

MILLION DOLLAR BABY

*“If there’s magic in fighting battles beyond endurance,
it’s the magic of risking everything for a dream that nobody sees but you.”*

Frankie Dunn (CLINT EASTWOOD) has trained and managed some incredible fighters during a lifetime spent in the ring. The most important lesson he teaches his boxers is the one that rules his life: above all, always protect yourself. In the wake of a painful estrangement from his daughter, Frankie has been unwilling to let himself get close to anyone for a very long time. His only friend is Scrap (MORGAN FREEMAN), an ex-boxer who looks after Frankie’s gym and knows that beneath his gruff exterior is a man who has attended Mass almost every day for the past 23 years, seeking the forgiveness that somehow continues to elude him.

Then Maggie Fitzgerald (HILARY SWANK) walks into his gym.

Maggie’s never had much, but there is one thing she does have that very few people in this world ever do: she knows what she wants and she’s willing to do whatever it takes to get it. In a life of constant struggle, Maggie’s gotten herself this far on raw talent, unshakable focus and a tremendous force of will. But more than anything, what she wants is for someone to believe in her.

The last thing Frankie needs is that kind of responsibility – let alone that kind of risk. He tells Maggie the blunt hard truth: she’s too old and he doesn’t train girls. But ‘no’ has little meaning when you have no other choice. Unwilling or unable to give up on her life’s ambition, Maggie wears herself to the bone at the gym every day, encouraged only by Scrap. Finally won over by Maggie’s sheer determination, Frankie begrudgingly agrees to take her on.

In turns exasperating and inspiring each other, the two come to discover that they share a common spirit that transcends the pain and loss of their pasts, and find in each other a sense

of family they lost long ago. What they don't know is that soon they will both face a battle that's going to demand more heart and courage than any they've ever known.

Warner Bros. Pictures presents, in association with Lakeshore Entertainment, a Malpaso/Ruddy Morgan production, CLINT EASTWOOD, HILARY SWANK and MORGAN FREEMAN in *Million Dollar Baby*. The film is directed by CLINT EASTWOOD and produced by CLINT EASTWOOD, ALBERT S. RUDDY, TOM ROSENBERG and PAUL HAGGIS. GARY LUCCHESI and ROBERT LORENZ serve as executive producers and BOBBY MORESCO is the co-producer. The screenplay is by PAUL HAGGIS, based upon stories from "Rope Burns" by F.X. Toole. The director of photography is TOM STERN; the production designer is HENRY BUMSTEAD; the film is edited by JOEL COX A.C.E.; and the music is by CLINT EASTWOOD.

Million Dollar Baby will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

This film has been rated "PG-13" by the MPAA for "violence, some disturbing images, thematic material and language."

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THE CHARACTERS AND STORY

Adapted for the screen by Emmy-winning screenwriter Paul Haggis, *Million Dollar Baby* is based on a short story from the collection Rope Burns, by F.X. Toole. Toole spent years working as a “cut man” – the member of a boxer’s team whose job it is to patch up his injuries so he can continue fighting – and his stories vividly capture the essence of life in the ring.

Legendary producer/director/actor Clint Eastwood chose *Million Dollar Baby* as the follow-up to his highly acclaimed, Academy Award-winning 2003 drama *Mystic River* upon reading Haggis’ script. “What interested me about *Million Dollar Baby* is the fact that it isn’t really a boxing story,” Eastwood says. “It’s a love story about a person who is distressed about his non-existent relationship with his daughter, and who then finds a sort of surrogate daughter in this young girl who is dying to make her mark on the world as a boxer.”

Eastwood stars in the film as Frankie Dunn, professional boxing trainer and owner of The Hit Pit, an old-school boxing gym nestled in the gritty heart of downtown Los Angeles. The Hit Pit is Frankie’s life, and he divides his time between the seemingly disparate activities of training fighters and attending Mass – which he’s done almost every day for the past 23 years. Unable to forgive himself for becoming estranged from his daughter long ago, he sends her a letter every week, and the next week the letter always comes back, unopened and marked ‘Return to Sender.’

“Frankie is searching for redemption,” says Eastwood. “He’s an Irish Catholic guy who’s in his senior years, and he’s become disillusioned with his church and his lack of a relationship with his daughter. The dilemma with his daughter is very tough on him, and it’s left a huge void in his life.”

Throughout his long career, Frankie has trained and managed some talented boxers. Some of them have even made it to the big time, but it’s never Frankie who got them there. He always tells his fighters that above all else, they have to protect themselves, but it’s his own need to protect them – and himself – that eventually drives them away. Once his boxers learn all they can from him, they move on to managers who are willing to put their fighters on the line for a title.

“Frankie’s reluctance to put his boxers in title fights has caused him to have some disappointments,” Eastwood relates. “He’s become ultra-conservative and unable to spot when they’re ready. Even though he’s still training fighters, he’s kind of retired in his mind.”

Frankie’s managed to keep himself safe for a very long time – until Maggie Fitzgerald walks into his gym. Maggie grew up dirt-poor in the Ozarks, but over the years she’s managed

to put a lot of miles between herself and her past as she pursues her dream of becoming a professional fighter. In boxing, Maggie finds purpose, pride, and some of the only true happiness she's ever known. Without it, she has nothing – and regardless of the fact that she is untrained, and at 31 is considered too old to begin a fighting career, Maggie refuses to give up on the one thing that makes her feel good in life.

“Why does someone want to become a boxer?” asks Hilary Swank, winner of the Best Actress Oscar for her searing performance in the 1999 drama *Boys Don't Cry*. “To go in the ring and hit and be hit is not something I really understood until I started training for this film. But for Maggie, not only is boxing her way out, it's something that she loves. I can certainly relate, because growing up, my family lived in a trailer and we didn't have a lot of money. I started doing plays at the age of nine. It's what I loved and I wanted to do it forever, and I connected to that part of Maggie.”

“With Maggie Fitzgerald,” says Eastwood, “you see the struggle of somebody with great ambition who has very little education, and very little support from her family. She's somewhat cynical about where her life will go if she doesn't complete this goal.”

In Frankie, Maggie sees the man who can help her to achieve her life's ambition. “She's watched him mold boxers into incredible fighters,” says Swank, “and she is set on him – he's the one for her. She has these blinders on, and she is absolutely unrelenting.”

Frankie, however, sees only disaster in the prospect of training the young woman, and bluntly refuses to even consider it when Maggie first approaches him. “Frankie has a basic prejudice towards the idea of women fighting,” says Eastwood. “He treats it very frivolously. He's a traditionalist – he thinks of boxing in terms of the way it was in the old days. So that prejudice is an obstacle for him to overcome before he can become enamored with the idea of taking Maggie on.”

In truth, there's a much more complex reason for Frankie's reticence. “He's protecting himself emotionally as he goes through life,” Eastwood elaborates, “and he's protecting himself from becoming involved in any relationship, even a father/daughter one.”

But Maggie refuses to take ‘no’ for an answer, and instead spends frustrated hours at the gym every day – between double waitressing shifts – struggling to learn on her own until she can find a way to convince Frankie that she's worth the risk. Scorned by the male boxers, the only encouragement she gets is from Scrap, an ex-fighter who serves as the gym's caretaker. Scrap slyly throws Maggie small tips to help her improve her technique, and at the same time, nudges Frankie in her direction.

“Scrap is the first one who recognizes the potential in helping this young lady along, even though Frankie is very much against it,” says Eastwood.

“Scrap sees that Maggie’s got just about all it takes to make it,” says three-time Oscar nominee Morgan Freeman, who plays Eddie “Scrap Iron” Dupris. “He remembers himself being in her situation. And he knows that she’s not just a youngster – he sees that she’s there with deep meaning and deep desire.”

Little by little, with Scrap’s subtle help and her own dogged perseverance, Maggie begins to improve. “Scrap sees Maggie’s drive, her passion and her focus, and somewhere in there he sees talent,” Swank says. “He sees the underdog in her as well, which I think he was. But she doesn’t really realize how much he’s involved in putting her and Frankie together. There’s so much beauty in a character not knowing everything that’s going on behind the scenes to help them get to where they’re going.”

Scrap and Frankie’s comfortably cantankerous relationship is the only close friendship either of them have been willing or able to sustain throughout the years. As Eastwood notes, “Frankie and Scrap are two guys who have had a certain amount of disappointment in their lives. Scrap doesn’t have anybody in the world except Frankie, and in their relationship is a certain statement about loyalty between friends.”

“They’re like two old married people,” muses Freeman, who co-starred with Eastwood in the director’s poignant 1992 western *Unforgiven*. “Their banter has an age to it. Frankie is just generally PO’d, and in a lot of cases, he’s his own worst enemy, but Scrap is attached to him because he knows he has this deep well of a heart that’s seriously cracked because of his relationship with his daughter that he can’t mend, no matter what he does. It’s a source of enduring pain and Scrap is the only one privy to it.”

Scrap has a painful history of his own. His boxing career was crushed when he was blinded in one eye during a particularly vicious, punishing bout. Frankie was Scrap’s cut man that night, and although he didn’t have the authority to throw in the towel, he’s never forgiven himself for not finding a way to stop the fight.

“Frankie feels very strongly about that incident,” Eastwood says. “He kept Scrap on his feet, kept him fighting that night. He would have stopped the fight, because Scrap was really badly cut, but Frankie was able to stop the bleeding between rounds every time, allowing Scrap to continue to take the punishment.

“These are the things that weigh on this man’s life,” Eastwood continues. “And even though it doesn’t prevent him from training fighters, it certainly is another obstacle in his road to training a female fighter.”

What Frankie doesn’t understand is that Scrap would do it all over again in a heartbeat – and he knows that Maggie shares that same passion, and deserves the chance to see it through. Yet even in the face of Scrap’s pointed nagging and Maggie’s relentless enthusiasm, Frankie stays firm in his refusal. But on the night of her 32nd birthday, Frankie gets a glimpse of the pain and desperation that underscores her fervor.

“Maggie thought by the time she was 32 she was going to be a champion,” says Swank. “And here she is, still working away, still without a trainer. And she’s not a champion. And this hits her really hard. At that moment, she isn’t being this plucky girl anymore, trying to win Frankie over.”

It’s in this moment that Frankie finally relents, agreeing to take Maggie on – against what he is very quick to point out is his better judgment.

Eastwood sees this as a turning point in the story, as well as for the characters. “When Frankie finally agrees to train her, it becomes a love story – not a romantic love story, but a father/daughter love story. Maggie is the daughter that he misses in his life, and he’s the father that she lost at a very early age. And it’s through this relationship that Frankie really finds himself and has a rebirth of sorts.”

“This is a love story, plain and simple,” Freeman agrees. “The relationships between Frankie and Maggie, between Scrap and Frankie – it’s all of a piece.”

In addition to the prospect of performing in a film that deftly blends drama with a familial love story set against the down-and-dirty world of a physically and psychologically demanding sport, Eastwood’s cast relished the opportunity to work with the prolific director.

“To get the opportunity to work with Clint was amazing,” Swank enthuses. “It really was a dream come true. And Morgan is incredible, so full of grace.”

“It’s rare that you get the opportunity to work with someone you like and have a history with,” says Freeman. “Clint is still the same director he was when I worked with him on *Unforgiven*. He never gets in the way. He tells you what the shot is going to be and suggests maybe walking this way or that. And then he lets his actors do their job. I’d pay to work with him.”

Eastwood’s legendary talent, no-nonsense directing style and keen understanding of performance have made him a filmmaker that many accomplished actors aspire to work with.

Under his direction, Sean Penn and Tim Robbins garnered Academy Awards for Best Actor and Best Supporting Actor, respectively, for their extraordinary performances in *Mystic River*.

“My theory in directing actors is to not insert the ego,” Eastwood explains. “Having come up in that side of the business, I’m very sympathetic to the securities that are necessary and the insecurities that are unnecessary to make a good performance, and so I let the actors bring a lot to the table. When they bring something that’s good, fine; and when they bring something that’s not quite so good, I make adjustments to it. I try to ease into everything and then eventually the performances come together. You set a working environment for the actors and then they feel good about themselves.”

Eastwood sees *Million Dollar Baby* as a film enriched not only by the multi-layered performances of his cast, but by the backdrop against which the characters struggle to realize their greatest desires and confront their deepest fears.

“Boxing plays an important role in the story, but this picture isn’t about boxing; it’s about human relationships,” Eastwood emphasizes. “And there are some things that go unspoken in the film. Just as it was with *Mystic River*, the audience has to participate somewhat in deciding where the story goes after the film ends.”

IN TRAINING

The role of passionately dedicated boxer Maggie Fitzgerald was a physically demanding one, and Hilary Swank had just three months to train before filming began. “I’d never worked with Hilary before,” says Eastwood, “but I had met her on several occasions before and I knew just by the way she moved that she had good athletic ability. I had no doubts about her acting at all, but I knew that her success in this film would depend on how diligently she would train to get this role under her belt. And she did. She has a work ethic that’s unparalleled.”

The actress worked for three months with legendary boxing trainer Hector Roca at Gleason’s Gym in Brooklyn. Rated by *International Boxing Digest* as one of the best trainers in the world, Roca has guided numerous world champions, including Iran Barkley, Arturo Gatti, Regilio Tuur and Buddy McGirt.

“I had never boxed before,” says Swank, “and I don’t think I really understood it – you don’t fully respect what someone does until you step into their shoes even for a moment. Getting into the gym and training with Hector, I remember feeling so out of place the first day. But he was so patient and diligent, and pushed me so hard – he really pushed me to the limit, where you think you can’t go any further, and then all of a sudden you break through that, and

then the next thing and the next thing and the next thing. I tried to remember the sense memory of what it felt like when I learned how to punch correctly, so I could bring that feeling to my performance when Maggie reaches that point.”

In addition to her boxing, Swank worked with weight lifter and trainer Grant Roberts several hours a day to build the necessary muscle mass to convincingly play a highly conditioned professional athlete.

The training paid off. As Eastwood proudly attests, “There isn’t a one ‘double shot’ in the whole picture. No doubles were used during filming, and Hilary did all of her own fighting.”

Swank’s time in the gym also presented her with the opportunity to experience firsthand what it’s like to be a female boxer in the overwhelmingly male-dominated sport. The actress sparred with professional female fighters such as four-time World Champion Lucia Rijker, who has a part in the film as well.

“I got a chance to see their lives, and to really hear what they had to say,” Swank recounts. “They are all so happy that this movie is being made; hopefully people will look at female fighters in a different light and have respect for what they do, because they work just as hard as any male boxer does. It’s gratifying to be able to be a part of something that will bring that awareness to people’s minds.

“The boxers that I had the opportunity to meet are so in love with the sport and so passionately committed, it was remarkable to watch,” she continues. “When they’re in the ring, you see them put all their training and hard work into those three or four rounds. It’s so inspiring to see them push themselves so hard. Being able to experience that for the short time that I got to explore it has made me grow as a person. It’s a beautiful sport, and I have met a lot of fantastic people within it.”

ABOUT THE PRODUCTION

Director Clint Eastwood envisioned a very specific look that he wanted to achieve for *Million Dollar Baby*. “I was trying to get a period look with this film,” he reveals. “Even though the picture is set in the present, I was trying to capture the feeling that this story is taking place in another time in history. It could have been the ‘40s, ‘50s, ‘60s, ‘70s – I wanted it to have a timeless quality.”

The director was aided in this effort by cinematographer Tom Stern, who began his long association with Eastwood on the 1982 film *Bird* and served as director of photography on *Blood Work* and *Mystic River*, and production designer Henry Bumstead.

Million Dollar Baby marks the twelfth collaboration between Clint Eastwood and Academy Award-winning Bumstead, winner of two Academy Awards for his work on *The Sting* and *To Kill A Mockingbird*.

“Henry Bumstead is certainly one of the best there is,” the director believes, “and today at 89 he’s still as good as it gets.”

“I just love working with Clint,” says Bumstead. “He’s a great director – there’s no one like him. I’m 89 now, and I wouldn’t work for anybody else at this age. It’s been a wonderful relationship. He likes what I do and he trusts me. I show him a few photos of locations I intend to use as sets and plans of sets I intend to build and then it’s full speed ahead to meet the schedule.”

The film’s most pivotal set, Frankie’s gym The Hit Pit, was constructed in an empty warehouse in downtown Los Angeles. “This picture is about people who are on the edge of society,” says Eastwood. “This small beat-up old gym in downtown L.A. houses a lot of people who are oddballs, people who just drift in and out. It’s where Frankie and Scrap live their lives.”

“We looked and looked,” recalls Bumstead, “and when I saw pictures of this warehouse, I knew it would make a great Hit Pit. So I showed Clint the pictures of the warehouse, and he went down and looked at it and agreed with me. Then I showed him a plan of what I was going to do, putting his office on a platform looking down on two boxing rings and all the other requirements of the script. Clint looked at it and said, ‘Perfect.’”

Bumstead paid particular attention to achieving the proper time-worn look for the Hit Pit. “I’m a stickler for aging,” says the designer. “It’s glazing the walls and ceiling to give them a patina. Also the light fixtures and all the furniture are aged to look like they have been there a very long time. My assistant, art director Jack Taylor; set decorator, Richard Goddard; paint foreman, Rick Paronelli and my construction foreman, Mike Muscarella make me look good. As I have always said, I’m only as good as my crew, and they are fantastic.”

Million Dollar Baby was shot in various locations in and around Los Angeles, including the Venice Boardwalk, Eagle Rock and Hollywood Boulevard. The fight sequences were staged at the Grand Olympic Auditorium, the site of many current professional boxing matches, and in a number of other locations around the city.

“We found a perfect house for Frankie’s bungalow with dark woodwork and a perfect floor plan,” says Bumstead. “We found the restaurants where Maggie works on the Venice Boardwalk and on Hollywood Boulevard, and for a sequence that takes place in Missouri, we did some driving in wooded areas near Los Angeles and used a service station on Lake Avenue in Pasadena. We also filmed in a pro boxing equipment store on Lake Avenue.”

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ABOUT THE CAST

CLINT EASTWOOD (Frankie Dunn) is the consummate filmmaker. His career spans four decades and has touched generations of moviegoers. He is one of the most prolific, versatile artists in the history of the medium, involving himself first as an actor, then as a director and producer. Eastwood’s remarkable achievements have been fueled by his enormous box-office appeal and likewise reflected in the recognition he has received. His respect within the film industry is matched only by his appreciation from the public at large. His ongoing body of work is without peer. Clint Eastwood is a film icon.

Consider the following data, applied as it is to a man whose debut in film was as a contract actor for Universal Pictures in 1955. From this inauspicious beginning, Clint Eastwood’s credits have carried him beyond the new millennium. He has starred in 46 films (appearing in 57), directed 25, and produced 20. Eastwood is unique in that he will often combine responsibilities, simultaneously producing, directing and starring. This he has done 13 times, while he has directed and starred in an additional nine films and served as producer, in a variety of directing and acting combinations, no less than 14 times.

Equally imposing are the accolades that Eastwood has accumulated over the years. In March of 2003, he accepted a Screen Actors Guild Life Achievement Award, and in August of the same year the Henry Mancini Institute presented Eastwood with the Hank Award, which recognizes distinguished service to American music. In January of 2000, Eastwood was presented with a Lifetime Career Achievement Award from New York’s National Board of Review. That May he received an Honorary Doctorate in Fine Arts from Wesleyan University, and in December accepted a Kennedy Center Honors Award. He was also nominated for Favorite All-Time Movie Star in 1999 from the People’s Choice Awards (which he won for the Favorite Motion Picture Actor in 1981, 1984, 1985, 1987 and 1998).

In addition, Eastwood received a Cesar Honorary Award (Honneur) from the French Film Society for Career Achievement in 1998 and a Golden Laurel Lifetime Achievement Award from the Producers Guild of America that same year. He was also the recipient of the Life Achievement Award from the American Film Institute and the Film Society at Lincoln Center in 1996, and he was given the prestigious Irving G. Thalberg Memorial Award in 1995 from the Academy of Motion Pictures Arts and Sciences.

In 2003, Eastwood's critically acclaimed drama, *Mystic River*, debuted at the Cannes Film Festival, earning him a Golden Palm nomination and the Golden Coach Award. *Mystic River* went on to win six Academy Award nominations (Best Picture, Best Director, Best Actor, Best Supporting Actor, Best Supporting Actress and Best Screenplay) and two Oscars (Best Actor and Best Supporting Actor).

Eastwood's 1993 foreboding, revisionist western, *Unforgiven*, won nine Academy Award nominations (Best Picture, Best Director, Best Actor, Best Supporting Actor, Best Screenplay, Best Cinematography, Best Production Design, Best Editor and Best Sound) and four Oscars (Best Picture, Best Director, Best Supporting Actor and Best Editor).

That same year, *Unforgiven* also won the Director's Guild Award, a Golden Globe for Best Director, the National Society of Film Critics Award for Best Picture, Best Director, Best Supporting Actor and Best Screenplay, and the New York Film Critics Award for Best Supporting Actor.

The film also received nominations for Best Direction and Best Film from the British Academy of Film and Television Arts and the ShoWest Award for Director of the Year from the National Association of Theater Owners (which also gave Eastwood the Male Star of the Decade Award in 1982).

No less impressive are Eastwood's Cesar nomination for Best Foreign Film (Meilleur film étranger) for *The Bridges of Madison County* in 1996, a Douglas Sirk award for Career Achievement, Awards from both the American Cinema Editors and the Publicists Guild in 1992, the California Governor's Award for the Arts in 1992, and the Man of the Year Award from Harvard's Hasty Pudding Theatrical Society in 1991.

No stranger to Cannes, Eastwood served as president of the jury in 1994 and has been given Best Picture Golden Palm nominations for *White Hunter, Black Heart* in 1990, *Bird* in 1988 (which won for Best Actor and Best Sound), and *Pale Rider* in 1985. He has also won a Best Director Golden Globe for *Bird* in 1989, a Hollywood Foreign Press Cecil B. DeMille Career Achievement award in 1988, and a Golden Globe for Male World Film Favorite in 1971.

A long standing relationship has also existed between Eastwood and the Museum of Modern Art in New York, whose film archivists presented the first Honorary Retrospective of his work in 1980 and then expanded the program in 1993 for a second tribute. This was followed by similar events on behalf of the French Cinematheque in 1985, the Walker Art Center of Minneapolis in 1990, and the British Film Institute, which made Eastwood a fellow in 1992.

All of the recognition is grounded in the fact that Clint Eastwood is a film star of the first magnitude. When considering his career, it is impossible to ignore his diversity and the ease with which he is able to move from actor to director to producer. Eastwood is alone in this regard, if not for the process, then simply for his incredible productivity and box-office results.

Eastwood most recently appeared in 2002's *Blood Work*, in which he stars as Terry McCaleb, a veteran FBI profiler unrelenting in his pursuit of justice and unequalled in his success at tracking and catching murderers. *Blood Work* marked a total of twelve films in which Eastwood has starred while also directing and producing, and was Eastwood's forty-fifth starring role and the fifty-sixth film in which he has appeared. These credits pertain to *Space Cowboys* (2000), *True Crime* (1998), *Absolute Power* (1996), *The Bridges of Madison County* (1995), *Unforgiven* (1992), *White Hunter, Black Heart* (1989), *Heartbreak Ridge* (1987), *Pale Rider* (1985), *Sudden Impact* (1983), *Honkytonk Man* (1982), and *Firefox* (1982).

The nine films in which Eastwood has starred while directing include *Blood Work* (2002), *A Perfect World* (1983), *The Rookie* (1990), *Bronco Billy* (1980), *The Gauntlet* (1977), *The Outlaw Josey Wales* (1976), *The Eiger Sanction* (1975), *High Plains Drifter* (1973), and *Play Misty For Me* (1971).

There are twenty-four films in which Eastwood starred as an actor and did not direct. These films include *In the Line of Fire* (1993), *Pink Cadillac* (1989), *The Dead Pool* (1988), *City Heat* (1984), *Tightrope* (1984), *Any Which Way You Can* (1980), *Escape from Alcatraz* (1979), *Every Which Way But Loose* (1978), *The Enforcer* (1976), *Thunderbolt and Lightfoot* (1974), *Magnum Force* (1973), *Joe Kidd* (1972), *Dirty Harry* (1971), *The Beguiled* (1971), *Two Mules for Sister Sarah* (1970), *Kelly's Heroes* (1970), *Paint Your Wagon* (1969), *Where Eagles Dare* (1969), *Coogan's Bluff* (1968), *Hang 'Em High* (1968), *The Witches* (1967), *The Good, the Bad and the Ugly* (1966), *For a Few Dollars More* (1965) and *A Fistful of Dollars* (1964).

At the outset of his career, Eastwood appeared in eleven films as a contract player for Universal Pictures, including *Lafayette Escadrille* (1957), *Ambush at Cimarron Pass* (1957), *Escapade in Japan* (1957), *Star in the Dust* (1956), *The First Traveling Saleslady* (1956), *Away All Boats* (1956),

Never Say Goodbye (1956), *Tarantula* (1955), *Lady Godiva* (1955), *Francis in the Navy* (1955) and *Revenge of the Creature* (1955).

Eastwood got his first break on the TV series *Rawhide* (1958), in which he played cowpuncher Rowdy Yates for six years. During this time he made four television guest appearances on TV shows such as *West Point* (1957), *Highway Patrol* (1958), *Maverick* (1959) and *Mister Ed* (1962). Interestingly, Eastwood did not return to television until 1985, when he directed a segment for Steven Spielberg's *Amazing Stories* series, titled *Vanessa in the Garden*.

As a director and producer, without participation as an actor, Eastwood made *Mystic River* (2003), *Midnight in the Garden of Good and Evil* (1996) and *Bird* (1988). Working only as a director, he made *Breezy* (1973) and then, working as a producer while starring, he made *Tightrope* (1984). Eastwood produced three films in which he neither acted nor directed: *The Last of the Blue Devils* (1987), *TheLionious Monk: Straight, No Chaser* (1989) and *The Stars Fell on Henrietta* (1995).

Eastwood's association with jazz is well documented, as is his assertion that had his acting, directing or producing careers not been successful, he would have chosen to be a musician. As a young man growing up in Oakland, California, Eastwood performed in small clubs as a pianist. Some of his most inspiring moments of that era came watching jazz greats like Charlie Parker perform live. Thus *Bird* included original remixed Parker cuts, orchestrated by composer Lennie Niehaus, as well as original copies of Eastwood's own treasured issues of *Downbeat* magazine.

Play Misty for Me marked Eastwood's directing debut and was characterized by the romantic theme of *First Time Ever I Saw Your Face*, selected by Eastwood and sung by the then-unknown Roberta Flack. Likewise, *Misty*, the film's theme song, was arranged by jazz legend Erroll Garner.

Notably, all of the five classic *Dirty Harry* films featured big-city jazz soundtracks. Lalo Schiffrin composed *Dirty Harry*, *Magnum Force*, *Sudden Impact* and *The Gauntlet*, as well as *Escape from Alcatraz*.

Successful soundtrack albums have been a consistent Eastwood signature to his films, be they jazz-oriented (*Bird*, *The Bridges of Madison County*, *Midnight in the Garden of Good and Evil*, and the multi-film reference for *Clint Eastwood Live At Carnegie Hall*) or country (*Every Which Way But Loose*, *Bronco Billy*, *Any Which Way You Can*, and *Honkytonk Man*). Moreover, in two particular instances, again working with composer Lennie Niehaus, Eastwood wrote the key melody for both *Unforgiven* (Claudia's Theme) and *The Bridges of Madison County* (Doe Eyes). Eastwood also

composed the score for *Mystic River*, which was recorded with Niehaus conducting the Boston Symphony Orchestra and the Tanglewood Festival Chorus.

Eastwood's documentary *Piano Blues*, produced by Bruce Ricker, concluded Martin Scorsese's 2003 series *The Blues* for PBS. In the film, Eastwood explores his life-long passion for Piano Blues, using rare footage of Art Tatum and Professor Longhair with new interviews and performances by Ray Charles, Pinetop Perkins, Dave Brubeck, Marcia Ball, Jay McShann, Dr. John and Pete Jolly.

An avid golfer, Eastwood lives in Carmel, California, where he served as Mayor from 1986 through 1988, and where he owns the picturesque Mission Ranch Inn and Tehama Golf Club. He is also a partner in the famed Pebble Beach Golf Course and was named Commissioner to the California State Board of Parks and Recreation in June 2002. Eastwood serves as a Commissioner on the California Film Commission, appointed by Gov. Arnold Schwarzenegger, and has been named, for the second time, to serve as the national spokesperson for Take Pride in America.

Born Clinton Eastwood Jr. on May 31, 1930, in San Francisco, California, he was raised in Oakland, California, after moving from town to town as his father sought work during the Great Depression. This experience left an indelible mark on him, as he freely admits, helping to formulate his value system and his work ethic.

Clint Eastwood is, perhaps, the most conscientious filmmaker who ever got behind a camera. He has no patience for waste, be it time or money. He makes movies, loves the process, and start to finish, each day and each dollar belongs to him. When not in production, he lives quietly with his wife Dina Ruiz Eastwood (married March 31, 1996) and their daughter Morgan (born December 12, 1996) in Carmel.

A native of Bellingham, Washington, **HILARY SWANK** (Maggie) won the Academy Award for Best Actress for her performance as 'Brandon Teena' in *Boys Don't Cry*.

In addition to the Oscar, Swank won The Golden Globe Award for Best Actress in a Drama and Best Actress prizes from The New York Film Critics, The Los Angeles Film Critics, The Chicago Film Critics and The Broadcast Film Critics Association. In addition, she won the Breakthrough Performance prize from The National Board of Review, The Premiere Magazine Spotlight Award and was named the Sho West Star of Tomorrow.

She appeared in a supporting role opposite Cate Blanchett and Keanu Reeves in Sam Raimi's *The Gift* and then starred opposite Adrian Brody in *The Affair of The Necklace*. She also

starred opposite Al Pacino and Robin Williams in Christopher Nolan's *Insomnia*. Swank most recently starred as 'Alice Paul' in HBO's *Iron Jawed Angels*, which told the story of the women's suffragette movement.

She recently completed production on *Red Dust*, a drama centered on South Africa's Truth and Reconciliation Council in which she stars opposite *Dirty Pretty Things* star Chiwetel Ejiofor.

MORGAN FREEMAN (Scrap) became known nationally when he created the popular character Easy Reader on the highly praised public television children's show *The Electric Company*, although he was already known in New York's theater circles for the critical body of work and characters he had created there. Freeman won the Drama Desk Award, the Clarence Derwent Award and received a Tony Award Nomination for his outstanding performance in *The Mighty Gents* in 1978, and received more acclaim and an Obie Award for his appearance as the Shakespearean anti-hero Coriolanus at the New York Shakespeare Festival.

In 1984, Freeman won an additional Obie for his role as The Messenger in the acclaimed Brooklyn Academy of Music production of Lee Breuer's *Gospel at Colonus*. In 1985, he was awarded the Dramalogue Award for the same role. The role of Hoke Colburn in Alfred Uhry's Pulitzer Prize-winning play *Driving Miss Daisy* won him his third Obie Award. His most recent stage appearance was as Petruchio in *The Taming of the Shrew* at the New York Shakespeare Festival's Delacorte Theater, with Tracey Ullman.

Freeman's numerous television credits include, notably, NBC's *The Atlanta Child Murders*, with Cicely Tyson, and CBS's *The Execution of Raymond Graham*. Film credits include: *Brubaker*, *Eyewitness*, *Harry & Sons*, *Teachers*, *Marie*, *That Was Then, This Is Now*, *Street Smart* (for which he won the LA, N.Y., and National Society of Film Critics Awards for Best Supporting Actor of 1987, and was nominated for both a Golden Globe award and an Academy Award), *Clean & Sober*, *Johnny Handsome*, *Glory*, *Driving Miss Daisy* (for which Freeman won his second Academy Award nomination, a Golden Globe Award and The Silver Bear for Best Actor at the Berlin Film Festival) and *Chain Reaction*. *The Shawshank Redemption*, a story of hope based on a Steven King novel, won Freeman his third Academy Award nomination.

Freeman was then seen in the thriller *Kiss the Girls*, produced by David Brown. He also starred in the Steven Spielberg production *Amistad*, as abolitionist Theodore Jackson; the adventure film *Hard Rain*, opposite Christian Slater; and as the President of the United States in the box office success *Deep Impact*. Following was *Nurse Betty* with Chris Rock and Renée

Zellweger, which was released to critical acclaim in 2000, and *Along Came a Spider*, in which Freeman reprised his *Kiss the Girls* character, Alex Cross. This film was a box office smash in the spring of 2001. *High Crimes*, with Ashley Judd, was released in April of 2002, and the Tom Clancy thriller *The Sum of All Fears*, with Ben Affleck, was released in June 2002. Up next was *Levity*, directed by and co-starring Billy Bob Thornton, and another Steven King premise, *Dreamcatcher*, followed by *Bruce Almighty*, with Jim Carrey.

In 1993, Freeman made his film directorial debut with *Bopha!*, starring Danny Glover and Alfre Woodard, and soon after formed his production company, Revelations Entertainment.

Freeman recently wrapped production on several upcoming films including *Unleashed* with Jet Li, *An Unfinished Life* with Jennifer Lopez and Robert Redford, and *Edison* with Justin Timberlake, LL Cool J and Kevin Spacey.

ABOUT THE FILMMAKERS

CLINT EASTWOOD (Director, Producer) Please refer to Mr. Eastwood's biography in the cast section, above.

In 1972, Clint Eastwood presented **ALBERT S. RUDDY** (Producer) with the Oscar for producing *The Godfather*, and the two have remained close friends ever since.

Ruddy's ability to spot promising material and creative talent is reflected in his choice of projects and recognized by his various industry awards, amassed over three decades in the Hollywood film industry. He has produced over 30 features including *Bad Girls*, the first western with all female leads; *Death Hunt*, pairing the late Charles Bronson and Lee Marvin; *The Scout*, a film that Richard Schickel of Time Magazine described as "The best comedy fantasy about baseball ever made," *Ladybugs*, starring the late great Rodney Dangerfield and *Farewell to the King*, starring Nick Nolte.

Ruddy has also produced numerous television series and movies that continue to entertain current audiences, including the highly successful series *Walker Texas Ranger*, the classic *Hogan's Heroes*, which Ruddy created and produced 234 episodes, and 50 hours of the series *How the West Was Won*. More recently and under the Ruddy Morgan banner are *Martial Law*, with 44 episodes on CBS; *Married to a Stranger*, starring Jacqueline Smith for the Family Channel; *Running Mates*, starring Tom Selleck for TNT; and *Miracle in the Wilderness*, starring Kim Cattrall and Kris

Kristofferson, which is one of the highest rated TNT movies ever and has become a Christmas perennial.

As producer *and* writer of the original *The Longest Yard*, Ruddy approached a virtually unknown actor named Burt Reynolds to star in the film. Ruddy and Reynolds went on to work on many more films together including *Cannonball I* and *Cannonball II*, and just this year, they finished shooting *Cloud Nine*, written and produced by Ruddy and starring Reynolds as a hustling con-man coach who forms a volleyball team with female strippers.

With partner Andre Morgan, Ruddy is currently executive producing a re-make of *The Longest Yard* starring Adam Sandler and Chris Rock. Other projects include *Airborn* and *The White Countess*, starring Ralph Fiennes, Vanessa Redgrave and Natasha Richardson.

Ruddy's accomplishments have earned him numerous awards, including an Academy Award, two Golden Globes, A David of Donatello (Italy), two Heraldos (Mexico), Chicago, Miami & Shanghai Film Festival Lifetime Achievement Awards, "Who's Who in America" and the National Association of Theater Owners "Producer of the Year."

TOM ROSENBERG (Producer) is the founder and chairman of Lakeshore Entertainment. Rosenberg recently produced *Wicker Park*, starring Josh Hartnett, and *Cave*, starring Cole Hauser, Eddie Cibrian, and Piper Perabo, directed by Bruce Hunt. He is currently producing *Underworld 2*, starring Kate Beckinsale and Scott Speedman, directed by Len Wiseman, as well as *The Exorcism of Emily Rose*, starring Laura Linney and Tom Wilkinson.

Among the other recent feature film projects produced by Lakeshore are *Underworld*, starring Kate Beckinsale, directed by Len Wiseman; *The Human Stain*, starring Anthony Hopkins and Nicole Kidman, directed by Robert Benton; *The Gift*, starring Cate Blanchett and Keanu Reeves, directed by Sam Raimi; *Autumn in New York*, starring Richard Gere and Winona Ryder, directed by Joan Chen; *Passion of Mind*, starring Demi Moore, Stellan Skarsgård and William Fichtner; *The Mothman Prophecies*, starring Richard Gere; *Runaway Bride*, starring Julia Roberts and Richard Gere, directed by Garry Marshall; *Arlington Road*, with Jeff Bridges, Tim Robbins and Joan Cusack; and *200 Cigarettes*, starring Ben Affleck, Courtney Love and Christina Ricci.

Rosenberg's other feature films for Lakeshore include *Kids in the Hall: Brain Candy*, *Til There Was You*, *Box of Moonlight*, *The Real Blonde* and *Going All The Way*.

Rosenberg began his film career as co-founder of Beacon Communications under whose banner he produced such films as *The Commitments*, *Sugar Hill*, *A Midnight Clear*, *Princess Caraboo* and *The Road to Wellville*.

Million Dollar Baby marks **PAUL HAGGIS'** (Producer/Screenwriter) second feature as a writer-producer. Recently making the transition from television to movies, Paul directed the Indie feature *Crash*, for Bob Yari, from an original screenplay he co-wrote with Bobby Moresco, about race relations in Los Angeles. The cast includes Sandra Bullock, Don Cheadle, Matt Dillon, Brendan Fraser, Thandie Newton and Ryan Phillippe. *Crash* premiered at the 2004 Toronto International Film Festival and is planning a Spring 2005 release.

Currently, Haggis is adapting Bart Baker's comedic-drama manuscript, *Honeymoon with Harry* for New Line, which he hopes to direct in 2005. He is also adapting James Bradley's WWII non-fiction work, *Flags of our Fathers*, for producer Steven Spielberg and director Clint Eastwood.

Haggis has created a variety of shows for television; his favorite being the critically acclaimed CBS series *EZ Street*. Although the series was short-lived, it still routinely turns up on critics' Top Ten lists. *The NY Times* recently named it one of the most influential TV series of all time, saying "without *EZ Street*, there would be no *Sopranos*." Paul also created the quietly subversive buddy-comedy *Due South*, the legal drama *Family Law*, and a black comedy for CBS entitled *City*. Prior to this, Paul wrote and produced a wide range of comedies and dramas, including *thirtysomething*, *L.A. Law*, and *The Tracey Ullman Show*.

Haggis is the recipient of many awards, including two Emmys, The Humanitas Prize, TV Critics Association Program of the Year Award, Viewers For Quality Television Founders Award, Banff TV Award, the Columbia Mystery Writers Award, six Geminis, two Houston Worldfest Gold Awards and the Prism Award. He also recently accepted the EMA Award, the Genesis Award, the Ethel Levitt Memorial Award for Humanitarian Service and the WGA's prestigious Valentine Davies Award, awarded to Paul for "bringing honor and dignity to writers everywhere."

ROBERT LORENZ (Executive Producer) most recently served as producer on Eastwood's Academy Award nominated film *Mystic River*, following his service in that capacity on *Blood Work*. Lorenz also served as first assistant director on both films, combining responsibilities in Eastwood's streamlined business organization.

Lorenz started with Malpas Productions as second assistant director on *The Bridges of Madison County*, rising quickly to the position of first assistant director on *Absolute Power*. He held that post on *Midnight in the Garden of Good and Evil*, *True Crime* and *Space Cowboys*.

Lorenz is in charge of the production side of the Malpaso office. Working closely with Eastwood, his job is to literally transform a script into a film, from preparing the shooting schedule to on-set location and costs, through to completion of the project.

BOBBY MORESCO (Co-Producer) began his career as an actor. In 1978, he founded the theatre company *The Actor's Gym* and has written, produced and/or directed over 35 theatrical productions to date including Colin Quinn's one man show on Broadway.

Moresco's current film credits as writer/director include *10th & Wolf*, starring Giovanni Ribisi, Dennis Hopper and Val Kilmer. He is also a co-writer/producer on *Crash*, starring Sandra Bullock, Brendan Fraser, Don Cheadle, Matt Dillon and Ryan Phillippe, which is due to be released Spring 2005.

His television credits include *Falcone*, which he co-created and served as executive producer. He was also a co-producer/writer on *Millennium* and *EZ Streets*.

TOM STERN (Director of Photography) was the director of photography on the Academy Award nominated film *Mystic River*, following his service in that capacity on *Blood Work*. Stern was promoted by Clint Eastwood to director of photography after working with Malpaso Productions for over two decades as chief lighting technician. His other recent credits as director of photography include *Bobby Jones*, *Stroke of Genius* and *Romance & Cigarettes*, directed by John Turturro.

Stern's credits with Eastwood include *Space Cowboys*, *A Perfect World*, *Unforgiven* and *The Rookie*. He was also credited as lighting consultant on *Bird* and as gaffer for *Heartbreak Ridge*, *Pale Rider*, *Tightrope*, *Sudden Impact* and *Honkytonk Man*.

In addition to the Eastwood films, Stern also worked as chief lighting technician on *Road to Perdition*, *American Beauty*, *The Phantom* (Los Angeles unit), *Dangerous Minds*, *Class Action* and *Impulse*.

As gaffer, Stern is credited with *Spaceballs*, *Twice in a Lifetime*, *All the Right Moves*, *White Dog* and *Harper Valley P.T.A.*, and as second unit camera operator on *Running Scared*.

HENRY BUMSTEAD (Production Designer), who designed the sets on *Mystic River*, is a two-time Academy Award-winning production designer. He received the Oscar for both *The Sting* and *To Kill A Mockingbird*, with additional credits including some of the most notable films in the history of Hollywood. Early assignments as an art director, such as *Come Back Little Sheba*,

The Bridges at Toko-Ri, *The Man Who Knew Too Much* and *Vertigo*, for which he was nominated for an Academy Award, set the tone for his work to follow.

Bumstead's career highlights, including the two Oscar-winners, feature credits such as *Topaz*, *Joe Kidd*, *High Plains Drifter*, *Slaughterhouse Five*, *The Great Waldo Pepper*, *Front Page*, *Family Plot*, *Slapshot*, *Father Goose*, *Same Time Next Year*, *A Little Romance*, *The World According to Garp*, *The Little Drummer Girl*, *Knock on Wood*, *A Time of Destiny*, *Funny Farm*, *Her Alibi*, *Ghost Dad*, *House Calls* and *Cape Fear* with Martin Scorsese.

In conjunction with Eastwood's Malpaso Productions, Bumstead has worked on *Unforgiven*, for which he was again nominated for an Academy Award, *A Perfect World*, *The Stars Fell on Henrietta*, *Absolute Power*, *Midnight in the Garden of Good and Evil*, *True Crime*, *Space Cowboys* and *Blood Work*.

JOEL COX (Editor) most recently completed work with Clint Eastwood on *Mystic River*, *Blood Work*, *Space Cowboys*, *True Crime*, *Midnight in the Garden of Good and Evil*, *Absolute Power*, *The Bridges of Madison County*, *A Perfect World* and *Unforgiven*, for which he won an Academy Award for Best Editor.

Cox has spent his entire career at Warner Bros., most notably on Eastwood's films. The relationship began in 1975 when Cox worked as an assistant editor on *The Outlaw Josey Wales*. Since then, Cox has cut 20 more films that have, in some combination, either starred, been produced or directed by Clint Eastwood.

Cox's credits as co-editor with his mentor, noted editor Ferris Webster, include *The Enforcer*, *The Gauntlet*, *Every Which Way But Loose*, *Escape from Alcatraz*, *Bronco Billy* and *Honkytonk Man*.

Sudden Impact was Cox's first film as editor, a title he has held ever since, including credits on *Tightrope*, *Pale Rider*, *Heartbreak Ridge*, *Bird*, *The Dead Pool*, *Pink Cadillac*, *White Hunter*, *Black Heart* and *The Rookie*.

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