me is

that the audience gets to see Stallone portrayed as a true filmmaker. The audition scene offers another side to Stallone outside of his legendary role as *Rocky* that much of the general public can't disassociate him with. I think it was important to display Stallone in that light to show the audience what an auteur he really is."

Spector says, "Liev is one of these actors who could go from being hilarious, laugh out loud slapstick funny, to tragically breaking your heart. Not many people have both of those skill sets in such abundance. That's what I think is so brilliant about the tone of this film in general, but also in that scene particularly. You find yourself rooting for him, along with Stallone, and you just want him to show up and do well and not fuck it up. And when he does, it just kills you."

Another scene that was rewarding for Spector to navigate was Stallone's realization that Wepner started to cross the line of obsession. "The way I look at it is as if you have random people showing up in places harassing you, you might have to take necessary protective measures to get rid of them. As a writer and creative person, and to have tapped into a person's life, you quickly realize the importance of that person to you."

#### **RON PERLMAN AS AL BRAVERMAN**

Golden Globe winner Ron Perlman stars as Al Braverman, the man in Wepner's corner that guides him in his title fight with heavyweight world champ, Ali.

"We were blessed to have Ron Perlman," says Falardeau. "This will be a huge treat for the audience. Ron is a big physical presence. He's funny, but he's also grounded, and we need to feel that this man is the father figure in their relationship and that perhaps he could be the boss of Wepner. Ron came in a bit late because we were casting the hell out of the film, and we still were looking for the perfect manager. He's a very pleasant guy and generous on set. I'm a huge fan. Ron has a unique look that works perfectly for this character and for the film."

#### **JIM GAFFIGAN AS JOHN STOEHR**

Jim Gaffigan plays John Stoehr, the ever-loyal best friend, sycophant, hanger-on, and co-corrupter



of Wepner, who lives vicariously through the fighter.

Falardeau explains the casting, saying, “there was the obvious choice there to go with the tough Jersey guy or New York Italian guy, you know, the stereotypical neighborhood sidekick guy. But we decided to go with Jim Gaffigan, who’s known as a stand-up comedian. There’s fragility in him that I liked because he’s a bit goofy, and he’s not quite as tough as Chuck. I liked that. You sense that he loves his friend and that he would do anything for him.”

“I asked Jim to come for a reading with Liev. There were some sparks there, but we were not sure about his accent since he comes from Madison, Wisconsin. He did a callback, and this was all about him convincing me that he can play a guy from New Jersey, which he did strictly by making me laugh.”

Gaffigan shares how he fought for the role, "When I auditioned for it, my wife, who I do everything with, read the sides. She's like, 'You are so completely wrong for this. You're a doughy Midwesterner going in for a guy from Bayonne'. And I said, 'No; I want to go for this.' I was very enthusiastic, but as an actor auditioning, you walk into a room, and if you have any touch for what's going on in the room, you understand what's happening. Liev's probably thinking, 'all right, this guy is too white bread. He's similar in height to me. Chuck is likely to be much taller than the real John. Authenticity is crucial'. So I put myself in their position. But I think that the acting that I did in the audition was good."

"I had developed like five reasons why I should be cast. Just selling it; John's last name, that's a Germanic name. So you can't go Italian with that. Chuck's this Polish guy. You know, there was some authenticity there. Everyone in this movie is going to be doing an accent. You just never want to get into caricature. I just kept selling why I should be cast. I was insistent. These are the type of guys from Bayonne during this particular era that live in Jersey or New York -- I used to live in Little Italy -- there's a particular type."

“John is both the victim and the beneficiary of Chuck’s ego. What I love about this is that we’re all Chuck Wepner. You look at John and Chuck’s relationship and its true friendship,” Gaffigan

says. "John is with Chuck from the beginning, through the highs, and through the lows. His role changes from sycophant to a babysitter but in the film John is loyal throughout the rise and the chaos of Chuck's life."

### **MEETING 'THE BAYONNE BLEEDER' IN THE FLESH**

Falardeau talks about where real life Chuck Wepner ends and Schreiber's portrayal begins. "We want to acknowledge the real Chuck, and we want to make sure that eventually, Chuck recognizes that this is part of his legacy. But at the same time, we are creating drama because the audience is going to see a film, a fiction movie, and they want to be engaged emotionally, dramatically, and it was always a balancing act between the real Chuck and the Chuck that needed to feel real inside the movie."

Schreiber adds, "I think Chuck has the same attitude toward life that he has in his fight style, which is just always moving forward, keep going, no matter what. He's been kind enough to help us out on the film, and he's been around visiting a lot with his wife Linda, who is wonderful too. He just has one of those winning personalities."

Falardeau vividly recalls meeting Chuck Wepner in person for the first time. "I met Chuck with Linda prior to shooting as I knew it was essential to convey his character, as well as their relationship as true as possible. We met over dinner at a steakhouse in Manhattan, and I'm very impressed by his presence -- I mean, he's a big guy, physically, but also refreshingly charming and charismatic."

"I distinctly remember Chuck asking me, 'So, Philippe, have you seen any of the previous films that have touched on my career?' "I said, 'Yes, yes, of course, Chuck, I've seen them all, but I don't think of your story as a boxing movie, per se. I don't believe that we're going to do a typical boxing film here.'"

"Then, after a long silence, Linda turns to me and says, 'then, if it's not a boxing movie what is this all about?'"

"I say, 'I think it's a movie about finding redemption through love and the right person.' Linda's eyes started to tear up, and I know that I got her. I'm not sure if I got Chuck on that day, but a few days after he calls me on the phone in Montreal and he says, 'Philippe, what did you do to my wife? It's been nothing but 'Philippe this and Philippe that.'"

"When you tell a story that takes place from '75 to '84, and spans almost ten years, you have to play with the chronology of things because ultimately it's about the arc. If a historian watches the film, he might flag a few things, but that's not the point of this project in particular. We took some liberty regarding chronology, location, and minor details, but all in all, this film is very true to reality."

"When you're doing a fictional film, you need to create drama if there isn't enough drama in the real life, but in a biopic format, you have to be delicate and make sure you don't hurt the individual's sensibilities. I told Chuck, 'If we are to feel the redemption at the end of the movie, we need to go in a dark place'. Ultimately when he sees the film, he will understand that, but it's also a balancing act."

#### **CHUCK WEPNER: "HOW LOSING TO ALI WAS THE BEST DAY OF MY LIFE"**

Falardeau explains, "Chuck had this formidable ability to engage with a more proficient fighter, and end up having a real shot at winning because of how tough he was. Another quality that I love about Chuck is that he's a great storyteller, and there's a sort of innocence to him. There is a boyish quality to him, even now, that moved me, and I knew this had to translate in the film. And what he did was not a small accomplishment. I mean, very few people did stay up fifteen rounds against Muhammed Ali."

Across 61 fights and 56 wins in his boxing career, Muhammad Ali was knocked down only four times. The commonality among these knockdowns is that they occurred when Ali was a contender, except for one, when Wepner put him on his back while he was a champion. Now, Wepner describes how he considers the day he lost to Muhammad Ali - March 24, 1975 – as the greatest day of his life.

"I was the only guy to knock him [Ali] down when he was champion of the world," the now 77-year-old Wepner told FOX Sports by phone from his Bayonne, New Jersey home in June 2016. "All around, Ali was the most skilled fighter by far. It was an honor to fight the guy, and to this day I'm very proud of myself for what I accomplished in that fight."

Though he lost and never became a world champion, Wepner was a respected contender in the ring. Upon making his debut in professional boxing in 1964, Wepner went 35-14-2 in his professional career.

He'd faced a former champ, Sonny Liston, and went toe to toe with a young George Foreman. Wepner lost both fights — and once beat a former WBA champion in Ernie Terrell, but in September 1974, Wepner beat fellow heavyweight contender Terry Hinke in Salt Lake City, setting up what he figured to be a title rematch with Foreman. But less than two months later, Ali stunned the undefeated Foreman at "The Rumble in the Jungle" in Zaire, leaving Wepner without a match — or so he thought.

"When Ali knocked out Foreman, I said to Don King, 'Do you believe that? I was supposed to fight for the title,'" Wepner recalled. "But Don King said, 'You are going to fight for the title. I'm going to make this bout, and you're going to fight Ali.' And sure enough, three months and a day later, they broke it in the paper. Ali was with Don King in Cleveland, and he'd agreed to the fight."

Though not the number one contender at the time, Wepner was one of the few in the top 10 whom Ali hadn't already faced. It also happened to work in Wepner's favor that he was white. It's been said that for promotional reasons, King decided that he didn't want Ali to face another black fighter at the time.

Wepner was so confident that he made a promise to his wife Phyllis before he left for the arena. "That night, before the title bout, I bought my wife a powder blue negligee, and I gave it to her," Wepner recalled. "I said, 'Wear this to bed tonight because tonight you're going to be sleeping with the heavyweight champion of the world.' Anyway, after the fight, I come back to the room, I walk in, and she's sitting on the edge of the bed in the negligee. She says, 'Am I going to Ali's room,

or is he coming to mine?"

The fight itself was typical of Ali's in that era. Ali spent the early rounds evading, toying with Wepner and hoping to wear him out until he knocked him out. The strategy didn't faze Wepner, who had factored that into his own game plan.

However, for a split second in the ninth round, Wepner emerged as the man to beat. "I was pressing him as usual, trying to slip jabs, which wasn't easy because he used to double and triple it," Wepner said, "But Al – my manager, said to me, 'Yeah, he throws that jab, and it's getting lazy, Chuck. Look to slip under the jab and hit him with a punch,' and that's just what I did. He threw a jab and pulled it back slowly, and I hit him right under the heart with a good right hand, and he went down."

At that point, Wepner thought he might win the fight. "He fell backward and went under the bottom rope," Wepner said "I went back to the corner, and I said, 'Al, start the car. We're going to the bank, we're millionaires,' but he says, 'Chuck, you better turn around. He's getting up, and he looks pissed off.' I turned around, and he had a shocked look on his face, and Ali's corner man was going nuts — 'What the hell's wrong with you? What are you doing? This whitey is kicking your ass, get in there.' He was screaming the whole fight."

The knockdown, Wepner said, seemed to incite rage in the Ali, and by the 13th round, Wepner, who had never gone longer than 12 rounds, was gassed.

"By the 13th round my legs were starting to give out on me a little bit," Wepner said. "I was getting tired in my legs, and I remember after the 14th round, I come back to the corner just before the 15th round, and I said to Al, 'Take my mouthpiece out.' I was going to fight the 15th round without a mouthpiece to help me breathe more. And Al says, 'I'm not doing that, leave your mouthpiece in, and just go out and do the best you can.' He says, 'You've got just one round to go,' and that's what happened."

It appeared Wepner would at least survive the fight until a late strike from Ali did him in. "I went

out there, and he caught me with a punch off my left shoulder and the side of the head," Wepner said of the shot that ended the fight. "It wasn't a solid punch, but my legs were weak. They were wobbly, and I went down, and I remember the ref counting. I pulled myself up on the rope, and the ref looked at my eyes, Tony Perez, and he asks if I'm OK. I said yeah, but he waved off the fight with 19 seconds to go."

"I would have had to knock him out to win the fight," Wepner continued. "I knew that, and that's why we kept pressing him. You're not going to get a decision against Muhammad Ali, even if you're in there throwing punches, hitting him the whole 15 rounds. Because if you land 10 and he lands five, they're going to give him the round. He's Muhammad Ali. He's the champion. You've got to take it from him, they're not going to give it to you."

As fate would have it, Sylvester Stallone happened to be watching the fight. Less than two years later, *Rocky* was released, and as far as Chuck Wepner was concerned, he was Rocky Balboa. Forty years after *Rocky's* release and with Ali gone, reliving the fight is bittersweet for Wepner. For four decades, he says he remained close with Ali, who gave him the highlight of his career with one thundering fall to the mat. "He's not only a great fighter, but he's a great man," Wepner said of Ali. "He's the most famous man who ever lived, he was a great friend – I loved the guy."

### **KNOCKOUT LOCATIONS**

***THE BLEEDER*** filmed on location in New York and the Bulgarian capital, Sofia. "With a film like ours, where you're trying to make the dollars go as far as you possibly can, being able to shoot part of the film in Bulgaria with an experienced crew was exactly what we needed to finish the film," Schreiber says. "It was also great to shoot a large portion of this film in New York as it was authentic to the story and characters."

Falardeau adds, "Shooting in New York made it feel real -- you have all these local characters. We had the resources to make sure all the actors had some dialect coaching. Liev, in fact, was the ultimate dialect coach on the set, and that was just fantastic. He's superb at it. He also rewrote some of the dialogue - the nuances so it feels real... more authentic, but authenticity has to be considered inside the convention of the film. We're making a fictional film, not a documentary,

and for me, authenticity is sometimes about closing my eyes, listening to these characters, and asking myself, 'Is it true?' 'Does that conversation feel genuine to me?' Authenticity is all about balance and humor. Sometimes you don't want to be too caricatured, and that is an ongoing process when you make a film. I didn't feel I was at a disadvantage with not being native English-speaker because I knew that we had a plethora of tools and resources to make sure that we got the nuances right."

"I have to hand it to Nicolas Bolduc, an extremely talented and experienced cinematographer from Montreal. This was our first time working together, and he pretty much saved my ass on a lot of days because of his resourcefulness. He works fast, has a good sense of staging and directing, and had ideas of his own that could help me with the limited time we had. He was very fluid with the camera, and you sense that it's a human-eye watching other humans- it's just not technical."

"We've pretty much shot everywhere, so we decided on New York as it would be truly authentic," said Campbell. "I love New York, but it's quite difficult because you have to shut down the street, and that requires a decent budget. So to be honest a New York shoot is a challenge, but again, it was all passion, blood, sweat and tears."

Campbell continues, "So then we shot in Bulgaria for a week, which everyone was quite confused by. 'I said just trust me.' We go to Bulgaria and everyone had a wonderful time, it was really beautiful."

Grobman adds, "Everyone was happy to work in Bulgaria as they were taken care of properly. It was a bit of a shocker initially, but everyone had the time of their lives."

## **ABOUT THE CAST**

### **LIEV SCHREIBER (Chuck Wepner, Producer).**

Heralded as "the finest American theater actor of his generation" by the New York Times, Schreiber's repertoire of resonant, humanistic, and oftentimes gritty portrayals, have garnered him praise in film, theater, and television.

Schreiber stars as the title role of *Ray Donovan* in Showtime's critically-acclaimed hit series alongside Jon Voight. This powerful family drama centers on Ray (Schreiber) as L.A.'s best professional fixer – the go-to guy in Hollywood who deftly solves the complicated, controversial and confidential problems of the city's elite. Schreiber's riveting performance as 'Ray' garnered him three Golden Globe Award nominations in the category of 'Best Actor in a Television Series Drama' and one Primetime Emmy nomination in 'Outstanding Lead Actor in a Drama Series'. Liev directed several episodes of the show's fourth and current season.

Schreiber was recently seen in *Spotlight*, an award-winning film about the true story of the Boston Globe who uncovered the scandal of child molestation within the Catholic Church. Schreiber plays Marty Baron, the editor-in-chief of the Boston Globe who assigns the journalists to the task. The film won several awards including an Oscar for Best Picture, a Golden Globe for Best Motion Picture – Drama, and an Independent Spirit Award for Best Picture. It was also listed on the American Film Institute's 'Top Ten Films of 2015'.

Schreiber's many feature credits include Sony's *The 5<sup>th</sup> Wave*; Ed Zwick's *Pawn Sacrifice*; *The Good Lord Bird* Lee Daniels' *The Butler*; Larry David's *Clear History*; *Fading Gigolo*; *The Reluctant Fundamentalist*; *Salt* with Angelina Jolie; *X-Men Origins: Wolverine*; *Defiance* with Daniel Craig; *Repo Men*; *The Painted Veil*; *The Manchurian Candidate*, opposite Meryl Streep and Denzel Washington; *The Sum of All Fears*; Ang Lee's *Taking Woodstock*; *Kate & Leopold*; *Goon*; *Every Day*; Michael Almereyda's *Hamlet*; *Spring Forward*; *The Hurricane*; *A Walk on the Moon* with Diane Lane; *The Daytrippers*; Nora Ephron's *Mixed Nuts*; and Wes Craven's *Scream* trilogy.

His portrayal of Orson Welles in Benjamin Ross' *RKO 281* brought Schreiber Emmy and Golden Globe Award nominations. His other telefilm credits include George C. Wolfe's *Lackawanna Blues* and John Erman's *The Sunshine Boys*, opposite Woody Allen and Peter Falk. As one of the documentary medium's foremost narrators, he has lent his voice to such works as *Mantle*; *03 from Gold*; *A City on Fire: The Story of the '68 Detroit Tigers*; *Nova*; and *Nature*.

In 2010, Schreiber received his third Tony nomination for his role in Arthur Miller's *A View from*



*the Bridge* alongside Scarlett Johansson. His performance as Ricky Roma in the 2005 Broadway revival of David Mamet's *Glengarry Glen Ross*, directed by Joe Mantello, earned him his first Tony Award. He was again a Tony nominee for his portrayal of Barry Champlain in the 2007 Broadway revival of Eric Bogosian's *Talk Radio*, directed by Robert Falls. Other stage work includes the Public Theater's Shakespeare in the Park production of *Macbeth*, in the lead role opposite Jennifer Ehle, directed by Moisés Kaufman; *Othello*; *Hamlet*; *Henry V*; and *Cymbeline*.

In 2005, Schreiber made his feature directorial debut with *Everything is Illuminated*, which he also adapted from Jonathan Safran Foer's best-selling novel of the same name. The film, starring Elijah Wood and Eugene Hutz, was named one of the year's 10 Best by the National Board of Review.

### **ELISABETH MOSS (Phyllis Wepner)**

Elisabeth can next be seen starring in *The Free World*, a drama from director Jason Lew also starring Boyd Holbrook, which premiered at the 2016 Sundance International Film Festival. Her upcoming films include *The Seagull*, based on the classic Chekov play, directed by Michael Mayer and starring Annette Bening and Saoirse Ronan; and *Mad To Be Normal*, a biopic starring David Tennant as acclaimed Scottish psychiatrist, RD Laing. She will soon begin production on *The Square*, the new film from Danish director Ruben Ostlund.

Moss was most recently seen starring in *High-Rise*, a film directed by Ben Wheatley also starring Tom Hiddleston, Sienna Miller, and Jeremy Irons. Her additional film credits include *Truth*, with Cate Blanchett and Robert Redford (Toronto Film Festival 2015); *Queen Of Earth*, written and directed by Alex Ross Perry (Berlin Film Festival 2015); *Meadowland*, directed by Reed Morano and starring Olivia Wilde; *The One I Love*, in which she starred with Mark Duplass (Sundance Film Festival 2014); *Listen Up Philip*, directed by Alex Ross Perry and starring Jason Schwartzman (Sundance Film Festival 2014); Walter Salles's adaptation of the classic Jack Kerouac novel *On The Road*, *Get Him To The Greek*, *The Missing*, *Girl Interrupted*, *Mumford*, *A Thousand Acres*, and *Virgin*, for which she was nominated for an Independent Spirit Award for Best Actress.

On television, Moss recently wrapped production on the second season of the award-winning miniseries *Top of the Lake*, for which she once again reunited with Jane Campion. She received

Golden Globe and Critics Choice TV Awards for ‘Outstanding Lead Actress in a Movie or Miniseries’ as well as Emmy and SAG Award nominations in the same category for the show’s first season. She will next begin production on *The Handmaid’s Tale*, based on the acclaimed Margaret Atwood novel of the same name, which will air as a 10-episode series on Hulu in 2017. Moss’s additional television credits include the award-winning series *Mad Men*, for which her performance as ‘Peggy Olson’ earned her six Emmy Award nominations, a Golden Globe nomination, and two Screen Actors Guild Award nominations, and Aaron Sorkin’s critically praised and award-winning drama, *The West Wing*, in which she played ‘Zoey Bartlett,’ daughter to Martin Sheen’s President.

Moss starred on Broadway in *The Heidi Chronicles*, a Broadway revival of Wendy Wassterstein’s Pulitzer and Tony Award-winning play, for which Moss’s performance as the title character earned her Tony, Drama League, and Outer Critics Circle Award nominations. Moss’s additional theater credits include *The Children’s Hour In London’s West End* opposite Keira Knightley, the Broadway revival of David Mamet’s *Speed The Plow* opposite William H. Macy and her New York theater debut at the Atlantic Theater Company in *Franny’s Way*.

### **RON PERLMAN (Al Braverman)**

Ron is an award winning actor that has moved seamlessly between the worlds of film, television, and theater for four decades. Having received his Master of Fine Arts Degree from the University of Minnesota, he returned to his native New York City to begin his professional career. His first years kept him exclusively in the theater, delving into the works of Beckett, Pinter, Ibsen, Marlow Chekhov and Shakespeare.

His film career began in the early eighties with his first of three collaborations with Jean-Jacques Annaud, *Quest for Fire*, for which he was nominated for a Genie Award, Canada’s equivalent to the Oscar. He went on to make two more films with Annaud, Umberto Eco’s *The Name of the Rose* with Sean Connery and *Enemy at the Gates*, with Jude Law and Rachael Weisz. The last half of the eighties found Perlman in primetime on CBS in the critically acclaimed *Beauty and the Beast* opposite Linda Hamilton, for which he won a Golden Globe, two Emmy Nominations, and three Viewers for Quality Television Awards.

The nineties marked the beginning of what would become signature collaboration with the brilliant Guillermo Del Toro. Their first film together, *Cronos*, won the Critics Award at Cannes and projected Guillermo into fame. They next did *Blade II*, which established Del Toro's box office success and allowed him to launch the *Hellboy* franchise, which found Ron in the title role. Ron and Guillermo continue their collaboration to this day, most recently with *Pacific Room* and *The Book of Life*.

Now that Ron's historic six-year run playing the explosive Clay Morrow in FX's *Sons of Anarchy* has come to a close, he is also poised to begin a 10-feature film picture slate that he will produce for his very own production company, Wing And A Prayer Pictures, which will augment the 45 independent films to which he has already loaned his talent. Ron also recently shot the feature *Moonwalkers*, opposite Rupert Grint and *Stonewall*, which was produced by Carsten Lorenz with Roland Emmerich directing and producing.

Ron recently penned a memoir entitled *Easy Street (The Hard Way)* in collaboration with Michael Largo for Da Capo Press. In the critically acclaimed memoir, he reveals how he has enjoyed an enviable four-decade career in an unforgiving Hollywood that rarely embraces longevity.

### **NAOMI WATTS (Linda Wepner)**

The two-time Academy Award nominee has garnered several impressive accolades throughout her career. Her first Academy Award nomination for Best Actress was for her performance in Alejandro Gonzalez Iñárritu's *21 Grams* where she starred alongside Sean Penn and Benicio Del Toro. Her performance also garnered Best Actress Awards nominations from the SAG Awards, BAFTAs, Broadcast Film Critics and Golden Satellites as well as Best Actress honors from multiple critics' associations. At the film's premiere at the 2003 Venice International Film Festival, she received the Audience Award (Lion of the Public) for Best Actress. The film itself won the Special Distinction Award at the Independent Spirit Awards. She also earned an Academy Award nomination for Best Actress for her role in Juan Antonio Bayona's *The Impossible*, starring alongside Ewan McGregor. For her role as a courageous wife and mother struggling to survive the aftermath of a tsunami, she also earned Best Actress nominations from the HFPA for a Golden Globe Award, from the SAG Awards, the Broadcast Film Critics and she received the Desert Palm

Achievement Actress Award at the Palm Springs International Film Festival. Watts also earned a SAG Award nomination for Best Supporting Actress for her performance in *St. Vincent*, which she starred alongside Bill Murray. She also starred in Iñárritu's *Birdman* with Emma Stone and Michael Keaton. Among its many accolades, the film won the Academy Award for Best Motion Picture as well as several other categories and also racked up an impressive number of nominations.

She most recently starred in *Demolition* with Jake Gyllenhaal, which premiered at the 2015 Toronto International Film Festival. She will next be seen in Gus Van Sant's *The Sea Of Trees* with Matthew McConaughey, which premiered at the 2015 Cannes Film Festival, Colin Trevorrow's *The Book of Henry*, and the psychological thriller *Shut In*.

She is currently shooting *The Glass Castle* with Brie Larson and Woody Harrelson. She also recently shot the *Twin Peaks* reboot and signed on to shoot Dreamworks' animated feature *Larrikins*, Lionsgate's *Ascendant* and on the small screen, Netflix's *Gypsy*.

Her other recent films include The Weinstein Company's *About Ray* with Susan Sarandon and Elle Fanning, which also premiered at the 2015 Toronto International Film Festival, Noah Baumbach's *While We're Young* with Ben Stiller and Amanda Seyfried, and two of the installments in the *Divergent* franchise based on the popular best-selling novels written by Veronica Roth.

Watts has had an impressive list of movies since her acclaimed turn in David Lynch's controversial drama *Mulholland Drive*, for which she earned Best Actress Awards from a number of critics' organizations, including the National Board of Review and National Society of Film Critics. In addition to starring in Peter Jackson's epic remake of *King Kong*, her credits include Clint Eastwood's critically acclaimed *J. Edgar*, starring opposite Leonardo DiCaprio; Doug Liman's *Fair Game*, starring opposite Sean Penn; Woody Allen's *You Will Meet a Tall Dark Stranger*, as part of an all-star cast, including Josh Brolin, Anthony Hopkins, and Antonio Banderas; Rodrigo Garcia's *Mother and Child*, for which she received an Independent Spirit Award nomination for Best Supporting Actress; Tom Twyker's *The International* with Clive Owen; *We Don't Live Here Anymore*, which she starred in and produced; *The Assassination of Richard Nixon*, opposite Sean Penn and Don Cheadle; David O. Russell's *I (Heart) Huckabee's*, with Jude Law and Dustin

Hoffman; Gore Verbinski's *The Ring* and its sequel, *The Ring 2*; Merchant-Ivory's *Le Divorce*, with Kate Hudson, Glenn Close and Stockard Channing; John Curran's *The Painted Veil*, opposite Edward Norton, which was based on W. Somerset Maugham's novel; David Cronenberg's drama/thriller *Eastern Promises*, opposite Viggo Mortensen; and Michael Haneke's thriller *Funny Games*.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's *Flirting*. She produced and starred in the short film *Ellie Parker*, which screened in competition at the 2001 Sundance Film Festival. In 2005, a full-length feature of the short debuted at Sundance.

Among her many awards and recognitions, Watts received the Montecito Award from the Santa Barbara Film Festival in 2006 for her role in *King Kong*; was honored by the Palm Springs Film Festival in 2003 for *21 Grams*; and in 2002, was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for her work in *Mulholland Drive*. She was also honored for her entire body of work at the 2011 Deauville Film Festival. She is also one of the faces of L'Oreal. Watts resides in Los Angeles and New York with her partner and two sons.

### **JIM GAFFIGAN (John Stoehr)**

Jim is a Grammy nominated comedian, New York Times best-selling author, top touring performer, and father of five. Season two of his critically acclaimed semi-fictional television show, *The Jim Gaffigan Show*, recently premiered on TV Land and airs Sundays at 10/9c. Lauded by The Los Angeles Times as "Fun and Funny," and People Magazine as "One of Summer TV's bright spots," the series is written by Gaffigan and his wife Jeannie, who both also serve as executive producers and showrunners. The single-camera comedy co-stars Ashley Williams, Michael Ian Black, and Adam Goldberg and revolves around one man's struggle to balance fatherhood, stand-up comedy and an insatiable appetite.

With multiple projects in motion, Gaffigan recently hopped on a tour bus with his family on behalf of his *Fully Dressed* arena and theater tour, which has dates through the summer.

Last December, Gaffigan became one of only ten comics in history to sell out Madison Square Garden and few months prior, Gaffigan had the honor of performing in front of Pope Francis and over one million festival attendees at the Festival of Families in Philadelphia. Streaming site Pandora recently announced that Jim is the most popular comic among its users with over 647 million spins to date.

Gaffigan's fourth special, (following *Beyond the Pale* in 2006, *King Baby* in 2009, *Mr. Universe* in 2012), *Obsessed*, premiered on Comedy Central in 2014 and the DVD/CD was released soon after by Comedy Central Records. *Obsessed* premiered at #1 on iTunes, which marked the fifth time Gaffigan reached the Top 25 Comedy category. The album also earned a nomination for 'Best Comedy Album of the Year' at the 2015 Grammy Awards.

In 2013, Jim's first book, *Dad Is Fat*, was released by Crown Publishing and debuted at number five on The New York Times Bestseller's List and remained on the list for 17 weeks. His second book, *Food: A Love Story*, was released in the fall of 2014 and debuted at number three on The New York Times Bestseller's List.

In addition to his own television show, widely popular stand-up comedy and best-selling books, Jim has guest starred on many television comedies and dramas, ranging from *Portlandia* to HBO's cult hits *Flight of the Conchords* and *Bored to Death* to dramatic roles in all three versions of *Law & Order*.

On the big screen, his credits include *Three Kings*, *Hot Pursuit*, *Super Troopers*, and *17 Again* amongst others. Taking a dramatic turn, Gaffigan costarred alongside Peter Sarsgaard and Winona Ryder in Magnolia Picture's 2015 drama, *Experimenter*.

Gaffigan was born in Elgin, Illinois and is the youngest of six children. He currently lives in Manhattan with his wife Jeannie, and their five children.

**MICHAEL RAPAPORT (Don Wepner)**

Michael has appeared in over 60 films and television shows since his acclaimed breakout performance in *Zebrahead*. The performance went on to garner him an Independent Spirit Award nomination and the film itself won the 1993 Sundance Film Festival's Filmmaker's Trophy.

Since then he has worked on such films as *True Romance*, *Mighty Aphrodite*, *Beautiful Girls* and *The Heat*. His many television appearances include *Friends*, *Prison Break*, *Justified* and TNT's *Public Morals* created by Ed Burns and executive produced by Steven Spielberg.

The native New Yorker directed the 2012 PGA Award-Winning Documentary, *Beats Rhymes & Life: The Travels of A Tribe Called Quest*, documenting the group's rise to fame and eventual breakup. His 2014 ESPN 30 for 30 sports documentary *When the Garden was Eden* about the 1970s championship-winning New York Knicks premiered at the Tribeca Film Festival.

**POOCH HALL (Muhammad Ali)**

Pooch is a trained boxer who won the Southern New England Golden Gloves in 1994. He also played football in high school and college. In an effort to try something new, he participated in a stage production in college and discovered that acting was something he truly enjoyed. He is known for his portrayal of Derwin Davis, a new and eager wide receiver for the San Diego Sabers, on the BET comedy series *The Game*. He starred on the hit series for seven seasons and appeared in almost 100 episodes.

Pooch returned for the fourth season of Showtime's critically acclaimed drama series *Ray Donovan* this summer alongside Liev Schreiber, Jon Voight and Katie Holms. Pooch plays Daryll, Mickey's (Voight's) illegitimate son and Ray's half-brother. The hit series continues to follow Ray Donovan's dirty work through the sprawling mecca of the rich and famous in Los Angeles.

Pooch will be seen in 2017 as one of the stars in Dreamwork's animated film *A Dog's Purpose*. Based on the best-selling novel by W. Bruce Cameron, the film tracks a dog's experience through several reincarnations as he looks through his purpose through each life, while interacting with different human companions. Pooch plays a young man who meets the love of his life thanks to

the dog's machinations. Bradley Cooper stars as the voice of the dog, with Dennis Quaid, Britt Robertson, KJ Apa, Juliet Rylance, John Ortiz and Peggy Lipton. Lasse Hallstrom is directing from Audrey Wells' script, with Gavin Polone producing.

In 2009 and 2010, Pooch starred on the small screen alongside Jenna Elfman on the CBS primetime series *Accidentally On Purpose* and had recurring roles on the hit drama *Suits* for USA and *Warehouse 13* for Syfy.

Pooch began his professional acting career in New York, when he landed a small role in the independent feature film *Lift*, opposite Kerry Washington in 2001. He went on to starring and supporting roles in the independent films *Black Cloud* (2006) and *Blind Dating* (2006) with Chris Pine for director James Keach in 2004; and larger studio films like *Stomp The Yard 2: Homecoming* in 2010 and the hit film *Jumping The Broom* in 2011 with Angela Bassett and Paula Patton.

#### **MORGAN SPECTOR (Sylvester Stallone)**

Morgan most recently concluded the run of Manhattan Theatre Club's lauded US premiere of *Incognito*, by Nick Payne. His extensive stage credits include starring roles in: *Ironbound*, opposite Marin Ireland; *Machinal* opposite Rebecca Hall; *A View From The Bridge* opposite Scarlett Johansson; *HARVEY*, supporting Jim Parsons; and *RUSSIAN Transport* opposite Janeane Garofalo, for which he received a Drama Desk Award nomination.

Morgan will next be seen on film in Brian Crano's *Permission*, starring Rebecca Hall and Dan Stevens.

On television, Morgan has had recurring arcs on HBO's critically-acclaimed *Boardwalk Empire* and CBS's *Person Of Interest*, and was a regular with Hope Davis in *Allegiance* for NBC. He also had notable guest star roles on several series including *Orange Is The New Black* and *How To Make It In America*.



## **ABOUT THE FILMMAKERS**

### **PHILIPPE FALARDEAU (Director)**

Philippe studied Canadian politics and international relations before being selected as a contestant in 1993 on the popular TV series *La Course Destination Monde*, a contest that had participants touring the world while making short films. Falardeau shot 20 films, won the race and earned an IDRC Award.

Falardeau's first feature *The Left-Hand Side of the Fridge* won Best Canadian First Feature at the 2000 Toronto International Film Festival, and Best First Feature at the Genie Awards in 2001. In 2006, Falardeau's *Congorama* premiered at the Director's Fortnight in Cannes and was honored with a Genie Award for Best Original Screenplay. In 2008, his third feature *It's Not Me, I Swear!* won the International Jury Award and the Crystal Bear award in the Generation section at the Berlin Film Festival in 2009.

In 2011, Falardeau's *Monsieur Lazhar* was Oscar-nominated for Best Foreign Language Film at the 84th Academy Awards and won awards at several international festivals including Toronto, Deauville, and Locarno. That year, Philippe was featured by Variety as one of its prestigious "10 Directors to Watch."

In 2014 he directed the Warner Brothers release *The Good Lie* starring Reese Witherspoon- The film received an A+ Cinemascore and won the Special Jury Prize at the Deauville Film Festival.

In 2015 Falardeau directed *My Internship in Canada*, which premiered at the Locarno International Film Festival. The film was a three-time winner of the 18th Quebec Cinema Awards and four-time nominee at the Canadian Screen Award. It won the audience award at Canada's Top Ten screening series of the 2015 Toronto International Film Festival.

### **JEFF FEUERZEIG (Writer/Executive Producer)**

Jeff is an award winning director, non-fiction filmmaker and screenwriter whose feature film *The Devil and Daniel Johnston* won top documentary directing honors at the 2005 Sundance Film Festival.

Coming out of the fertile early '80s punk and independent music underground scene and its pervasive do-it-yourself aesthetic, Feuerzeig began his career as a film editor before successfully transitioning to commercial directing. In 1993, his independently produced and self-financed first feature *Half Japanese: The Band That Would Be King*, a loving documentary portrait of the cult band, was distributed theatrically in art-house cinemas nationwide.

In 2011 Feuerzeig directed *The Real Rocky*, a one-hour documentary special for ESPN Films acclaimed *30 for 30* series, about boxer Chuck Wepner, who in 1975 went 15 rounds with Muhammad Ali and inspired the Sylvester Stallone film *Rocky*. He also directed *The Dude* for USA Network's "Character Series", an 18-minute documentary short about Jeff "The Dude" Dowd, a legendary producer's rep who became the basis for the Coen Brothers' cult film *The Big Lebowski*. In 2012 *The Dude* was selected as a Vimeo Staff Pick and became a viral sensation across the Internet.

Continuing to push the boundaries of non-fiction, Feuerzeig has written the screenplays *God Bless Tiny Tim* (with Julien Nitzberg), a feature biopic about the legendary crooner of "Tiptoe Through the Tulips" fame. Feuerzeig's latest film, the feature length *Author: The JT LeRoy Story* produced by A&E IndieFilms, Ratpac and VICE, goes deep inside the curious case of the onetime gay literary "It" boy sensation who was outed by The New York Times in 2006 as Laura Albert, a 40 year old former punk rocker, phone sex operator and mom from Brooklyn. The film premiered at the 2016 Sundance Film Festival, was acquired by Amazon Films and will be distributed theatrically by Magnolia Pictures.

Feuerzeig is currently writing for Amazon Films (with Julien Nitzberg) *Mingering Mike*, the true story of "the imaginary soul music superstar" who went AWOL during the Vietnam War, hid from the MP's in his own bedroom for seven years, and became one of the biggest African American outsider artist discoveries in history.

**JERRY STAHL (Writer)**

Jerry is known for his screenplays for such films as *Bad Boys II*, *Hemingway & Gellhorn*, *Café Flesh*, and *Night Dreams*. His extensive work in television includes writing for such popular series as *CSI: Crime Scene Investigation*, *Twin Peaks*, *Northern Exposure*, *Alf*, *Moonlighting* and *Thirtysomething*.

A novelist, Stahl wrote the critically acclaimed book, *Permanent Midnight*, which was made into a film with Ben Stiller portraying Stahl, and *I, Fatty* and *Pain Killers*.

**MIKE TOLLIN (Producer)**

Mike co-founded Mandalay Sports Media with Peter Guber in 2012. He has produced and directed more than a dozen feature films, several award-winning documentaries, and hundreds of hours of television. His films include *Varsity Blues*, *Coach Carter*, *Radio, Dreamer, Hardball, Summer Catch, Big Fat Liar*, and *Wild Hogs*, along with the Tollin-directed documentary *Hank Aaron: Chasing the Dream*, which won a Peabody Award and was nominated for an Academy Award.

Upcoming is the *The Zookeeper's Wife*, starring Jessica Chastain. Tollin directed and/or produced several other award-winning documentaries, including *Iverson, Kareem: Minority of One, Hardwood Dreams, Let Me Be Brave, The Final Season, Right to Play* and *Small Potatoes: Who Killed the USFL?*

In television, Tollin has won three Emmy Awards, as well as a Peabody Award as one of the founding producers on ESPN's *30 for 30* documentary series. He served as Executive Producer of *Smallville, One Tree Hill, Arli\$\$, The Bronx is Burning*, and several Nickelodeon series, including *All That, Kenan & Kel, The Amanda Show*, and *Sports Theatre with Shaquille O'Neal*.

Tollin is a founding Board member of Common Sense Media and Children Now, two groups that focus on kids and media, and the Hank Aaron Chasing the Dream Foundation, which awards scholarships to underprivileged youth.

### **CHRISTA CAMPBELL & LATI GROBMAN (Producers)**

Christa and Lati have produced high profile projects for different studios across Hollywood. Some of their past credits include *Texas Chainsaw 3D*, *The Iceman* (starring Michael Shannon and Winona Ryder), and the documentary *Brave Miss World* (directed by Cecilia Peck), which was nominated at the 2014 Emmys for Exceptional Merit in Documentary Filmmaking. They also have produced the horror/thriller *Eliza Graves* (starring Kate Beckinsale, Jim Sturgess, and Michael Caine), *Criminal* (starring Kevin Costner, Gary Oldman, Tommy Lee Jones, Ryan Reynolds, and Gal Gadot), *Red Sonja* (based off the iconic graphic novels), *Day of the Dead* (a remake of the George Romero classic) and *She's Funny That Way* (starring Jennifer Aniston and Owen Wilson).

Currently they are in production on *Leatherface*: the prequel to *Texas Chainsaw Massacre*.

Most recently Lati and Christa also produced *Winter on Fire*, the revolutionary documentary they sold to Netflix that premiered in Venice, Toronto and Telluride. *Winter on Fire* won the Toronto Film Festival People's Choice Award.

Driven by their passion for film, Christa and Lati enjoy working within a wide spectrum of genres, ranging from horror to romantic comedy, action, and documentary. Their films have been showcased in several renowned film festivals across the world, including Toronto, Venice, Montreal, and WorldFest-Houston. Utilizing their combined experiences both behind and in front of the camera, this team ultimately aspires to create movies that can change the world for the better.

### **CARL HAMPE (Producer)**

Carl is a producer, production manager and production supervisor. His credits include the *Point Break* reboot, released in 2015, *Metallica Through the Never* and *Chasing Mavericks*.

### **AVI LERNER (Executive Producer)**

Avi Lerner is the Chairman and founder of Nu Image, Inc., Millennium Films, Millennium Studios (Shreveport, Louisiana), Nu Boyana Film Studios (Sofia, Bulgaria), and all related companies. With more than 370 films to his credit, he is one of the most experienced, prolific and successful independent producers of our time.

Born and raised in Haifa, Israel, Lerner began as manager of Israel's first drive-in cinema. In 1979, Lerner anticipated the explosion of home video rental, which led to his pioneering the largest specialized video distribution company in Israel, and becoming a partner in the country's largest theatrical distribution company.

In 1984, he executive produced the remake of *King Solomon's Mines*. He then sold his Israeli company and relocated to Johannesburg, South Africa, where he founded the Nu Metro Entertainment Group. The company's interests grew to include owned-and-operated theaters, a video distribution division representing top studios and independent companies, and a production arm that made over 60 features distributed worldwide by major studios. Lerner eventually sold Nu Metro to join MGM/United Artists.

In 1992, he moved to Los Angeles and opened Nu Image, Inc., focusing on production and distribution for the home entertainment market. In 1996, he launched Millennium Films, which produces theatrical motion pictures.

Under the Millennium Films label, Lerner has produced such films as *The Expendables* franchise, *The Mechanic*, and the 2013 box-office hit *Olympus Has Fallen*, starring Gerard Butler.

Upcoming projects for Lerner and the Millennium Films slate are: *Mechanic: Resurrection* starring Jason Statham and Jessica Alba; *Hitman's Bodyguard* starring Ryan Reynolds and Samuel L. Jackson; and *Hunter Killer* starring Gerard Butler, Gary Oldman, and Common.

#### **MARK GILL (Executive Producer)**

Former Miramax Films and Warner Independent president Mark Gill was named President of Millennium Films in July 2011, with particular focus on development, packaging, production, and marketing.

Gill has 25 years of film business experience and a production track record of more than \$1 billion at the box office.

He most recently was the CEO and co-founder of The Film Department, an independent movie production and finance company, which produced the worldwide hit *Law-Abiding Citizen*. In the three prior years, Gill served as the founding president of Warner Independent Pictures. During his tenure, the company produced 15 films and earned 11 Oscar nominations, notably for *March of the Penguins* and *Good Night, and Good Luck*.

Gill previously spent eight years at Miramax Films as President of Miramax/L.A. He was involved in the production or acquisition of more than two dozen films, among them were *The Talented Mr. Ripley*, *Central Station*, *Apocalypse Now Redux*, *In the Bedroom*, *Amelie*, *The Quiet American*, *Frida*, *Rabbit-Proof Fence*, *City of God* and *Under the Tuscan Sun*.

He joined Miramax in 1994 and served three years as the company's marketing chief, based in New York. Among the films he marketed are *Pulp Fiction*, *Scream*, *Good Will Hunting*, *Trainspotting*, *The Postman/Il Postino*, *The English Patient*, *Life is Beautiful* and *Shakespeare in Love*.

Before joining Miramax, Gill worked for six years at Columbia and TriStar Pictures, culminating in a three-year tenure as Senior Vice President in the marketing department. He worked on such films as *The Age of Innocence*, *Awakenings*, *Boyz N the Hood*, *Bram Stoker's Dracula*, *In the Line of Fire*, *A League of Their Own*, *The Prince of Tides*, *The Remains of the Day*, *A River Runs Through It* and *Terminator 2*. Prior to joining Columbia, Gill worked for nearly four years at Rogers & Cowan, the publicity agency. Before that, he served as a general assignment reporter for Newsweek magazine and for the Los Angeles Times.

**TREVOR SHORT (Executive Producer)**

CEO and Co-founder of Nu Image, Inc., Millennium Films and all related companies, Trevor Short oversees all legal, finance and administrative operations.

Born in Harare, Zimbabwe, Short obtained a Bachelor of Law from the University of Rhodesia and an MBA at the University of Cape Town where he was awarded the Gold Medal. In 1980, Short entered the world of banking and commerce, joining Standard Chartered Merchant Bank in Harare as head of Corporate Finance, responsible for takeovers, mergers and IPO's. He then moved to Hill Samuel Merchant Bank in Johannesburg in 1984 as head of its Corporate Finance Division and subsequently to Investec Bank where he was responsible for eight IPOs on the Johannesburg Stock Exchange, as well as numerous mergers and acquisitions

Short's finance background led him to develop a tax based financing formula to produce motion pictures in South Africa. He succeeded in procuring over \$200 million from private investors to fund the production of international films made in South Africa. Much of the financing he secured was for films produced by Avi Lerner's Nu Metro group for international film companies. He also became a consultant to the Government of South Africa regarding film incentive legislation.

In 1989, Short left the banking sector to join Lerner as a shareholder in and Chief Executive of Nu Metro Entertainment Group in Johannesburg. He continued to arrange financing for Nu Metro's film production and was directly involved in its expanding its theater chain. In 1991, Lerner and Short used proceeds from the sale of Nu Metro Entertainment Group to start a new studio in California. Nu Image, Inc. opened its doors in Los Angeles in 1992.

Short's expertise; in finance, law, investments, tax legislation, subsidies, international and domestic banking has been applied to the many foreign co-productions undertaken by the Nu Image group over the years. This includes the development of Nu Boyana Studios in Bulgaria and Millennium Studios in Louisiana, both of which is a full service production facility available to the film industry and often used by Millennium Films. Short has served as producer or executive producer on nearly all Nu Image and Millennium Films productions since the beginning.

Among those productions are the upcoming Millennium Films projects: *Mechanic: Resurrection*, starring Jason Statham, Jessica Alba, Tommy Lee Jones and Michelle Yeoh; *Hitman's Bodyguard*, starring Ryan Reynolds and Samuel L. Jackson; and *Hunter Killer*, starring Gerard Butler, Gary Oldman, and Common.

#### **JEFF RICE (Executive Producer)**

Jeff is recognized as one of Hollywood's most successful independent producers, with a career that includes producing and executive producing an impressive 87 movies. His projects have opened as box office hits and premiered at some of the world's top festivals including Cannes, Sundance, Venice, New York Films Festival, Berlin, and Toronto.

Rice has worked with stars including Robert De Niro, Forest Whitaker, Naomi Watts, Liam

Hemsworth, Dwayne Johnson, Charlize Theron, Jennifer Aniston, Owen Wilson and Emma Roberts. Some of his many credits include the Academy Award-nominated *Lone Survivor* directed by Peter Berg starring Mark Wahlberg, which grossed over \$120 million domestically. Also, *2 Guns* which opened #1 at the box office starring Denzel Washington and Mark Wahlberg, *End Of Watch* starring Jake Gyllenhaal and Michael Pena, which was also #1 in the box office. Additional credits include *Escape Plan* starring Sylvester Stallone and Arnold Schwarzenegger, *Broken City*, starring Mark Wahlberg, Russell Crowe and Catherine Zeta-Jones, *Fire with Fire* starring Bruce Willis and Josh Duhamel and *Frozen Ground* starring Nicolas Cage and John Cusack and *The Watcher* starring Keanu Reeves and Marisa Tomei.

### **INBAL WEINBERG's (Production Designer)**

Inbal's art direction credits include *Stephanie Daley* (Waldo Salt Screenwriting Award, Sundance Film Festival 2006) and Academy Award nominated *Half Nelson*, starring Ryan Gosling.

Inbal's first feature as a production designer was Hal Hartley's *The Girl from Monday* (Sundance Film Festival 2006). She later designed, among others, Courtney Hunt's Academy Award nominated *Frozen River* (Grand Jury Prize, Sundance Film Festival 2008), Dee Reese's *Pariah*, Derek Cianfrance's Oscar nominated *Blue Valentine* and *The Place beyond the Pines*, *The Perks of Being a Wallflower* directed by Stephen Chbosky, *Bluebird* by Lance Edmands and *St. Vincent*, directed by Ted Melfi.

Last year saw the release of Cary Fukunaga's *Beasts Of No Nation*, starring Idris Elba, and this summer will bring *Indignation* to the theaters, directed by James Schamus and starring Logan Lerman. Inbal recently wrapped production on Martin McDonagh's *Three Billboards Outside Ebbing, Missouri*, starring Frances McDormand and Woody Harrelson.

Inbal Weinberg is the founder of the Production Designers Collective, a group dedicated to creating a community of production designers around the world through sharing knowledge and experiences.



### **NICOLAS BOLDUC (Director of Photography)**

Nicolas has been working as a cinematographer for nearly two decades and has steadily amassed a variety of credits and awards for feature films, short films, music videos, and commercials.

Bolduc is best known for his work on Denis Villeneuve's *Enemy*, which was critically acclaimed and garnered multiple awards globally, including the CSC Award for Best Cinematography in 2015. Other notable credits include *Rebelle*, which received an Academy Award nomination for Best Foreign Language Film, Screen Award, Jutra Award and Golden Frog Best Cinematography; *Avant Que Mon Coeur Bascule*, *Fatal*, *La Cité*, which received a Best Feature Cinematography Award from the CSC; *Le Banquet*, which won a Genie nomination for cinematography; and *Eve and The Firehorse*, which was in Official Selection for the 2005 Toronto International Film Festival, and won a Special Jury Prize at The Sundance Film Festival, Genie Award for Best Canadian First Film, and Audience Award at Vancouver International Film Festival.

Bolduc's short films include *King Chicken*, *Victor Gazon* (Nominated for Best Live Action Short Drama at the 2009 Genie Awards), and *Next Floor*, his first collaboration with Denis Villeneuve, which earned more than 30 awards internationally, including Best Short Film at the Grand Prix Canal+ in Cannes, Best Short Film at the Jutra and Genie Awards. Bolduc also received four prizes for cinematography for the film, including Best Dramatic Short Cinematography at the CSC Awards and Best Cinematography at the Manaki Brothers film fest.

### **RICHARD COMEAU (Editor)**

Richard is an accomplished editor that has made a reputation for himself in his native Canada and elsewhere, ever since he started editing over twenty years ago. Aside from his creativity, he brings his innate sense of rhythm, a sense of humor, as well as strong narrative abilities.

The film and television projects that Richard has edited have garnered awards and accolades throughout the world including an Oscar nomination, Golden Globe nomination, a Primetime Emmy nomination, a Golden Palm nomination in Cannes, an Art Cinema Award at the Directors' Fortnight, a Founders Award at the Tribeca Film Festival, an Audience Award at the Locarno Film

Festival, and a Silver Bear, an International Critics' Prize and two Ecumenical Jury's Prizes at the Berlin Film Festival.

For his editing work, Comeau has won Canadian Screen Awards for *Polytechnique*, *The Necessities of Life* and *Rebelle (War Witch)*. He has won Jutra Awards for his work on *Maelstrom*, *Polytechnique*, *Rebelle (War Witch)* and *Gabrielle*, and a Gemini Award for *Heart: The Marilyn Bell Story*.

### **COREY ALLEN JACKSON (Music By)**

Corey is a composer for film and television. He got his start as a rock guitarist, went on to train as a classical composer and was one of 20 selected to study in Paris at the renowned La Schola Cantorum. From Paris he moved to Hollywood and began his career composing for NBC's *Starting Over*, after which he began scoring films.

Jackson's musical approach drew the attention of Oscar-nominated animator/director/producer Bill Plympton. Their collaboration has produced Sundance and Tribeca successes such as *Footprints*, *Hot Dog*, *Shut-Eye Hotel* and *Idiots and Angels*. Jackson also scored 20th Century Fox's breakout pilot *Parallels*, which was nominated for Best Score at the Hollywood Music and Media Awards in 2014.

Recently, Corey scored the Michael Bay blockbuster, *Teenage Mutant Ninja Turtles: Out of the Shadows*. Jackson's darker writing has earned him a horror fan base through films such as *The Exorcism of Molly Hartley* and *I Spit on Your Grave 2010*, and multiple projects for the SyFy Channel. Other works include: *Wayward Pines* companion series *Gone*, *I Spit on Your Grave 2*, Tribeca Film's *Hansel & Gretel Get Baked* which was nominated for best score by the HMMA in 2013, MTV's animated series *Good Vibes* and *Wolfpack of Reseda* which won the *Prix de la Meilleure Musique Originale* at the 2013 Marseille Web Festival.

In addition to his own projects, Jackson is a sought after collaborator, and has contributed to projects including *Teen Wolf*, *Supernatural*, *Spider-Man 2*, *Cats and Dogs: The Revenge of Kitty Galore* and *Vampires Suck*. Video game contributions include the award-winning *James Bond:*

*From Russia with Love, The Punisher, and the smash-hit The Simpsons.*

**VICKI FARRELL (Costume Designer)**

Vicki is known for her work on *Boys Don't Cry, Stone, Meek's Cutoff, New York, I Love You, Nights in Rodanthe, Strangers with Candy, High Art, Happy Accidents, and Kiss Me, Guido.*

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