



# **TWO FOR THE MONEY**

## Production Information

*“If you want something from me, you’re gonna have to rip it out of my talons.”*

*-Walter Abrams*

Welcome to the voracious, cutthroat world of high-roller gambling. Fortunes are won on Sunday and lost on Monday in *Two For the Money*—a high-stakes drama set in the adrenalized world of wheeler-dealer gamblers—where riches are made and destroyed with the flip of a coin. With millions of dollars on the line, reckless players engage in a “who’s conning whom” game where the bets are high and the losses even higher.

*Two For the Money* marks the return of AL PACINO to the role of power player. With a searing performance that punctuates a career spent stealing the screen in such epochal films as *The Godfather* and *Scarface*, Pacino commands the screen as Walter Abrams, a recovering addict-turned-betting advisor with a delicious lust for power. With the energy and charisma that have made him an icon, Pacino bares his acting teeth in this film.

In such hits as *Any Given Sunday*, *The Devil's Advocate* and with his Oscar®-winning performance in *Scent of a Woman*, audiences know Pacino brings out the best in his cast. Time and again, he has played a character who takes a young man and transforms him into a seasoned competitor who comes to equal (or surpass) his own power. Part Svengali, part Pygmalion, Pacino-as-Abrams tears through *Two For the Money* in yet another tour de force performance.

Working alongside Pacino, MATTHEW McCONAUGHEY plays sports gambling phenom Brandon Lang, a self-assured (but washed-up) former college football player who is on the cusp of exploiting his true talents: his ability to consistently pick football winners. This uncanny knack attracts the hungry Walter into Brandon's small-time world. Brandon holds his own as an ingénue sports advisor, fighting for his piece of the turf against the paternal, yet ruthless, Walter.

Rounding out the powerful cast of *Two For the Money* is RENE RUSSO, playing Walter's gorgeous, yet life-hardened, wife Toni. Also a recovering addict, Toni wields the true power in her home—balancing Walter's precarious ambition and serving as a reminder that his inner demons are not far from the surface. An actor with luminescent presence on screen, Russo completes a dynamic triangle with these two leading men. Giving quiet muscle to their makeshift family, Toni will tolerate neither Walter's attempts at self-destruction nor Brandon's possible descent into gambling mayhem.

In a character drama where financial and human fortunes are on the line, *Two For the Money* rests the balance of power on a unique family. The audience is invited to enter the rush of high-roller gambling where those with fortunes to burn and money to risk play a deadly game.

*Networks don't talk about it.*

*Governments can't tax it.*

*It's a \$200 billion a year business in an uncertain world.*

*Until...Brandon Lang.*

### **How to Build a House of Cards**

Brandon Lang has nurtured a sports dream that's taken him from the pee-wee leagues all the way to college ball. It's the kind of vision that makes toiling away for

years in a dreary, windowless cubicle of a Vegas 900-number racket almost bearable as he waits for the one acceptance letter that will change his life. Problem is, Brandon is no longer a bankable commodity as a football player. Crushing leg injuries sidelined his dreams of ever playing in any pro league. With the rejection letters piling up, his tenacity gets a shot in the arm. He has just received a letter from an unlikely scout.

For Abrams, kingpin of the biggest sports advisory service in the country, Brandon is far more than a washed up quarterback with a seeming knack for picking winners in every weekend's football matchups. He is the key to selling nearly 100 percent certainty in *one* uncertain world: *sports gambling*.

In fact, Walter is so convinced of Brandon's untapped acumen that he is willing to bet his future on it. But first Walter must convince Brandon. Walter dangles a tantalizing opportunity for Brandon to declare his own paycheck, move to New York City and live a life he never imagined.

What's to turn down?

Soon Brandon is enjoying his status as Walter's golden boy, growing more and more comfortable in the high-rolling lifestyle of Walter's world of privilege. Mentor / protégé quickly evolves into a surrogate father / son relationship as Brandon—who lives downstairs in his boss' brownstone—becomes even cozier with Walter, his wife Toni and their daughter Julia (CHRISLYN AUSTIN).

As Walter grooms the small-town ex-athlete into a shrewd front man, Brandon's prophetic skills fatten Walter's business and personal accounts. Brandon is morphing into John Anthony... a pseudonymed superstar sports advisor with all the slick accoutrements that money can buy. He takes anything he wants—women, cars, worship from grateful customers. John is a man of Walter's creation, but Brandon finds himself unsuited for an identity no longer his own.

His ability to pick winners week after week finally reels in the ultimate big fish, Puerto Rico's notorious Novian (ARMAND ASSANTE), a gambler of outrageous means who plays in a league of his own. The protégé package is now complete. Brandon has a fast car, fast girl Alex (JAIME KING) and is the envy of his office rival Jerry (JEREMY PIVEN) and his shark colleagues Reggie (RALPH GARMAN) and Southie (KEVIN CHAPMAN).

Until...the gambling gods forsake him.

Just as the Midas touch slips from Brandon's fingers, Walter's manipulation of his heir to the throne crosses the line. With millions hanging in the balance, Brandon and Walter engage in a treacherous con game. Each tries to outwit the other as everyone in their world is drawn into their escalating and deadly test of wills.

D.J. CARUSO (*Taking Lives, The Salton Sea*) directs this taut thriller written by DAN GILROY (*Chasers, Freejack*). JAY COHEN (*A Walk on the Moon*) produces with WAYNE MORRIS (*American Outlaws*) serving as the co-producer. DAN GILROY & RENE RUSSO; GUY MCELWAIN (*Stand By Me, Exorcist: The Beginning*) & DAVID C. ROBINSON (*True Romance, upcoming The Good Shepherd*) serve as executive producers on the film. *Two For the Money* is produced by JAMES G. ROBINSON (*Exorcist: The Beginning*).

Collaborating with Caruso behind the camera in capturing the adrenalized world of sports betting are director of photography CONRAD W. HALL (*The Punisher, Panic Room*); editor and Academy Award® nominee GLEN SCANTLEBURY (*Godfather III, Dracula*); production designer TOM SOUTHWELL (*Taking Lives, Salton Sea*). CHRISTOPHE BECK (*Under The Tuscan Sun, Saved!*) serves as the composer. MARIE-SYLVIE DEVEAU (*The Perfect Man, television's Desperate Housewives*) lends her talents as the costume designer on the film.

## **ABOUT THE PRODUCTION**

*“Winning is one of the rare commodities on Earth money can't buy.”*

*-John Anthony*

### **Gamblers Start Somewhere**

Inspired by a true story, *Two For the Money* is the itch screenwriter/executive producer Dan Gilroy needed to scratch for some time. Gilroy had been searching for a true gambling story, not the agonizing downward spiral of a degenerate gambler. In his mind, James Caan had already mastered that character in *The Gambler*.

Gilroy knew it had to be about sports, but he never thought that unlocking the heart of such a tale would come from a golf caddy. “Listen, do you want to hear a story

for a movie?” Gilroy recalls a young man telling him six years ago. “His story hooked me,” Gilroy notes. Brandon Link was that caddy...and that story.

A former walk-on for UNLV basketball with an injured knee and few skills but his athletic prowess, Link took a job selling products over the phone—working for an audio text company. One day he filled in for a co-worker giving picks on the sports gambling line. “He discovered he had a true facility for picking games,” says Gilroy. His winning streak caught the attention of a New York sports advisory firm, and the rest is history.

“The basis of this film’s story loosely follows what happened to that guy,” Gilroy says. But the game was changed to football; the story was expanded, deepened and embellished. “It was the sports services, the sports advisors, a glimpse into this legitimate subculture on the fringe of this extremely large illegal enterprise that interested me,” muses Gilroy. “It’s a movie about the people who ‘feed off’ guys who bet—the men who make the \$200 billion world of gambling spin ’round.”

Director D.J. Caruso, a lover of sports and an occasional dabbler in gambling, found that Gilroy’s script “just spoke to me. I was looking for a drama, and this dealt with the familiar themes of innocence being corrupted—what happens once that innocence is corrupted and how that person gets back to where he began. I was intrigued by Brandon’s journey and bringing the audience into the world of sports gambling. We hear about it, but I’ve never seen a movie about it.”

Notably, sports advising is *not* illegal. However, all gambling, including sports betting, is illegal except in four states—Nevada, Oregon, Delaware and Montana. Of all sports, however, football is “the game that’s primarily bet on,” says Gilroy. And the networks feed the frenzy. “The NFL is no longer just a Sunday game. They now have *Monday Night Football*, Thursday night football, wild card weekends—it just goes on and on. They’ve expanded the franchises and therefore expanded the game.”

And when you watch the network games, “You realize that they kind of cater to gamblers,” adds Caruso. “They talk about point spreads, favorites, who they’re picking and make it interesting. Guys in Vegas set the line, and after that it boils down to flipping a coin. You realize it’s a 50-50 gamble.”

“Sports advisors are almost like psychologists,” comments Caruso. “First, they have to figure out what your needs are. Then they have to get your money. But at the same time, they treat each client in a different way. If somebody needs to be abused in order to come around, the advisor will abuse. If someone needs to be lifted up and comforted, they are comforting. The film deals with this underbelly of that world.”

Exploitation of the vulnerable is key to the advisor’s agenda. Their every move is calculated to manipulate the level of panic or gullibility of the gambler on the line—the one who is willing to hand over 10 percent of their take for some winning advice. If an advisor is on a winning streak and they have a repeat offender on the line, they will push to bump that percentage higher.

The bettors pay because sport advisors theoretically know more about sports than the bettors do, either because they have studied the game or have inside information. Explains Gilroy, “When you’re a gambler and you start having losing weekends, you start to question your own process. And *that* is when you move to another level and seek outside help in picking winners. If these sport advisors give you winning picks, then you’re going to stick with them. If you’ve lost on their picks, you’re suddenly in a twilight zone of hurt where you don’t know what to do,” he says. Instinct guides the bettor back to the advisor in hopes that they will get them out of the hole they just got in.

But no matter how long the winning streak, no crystal ball is infallible.

Advisors “can get on these amazing rolls, but ultimately, things will turn around...and that is where our movie takes place,” says Caruso, “when it starts to spin out of control.”

*“I never feel more alive than when they’re raking the chips away...  
not raking them in.”*

*-Walter Abrams*

### **A Sure Bet: Picking a Star Lineup**

Matthew McConaughey knew he picked a winner when he first saw the script for *Two For the Money* four years ago. When Caruso came aboard, the project gelled with Russo and Academy Award® winner/ eight-time Oscar® nominee Pacino joining the

project. “I was looking for a good dramatic story and a salesman role, and this was a perfect fit,” McConaughey says. Being a former ballplayer, he too enjoyed making his own picks on weekend games. He saw Brandon as a winner in more ways than one.

“The sport means everything to Brandon and because I’m an athlete myself I, like Brandon, love the sport,” he says. “It’s about the purity of the game, not the money. Brandon is a character who’s always been a winner—a guy who has worked hard to get what he has. He’s a good man. Then he blows out his knee. While still trying to stay in the game, he’s helping take care of his mom and little brother. He’s got a job that pays \$10 an hour working a 900-service line. Since he knows sports, he turns out to be pretty good at picking winners against the line. Then he gets this call from a guy in New York he doesn’t know, and all this guy wants Brandon to do is to keep picking winners for him. It sounds so simple.”

But opportunity can come with a heavy price. Once on board, Walter discovers Brandon has a knack for selling. In no time he’s being groomed as Walter’s slick front man for his weekly TV show. New territory means a new identity. Goodbye Brandon Lang. Hello John Anthony—“The Million Dollar Man with The Billion Dollar Plan.” He never lets clients forget, “All your money stays and plays with me.”

“So here’s the guy who’s the pure athlete—the best picker in the game, and the face jock—selling on TV,” says McConaughey ... “the golden boy who, after awhile, has trouble winning. When he starts losing, he tries to figure out how to win again. That’s where everything gets really tough for him.”

Consequences escalate in ways Brandon never considered when he starts to lose. “Death threats,” says McConaughey. “In an indirect way, his mother and family are in a lot of danger. It’s not just his job on the line. It’s the fate of everyone in the firm, as well as Walter and his family’s livelihood. Everything hinges on Brandon turning it around. Walter and Toni’s relationship does not look like it’s going to make it. They’re just going down, down, down. And all this can be okay if Brandon can pick a winner. That’s the pressure. The winning pick is a life-or-death alternative in a lot of ways. And that’s what makes this a great drama.”

Great dramas attract amazing performers to pull them off. “When you look at the caliber of performances, let’s just say this is not a small picture,” Executive Producer

Guy McElwaine notes. “You have never seen Matthew McConaughey like this. He’s an exceptional actor and this not only proves it, it takes him to another level.”

McConaughey, Russo and Assante all agree on one huge motivating factor: Pacino.

“He raised the bar,” says McConaughey.

“He is one of the greatest actors of our time, an astonishing person to work with and an incredibly generous actor,” feels Assante.

For Russo, “There’s something about him that feels like family for me. Maybe it is because we’re both Sicilian. I could be married to him! You know my husband wrote me such a great part, and I had a chance to do it with Al. There is this one scene that is so amazing, and let me just say if I never worked another day in this business, it’s cool. I got to do it, and it was great!”

Caruso calls Pacino “the template. He’s the nucleus of this acting group, his character is the center for everyone else to grab onto. Because Al is so willing to try things and not afraid to fail, that actually made Matthew and Rene much more free to do the same. When you play with someone more experienced than you in a particular sport, they say you rise to that level. I think Matthew has risen to that level. He surpassed my expectation of what he could do. I have never worked with someone who is as well prepared as Matthew.”

He describes Russo as the consummate pro, “incredibly generous and giving. You know when you are shooting a heavy drama like this, it is important to have a release,” Caruso notes. “There was a lot of laughter on the set between the actors and the crew. There was a really good vibe every day.”

*“Get out of your head. It’s a bad neighborhood.”*

*-Toni Abrams*

### **Bring on the Anonymous**

When it comes to gambling, “You’d think degenerate gamblers would be addicted to the high of winning,” poses Gilroy. “But the more you talk with them, you find many

feel more alive when they are losing. What they remember are the losses, not the wins. The wins just slip through their fingers.”

Walter’s constant need to teeter on the edge of the abyss, to feel “really alive,” is what attracted Pacino to the role. “Walter’s got to feel that loss because that’s how he knows where he stands, who he is. It’s tied up in his identity. That is what’s so scary and so misunderstood about addiction,” Pacino says. “That’s why I was drawn to this story and wanted to do it.”

Caruso describes Walter as “probably the most dysfunctional man in America. He’s had an alcohol problem, a drug problem, a gambling problem, an eating problem, a nicotine problem *and* he has a heart condition. As Toni notes in the film, ‘If there’s an anonymous, he’s been there.’”

For Producer James G. Robinson, Chairman of Morgan Creek Productions, that dynamic is what makes the story so powerful. He sees the story as a very terse drama about dysfunction set in a world that caters to addicts’ self-destruction.

“You look at the people who work for Walter, who seduce people to bet their money, to get their money. Even if you are not interested in sports betting, it’s a fascinating backdrop,” Robinson reflects. “People completely unravel their lives, bankrupting themselves because of these parasites who feed on their desperation. Walter is both the reformed gambler who builds an empire and the man who feeds off of those recovering in gamblers anonymous groups.”

Pacino hits home on Walter’s motivations. He feels he functions best “when he’s desperate. But Walter’s handicapping skills aren’t what they used to be, so now his energy is put into selling...but it’s like half of him is missing.”

Things begin to shift when he discovers Brandon and sees a future for his family.

“Brandon becomes a focus for Walter, and he can start to live through this kid,” Pacino continues. “This kid is a genius. He’s the Mickey Mantle of handicapping, and Walter’s clever and gifted enough himself to be able to spot a Brandon. He wants to take this kid and turn him into what he never was. And he’s at a point in his life when he’s looking for a change. He has a real love for his wife and child and believes that they won’t be able to survive after him unless they are taken care of. Brandon is his way out.

It's giving him a chance to leave, to put his life in order. He thinks Brandon is the guy he can leave it to."

*"You better be dead...or I'll kill you."*

*-Walter Abrams*

### **Creating Monsters**

Sometimes too much of a bettor's "business" is riding on their advisor's pick. If and when they lose, the outcome can turn deadly.

"I play a guy named Novian who is symptomatic of the worst kind of addictive gambling," comments Armand Assante. "He is an obsessive, deviant, psychopathic, degenerate gambler. There are very few people in his category on the planet, who gamble in millions and millions of dollars. People like this guy have power and wealth that are astonishing. For them, gambling this kind of capital is a high like there's no high, and they don't want to ever know a low. They are also addicted to danger and dangerous situations. Danger is a way of life, and they constantly keep people off balance because it's just in their nature."

The rush of winning and losing—complicated by a number of types of addiction—is at the heart of this character drama, explains Gilroy.

"Walter is somebody who is a former degenerate gambler who's been clean for 18 years. But in the course of the film, he stumbles because Brandon is picking 80 percent," he notes. "Toni, Walter's wife, is a former heroin addict addicted to Walter's brokenness. They have a very, very co-dependent relationship."

"What they do to survive is what I love about this story," says Russo, whose real-life husband, Gilroy, wrote the part for her.

"Toni was a junkie," Russo explains. "She's traded shooting heroin in her arm for controlling Walter. She doesn't know how to let go yet. This is her way to survive, and it is healthier but not the healthiest. From her point of view, Walter is special. He saved her and he has a huge heart despite his flaws. He's out there with his emotions, reactive and explosive. She's subtler, calmer and appears to have it together."

“But if Walter goes down, she goes down. So when he falls, she wouldn’t abandon him because she can see the good in him and she fights for that. She sees purpose in Walter, and she wants him to know how loved he is—in all ways. Walter can’t accept that. He’s always testing it.”

Gilroy says he wrote the part for his wife because, “There’s a side of Rene people haven’t seen, this very dramatic and emotionally available side. That’s her strength. By nature, Rene is somebody who is very detail oriented, very aware and cautious. That plays well against the character Al plays. Toni is Walter’s check and balance.”

Despite what Pacino calls Walter’s “innate sensitivity,” he does fall deep and hard. “He doesn’t want to corrupt Brandon, but he does,” Pacino says. “He can’t help himself because he’s corrupted. This story is about the corruption of genius, of talent, of innocence. That’s what I like about this story: it’s a parable.”

Although seemingly above the corruption that surrounds him, Brandon—through a juggernaut of success—has his unrealized desires brought to the forefront.

“Brandon doesn’t bet, and on the surface, he doesn’t look like he’s addicted to anything,” says Gilroy. “He is addicted to gaining others’ approval, specifically the approval of a father figure he didn’t have as he was growing up. This search for acceptance leads Brandon to Walter.”

“In a way, Walter sort of becomes a father figure,” says McConaughey. “They become partners, friends, at least from Brandon’s point of view. They’re winning, and there’s room for everybody to win. Brandon starts to feel part of the family. And then, he gets the rug pulled out from under him.”

“In his education of Brandon,” Pacino notes, “Walter lets it get out of control. He allows Brandon to fall into the pit of need, of acquiescing to material stuff.”

“Walter rode it out with Toni in tough times. And he made Brandon. He believed he was giving this kid a great future. He loved them both and they loved him,” comments McElwaine. “In the end, this is a story of redemption. On some levels they wind up saving each other, but not as you would think.”

*“Put your ear to the door. Hear that? It’s the sound of possibilities...  
The din of greatness.”*

*-Walter Abrams*

### **Designing Corruption**

Caruso had a heart-pumping, high-stakes sports drama on his hands, and he knew how and where he shot it would have everything to do with conveying the right dimension and depth of believability for this character-driven piece.

There could be no trickery in filming. No special effects should take away from the innate tension. Everything in the backdrop had to set up the actors so that all attention was on the story and the unveiling of dramatic premise. This included how the film was shot.

It was important to all of the filmmakers that *Two For the Money* would have a look and feel that was familiar, but different from what audiences had come to expect from the look of this genre. So Caruso and Director of Photography Conrad W. Hall broke tradition and shot the film in wide-screen format. For this type of film, Hall feels most cinematographers would opt for the standard format. Not him.

“It may be a subliminal thing, but I’m a big fan of widescreen because it puts people in the audience in a high expectation state of mind,” says Hall. “Since this is a drama, it heightens the feel of not knowing what to expect. You just see the production value of the shots when that screen gets wider. And with these actors and sets, it just opened it up—made it that much more dramatic.”

By simply using windows, Hall lit some of the interior shots from the outside. In scenes where the sets were tight, handheld cameras were used, with the characters often in silhouette. “We wanted to keep the look realistic and a little bit edgy.”

It was important to Caruso that Walter’s world had the look of old money. The palette for the walls was dark wood and butterscotch hues. “You look at films like *The Godfather* and you see the warm hues and light that just says old New York money. Walter’s office is almost like a Rembrandt painting in that it feels warm and cozy. It helps sell the smoke and mirrors aspect of it to the audience. At first you think this is all

for real—then you start to ask, ‘Well, how much does he really have? How does he afford to keep this empire open?’

“You contrast that with the Vegas world that Brandon came out of, which is *not* the Bellagio—but a subterranean basement of a building for the 900-number racket with ugly green fluorescent lighting. Everything there is shot in starkness, white and hot. Then Brandon comes to New York and it’s inviting, rich, warm and just this beautiful place.”

This unique perspective had to permeate the set design.

“When D.J. and I started talking about the script, the four words that kept coming to mind were texture, light, history and character,” notes Production Designer Tom Southwell. “Those four words kept us on track in how we approached everything about the film. We paid a lot of attention to the texture of items that would exude history—like the bricks, woods, the leathers and the bronzes—everything that would emphasize a rich past.”

For Costume Designer Marie-Sylvie Deveau the wardrobe for the cast mirrored this approach. “Matthew was the most fun because you could see his transition. You are working with the psychology of his character,” she notes. “In Vegas, it was his ratty college clothes and bike shorts. But the clothes of everyone around him were brighter, happier colors. When he gets to New York, it is about Barney’s. He’s trying to mirror Pacino’s character, and all of Walter’s suits are tailor-made. It fits for him. In New York, the shift is to darker elegance—mostly blacks. Rene’s character dresses very upper-middle class classic, including designers Celine and Yves St. Laurent.”

After the actors rehearsed for two weeks in Los Angeles, 10 weeks of principal photography began in September 2004. Most of the film was shot in Vancouver, followed by additional days in New York City, Brooklyn and Vegas for key exterior shots.

In the end, Caruso felt the world his team had created complemented the players that lived, played and stumbled in it. “It was a complex, dark world we were exploring,” he notes. “Ultimately this is more of a universal story than many people might think. It really looks at the human condition...our frailties and our mysteries.”

Most mysterious of all is our human desire to set ourselves up for failure, shares Pacino. “You feel something when you lose, and it’s that feeling that somehow generates your motor. And it gets you going and it makes for the drink; it makes for the cigarette. It makes for the sense of who you are.”

James G. Robinson Presents A Morgan Creek Production of A Film by D.J. Caruso. Al Pacino, Matthew McConaughey, Rene Russo star in *Two For the Money* with Armand Assante and Jeremy Piven. The music is by Christophe Beck. The co-producer is Wayne Morris; the producer is Jay Cohen; the production designer, Tom Southwell. The editor is Glen Scantlebury; the director of photography, Conrad W. Hall. The executive producers are Dan Gilroy & Rene Russo; Guy McElwaine & David C. Robinson. It is written by Dan Gilroy, produced by James G. Robinson and directed by D.J. Caruso. *Two For the Money* is a Universal Release. ©2005 Universal Studios.  
[www.twoforthemoney.net](http://www.twoforthemoney.net)

## **ABOUT THE CAST**

**AL PACINO** (Walter Abrams) is an eight-time Academy Award® nominee. After having received Best Actor nominations for ...*And Justice For All*, *The Godfather Part II*, *Dog Day Afternoon* and *Serpico* (which also earned him a Golden Globe Award), Pacino won an Oscar® for Best Actor for his performance as Lt. Colonel Frank Slade in *Scent of a Woman* (for which he also won a Golden Globe Award).

He received three nominations for Best Supporting Actor for his roles as Michael Corleone in *The Godfather*, Big Boy Caprice in *Dick Tracy* (he also won a 1990 American Comedy Award for this role) and Ricky Roma in David Mamet's screen adaptation of *Glengarry Glen Ross*.

In 2005, Pacino starred as Shylock in the adaptation of Shakespeare's *The Merchant of Venice*, directed by Michael Radford. In 2004, he won an Emmy for his portrayal of Roy Cohn in HBO's television adaptation of Tony Kushner's play *Angels in America* for director Mike Nichols. Earlier that year he was seen onstage as King Herod in Oscar Wilde's *Salome* both off-Broadway in Brooklyn and on Broadway and as Arturo Ui in Bertolt Brecht's *The Resistable Rise of Arturo Ui* at Pace University. His other

recent film credits include Miramax Film's *People I Know* for director Dan Algrant and Disney's *The Recruit* in which he starred with Colin Farrell.

In 2002 Pacino starred with Robin Williams and Hilary Swank in Christopher Nolan's *Insomnia* and in writer/director Andrew Niccol's *S1m0ne*. In late 1999, Pacino was seen in *The Insider* for Touchstone Pictures. In the film, he played *60 Minutes* reporter Lowell Bergman and starred opposite Russell Crowe and Christopher Plummer. Michael Mann directed this film, which received seven Academy Award® nominations. Pacino also starred in Oliver Stone's football saga, *Any Given Sunday*, where he portrayed a football coach and starred opposite Cameron Diaz, James Woods and Dennis Quaid.

In 2000 Pacino completed his second directorial effort, *Chinese Coffee*, a film in which he also starred and produced. This film is based on a play written by Ira Lewis that Pacino performed at Circle in the Square in 1992. The story revolves around a conversation between a Greenwich Village writer and his friend, as they talk about friendship, love, and dreams.

He also directed and starred in *Looking for Richard*, a meditation on Shakespeare's *Richard III*, which he conceived (and for which he received the Outstanding Directorial Achievement for a Documentary award from the Directors Guild of America). The film also starred Winona Ryder, Alec Baldwin and Aidan Quinn.

Pacino's other film credits include Mike Newell's *Donnie Brasco*, a film which co-starred Johnny Depp; *The Devil's Advocate*, with Keanu Reeves and Charlize Theron; Miramax's *Two Bits*, with Mary Elizabeth Mastrantonio; *Heat*, with Robert De Niro and Val Kilmer, directed by Michael Mann; *City Hall*, which also starred John Cusack, Bridget Fonda and Danny Aiello; and in Brian De Palma's *Carlito's Way*.

Additional films include *Frankie & Johnny*, *The Godfather Part III*, *Sea of Love*, *Revolution*, *Scarface*, *Author! Author!*, *Bobby Deerfield* and *Scarecrow*, for which he received the Best Actor award at the Cannes Film Festival in 1973. He made his film debut in 1971 in *The Panic in Needle Park*.

Pacino produced, starred in and co-directed the independent film adaptation of the play *The Local Stigmatic*, presented in March 1990 at New York's Museum of Modern Art and the Public Theatre.

After studying with Herbert Berghof and later with Lee Strasberg at the Actors Studio, Pacino made his professional acting debut in off-Broadway productions of *The Connection* and *Hello, Out There*. He then won an Obie Award for Israel Horovitz's *The Indian Wants the Bronx*.

Pacino has won two Tony Awards for his starring roles in *The Basic Training of Pavlo Hummel* and *Does a Tiger Wear a Necktie?* He is a longtime member of David Wheeler's Experimental Theatre Company of Boston, where he has performed in *Richard III* and in Bertolt Brecht's *Arturo Ui*. In New York and London, he acted in David Mamet's *American Buffalo*. Also in New York, he appeared in *Richard III* and as Marc Antony in *Julius Caesar* at the late Joseph Papp's Public Theatre.

During the spring and summer of 1994, Pacino appeared in repertory at Circle in the Square. He presented the New York debut of Oscar Wilde's *Salome* and the premiere presentation of Ira Lewis' *Chinese Coffee*. He directed and starred in Eugene O'Neill's *Hughie*, which opened in early July 1996 at the Long Wharf Theatre in New Haven, and moved to Circle in the Square in New York in mid-July where it continued its run through the end of August.

Pacino won the Lifetime Achievement Award from the Independent Feature Project (IFP) at their 1996 Gotham Awards. In 2000, Pacino was honored by the Film Society of Lincoln Center. He also received the Cecil B. De Mille Award from the Hollywood Foreign Press in 2001.

**MATTHEW MCCONAUGHEY** (Brandon Lang / John Anthony) broke into Hollywood chasing girls as David Wooderson in Richard Linklater's 1993 coming-of-age comedy *Dazed and Confused*. He soon became the one being chased as one of the industry's leading young men. His critical breakthrough performance came with his 1996 role as the righteous young defense lawyer Jake Brigance in *A Time to Kill*, adapted from John Grisham's bestseller, co-starring Samuel Jackson, Kevin Spacey and Sandra Bullock.

He is currently shooting the upcoming romantic comedy *Failure to Launch* with Sarah Jessica Parker. And the recent box-office hit *Sahara*, which opened at number one,

was the first major motion picture produced by McConaughey's production company, j.k. livin'. The action adventure also starred Penélope Cruz and Steve Zahn.

Since McConaughey's feature film debut 12 years ago, he has earned a wide array of credits working with some of the industry's top actors and directors.

In February 2003 McConaughey starred with Kate Hudson in the romantic comedy *How to Lose a Guy in 10 Days*, opening at number one at \$23.8 million—an all-time high for McConaughey—and achieving a domestic box-office total of over \$106 million.

In 2002, McConaughey showed his diverse acting talent in three very different roles. He played an attorney whose morality is challenged after a life-changing experience in the ensemble film *Thirteen Conversations About One Thing*. McConaughey appeared in the horror/thriller *Frailty*, written and directed by Bill Paxton. And he starred in the sci-fi action film *Reign of Fire*, in which he and co-star Christian Bale try to save the world from fire-breathing dragons.

After earning rave reviews and overnight stardom with his performance in Joel Schumacher's *A Time to Kill*, McConaughey starred as Roger S. Baldwin in Steven Spielberg's *Amistad* with Sir Anthony Hopkins and Morgan Freeman. He played Palmer Joss opposite Jodie Foster in Robert Zemeckis' *Contact* and later teamed with Woody Harrelson, Jenna Elfman and Ellen DeGeneres in Ron Howard's *Edtv*. Other credits include *Angels in the Outfield*, *Lone Star*, *Glory Days* and *U-571*, which also starred Bill Paxton. In January 2001, he played Steve Edison, Jennifer Lopez' love interest in Adam Shankman's hit romantic comedy *The Wedding Planner*.

McConaughey's production company, j.k. livin', has projects in development at Universal Pictures, Imagine Entertainment, Warner Bros. and Paramount Pictures. j.k. livin' executive produced the acclaimed feature documentary *Hands on a Hardbody*. The company collaborated with Sandra Bullock's Fortis Films, producing *Making Sandwiches*, which debuted at the Sundance Film Festival. McConaughey also wrote and directed the short films *The Rebel* and *Chicano Chariots*.

**RENE RUSSO** (Toni / Executive Producer), a former top fashion model turned veteran leading actress, grabbed Hollywood's attention in her 1989 feature film debut

*Major League*. After numerous marquee roles, it would be her standout performance as Catherine Banning, the sexy and tenacious insurance investigator in John McTiernan's 1999 remake of *The Thomas Crown Affair* opposite Pierce Brosnan that would prove unforgettable.

This year, she appears in Raja Gosnell's family comedy *Yours, Mine and Ours* opposite Dennis Quaid, a remake of the 1968 film starring Henry Fonda and Lucille Ball. Set for a fall release, she plays a widow with eight children of her own who marries a widower with 10 children.

She showed her penchant for comedy in the 1996 sports romp *Tin Cup* co-starring Kevin Costner. That year, she stepped into a stellar dramatic role as Kate Mullen, the mother of a kidnapped son in Ron Howard's thriller *Ransom*, co-starring Mel Gibson. It was her third film opposite Gibson, having starred in the 1992 blockbuster film *Lethal Weapon 3* as internal affairs investigator Lorna Cole, which received strong critical acclaim. She reprised that role with Gibson and Danny Glover in 1998's *Lethal Weapon 4*.

She recently appeared in the action comedy *Showtime* with Robert De Niro and Eddie Murphy as well as Barry Sonnenfeld's comedy *Big Trouble*.

She received rave reviews from critics and audiences alike for her role as Secret Service Agent Lillie Raines in the 1994 thriller *In the Line of Fire*, the box-office hit starring Clint Eastwood and John Malkovich. In 1995, she portrayed Robby Keogh, a doctor on the trail of a deadly virus that threatens to wipe out the entire world in *Outbreak*. The Wolfgang Petersen thriller also starred Dustin Hoffman and Morgan Freeman. That year, she also received praise for her performance as B-movie actress Karen Flores in the blockbuster *Get Shorty*. Barry Sonnenfeld's adaptation of the Elmore Leonard bestseller also starred John Travolta, Gene Hackman and Danny DeVito.

Her additional film credits include *The Adventures of Rocky and Bullwinkle*, *Buddy*, *Mr. Destiny*, *One Good Cop*, and *Freejack*.

A native Californian, Russo grew up in Burbank. At the age of 18, she was discovered at a Rolling Stones concert and encouraged to become a fashion model. She moved to New York and became a top model for the Ford Agency, gracing the covers of

every fashion magazine throughout her successful modeling career in the late '70s and early '80s.

**ARMAND ASSANTE** (Novian) won an Emmy Award and was nominated for a Golden Globe and Screen Actors Guild Award for his outstanding performance as the ruthless head of the Gambino crime family, “Dapper Don” John Gotti, in HBO’s 1996 award-winning *Gotti*.

Known for being an exceptional character actor with leading-man looks and a smooth, steely presence, the half-Italian, half-Irish actor from New York is well known for another performance as a Cuban businessman. But this time he played it as a ladies man as Cesar Castillo in the 1992 critical hit *The Mambo Kings*, which co-starred Antonio Banderas, a story about two brothers who came to America to be discovered as musicians.

Assante received a Golden Globe nomination for Best Performance by an Actor in a Supporting Role in 1991 for *Q & A* opposite Nick Nolte and Anthony Quinn. He received two Golden Globe nominations for Best Actor in a Miniseries or Television Movie in 1998 for *The Odyssey* and 1989 for *Jack the Ripper*. And he was nominated for an Emmy Award for Outstanding Supporting Actor in a Miniseries or a Movie for his role as the disturbed Richard Mansfield in *Jack the Ripper*.

Since he first appeared in *The Lords of Flatbush* in 1974, Assante has appeared in 32 films and 24 television series, miniseries and made-for-TV movies.

He can be seen in the upcoming films *The Third Wish*, *Funny Money*, *Confessions of a Pit Fighter*, *Surveillance* and *Gilgamesh*. In 2004, he starred in John Irvin’s thriller *Dot Kill* and in 2003 he appeared in *Consequence*, *Citizen Verdict* and *Tough Luck*.

In 2002 he gave a memorable performance as Mr. Smooth in the popular but short-lived TV series *Push, Nevada*. That year he also appeared in the films *Partners in Action* and *Federal Protection*.

Other feature performances he is best remembered for include: 1996’s *Striptease* opposite Demi Moore, 1995’s *Judge Dredd* with Sylvester Stallone, as Ned Ravine in Carl Reiner’s 1993 comedy *Fatal Instinct* co-starring Sean Young, 1992’s *Hoffa* directed

by Danny DeVito, as Bugsy Siegel in 1991's *The Marrying Man* with Kim Basinger and Alec Baldwin, and opposite Goldie Hawn in 1980's *Private Benjamin*.

**JEREMY PIVEN** (Jerry) was nominated for a Golden Globe Award and an Emmy Award this year for his portrayal of Ari Jacobs, a slick hard-talking agent who is the head of an up-and-coming actors' troupe in HBO's critically acclaimed original series *Entourage*. Dark and controversial, the series focuses on the under-explored side of life in Hollywood.

Piven was recently nominated by the Drama League for the 2005 Distinguished Performance Honor for his role as Tom in Neil LaBute's off-Broadway hit *Fat Pig* co-starring Keri Russell and Andrew McCarthy.

This year, he will star in the comedy *Lucky 13*, Scott Marshall's directorial debut about the competitive world of lavish bar mitzvahs. That film, which recently won the Audience Award at the 2005 Comedy Arts Festival, also stars Garry Marshall and Jami Gertz.

Piven has appeared in more than 40 films, including *Chasing Liberty*, *Scary Movie 3*, *Runaway Jury*, *Old School*, *Serendipity*, *Black Hawk Down*, *Very Bad Things*, *Rush Hour 2* and *The Family Man*.

In television he was a regular on the series *Cupid* and *Ellen*. He also appeared on *The Larry Sanders Show* and the made-for-television movie *Don King: Only in America*.

Piven was born and raised in Chicago where his parents founded the Piven Theatre Workshop. His father, Byrne, taught many of today's top Hollywood talent including John and Joan Cusack, Rosanna Arquette and Aidan Quinn. Jeremy Piven is very active with the Theatre, returning to Chicago frequently to keep his father's dream alive.

**JAIME KING** (Alex) is a former top fashion model turned actress, like her co-star Rene Russo.

King left her native home of Omaha, Nebraska, for New York when she was 14. Within a few years, she became a top fashion model, her face gracing the covers of fashion magazines worldwide. As a model, she landed campaigns for Armani, Tommy

Hilfiger and Victoria's Secret and she is currently a spokesmodel for Revlon. She was also the host of MTV's *House of Style*.

Her feature film debut was *Happy Campers* in 2001, but it was her performance as Kristina Jung in *Blow* the same year that caught Hollywood's attention. She later appeared in Michael Bay's *Pearl Harbor* and the box-office hit *Slackers*.

She can be seen in the upcoming *Cheaper by the Dozen 2*, *The 9<sup>th</sup> Passenger* and the television series *Kitchen Confidential*. She recently appeared in the Wayan brothers' feature *White Chicks* and Robert Rodriguez' *Sin City* opposite Bruce Willis, Josh Hartnett and Jessica Alba. She also appears in *The Alibi* and *Pretty Persuasion* with James Woods.

### **ABOUT THE FILMMAKERS**

**D.J. CARUSO's** (Director) third feature film is Universal Pictures' *Two For the Money*. The film follows his last year's hit *Taking Lives*, which starred Angelina Jolie and Ethan Hawke. In the haunting thriller, Jolie played an FBI agent on the trail of an elusive serial killer.

Although Caruso came up through the ranks of television as a director, it was the directorial debut of his critically acclaimed feature film *The Salton Sea* that put him on a short list of directors to tap. The 2002 neo-noir thriller, starring Val Kilmer, was praised for its strong performances and visual technique.

In 2002, he also directed episodes of Michael Mann's *Robbery Homicide Division* and the hit series *The Shield*. Additionally, he directed multiple episodes of Steven Spielberg's *High Incident* series for ABC and James Cameron's *Dark Angel*.

In 1998, he teamed with Hollywood veteran screenwriter Frank Darabont on *Black Cat Run*, which proved to be HBO's highest-rated world premiere movie that year. In one of his first directorial forays, Caruso collaborated with writer Scott Rosenberg on the 1996 award-winning short film *Cyclops, Baby*.

Caruso is also a producer and executive producer of numerous feature film and television productions.

In 1995 he executive produced *The Nick of Time* starring Johnny Depp. A year earlier, he was the aerial director on *Drop Zone* starring Wesley Snipes. The film garnered rave reviews for the ingenuity and beauty of Caruso's aerial work.

His television producer credits include the 1999 USA Networks' feature *Mind Prey* and the 1996 HBO television movie *Rebound: The Legend of Earl the Goat Marigault* starring Don Cheadle. *Rebound* was nominated for an Image Award.

Caruso is a graduate of Pepperdine University. He began his career in the film industry as a production assistant.

**DAN GILROY** (Screenwriter / Executive Producer) made his feature film screenwriting debut with 1992's action sci-fi film *Freejack*, starring Rene Russo, Emilio Estevez and Sir Anthony Hopkins. Two years later he wrote *Chasers*, which was directed by Dennis Hopper.

In addition to Universal Pictures' *Two For the Money*, Gilroy wrote the screenplay for Tarsem Singh's *The Fall* about a stuntman who becomes a paraplegic and befriends a child in the hospital. He also wrote *Dreadnaught*, directed by Dominic Sena, about a routine military exercise aboard a Navy warship that goes wrong.

His original screenplay *Real Steel* was bought by Steven Spielberg for DreamWorks. The upcoming release, directed by Jonathan Mostow, is a boxing drama set in the near future where 2,000-pound robots battle one another.

**JAMES G. ROBINSON's** (Producer) company, Morgan Creek Productions, has been one of the most prolific and successful independent production companies since it was launched in 1988. *Two For the Money* is the latest drama Morgan Creek has produced under its deal with Universal Pictures. Morgan Creek is currently in production on *The Good Shepherd*, starring Matt Damon, Angelina Jolie, Robert De Niro and directed by Robert De Niro.

Under Robinson's leadership, Morgan Creek Productions has become one of the leading independent production entities in the film business having produced such highly successful and critically acclaimed films as the *Young Guns* and *Major League* franchises; the award-winning *Enemies*, *A Love Story*; the critically-acclaimed *Pacific*

*Heights*; the blockbuster *Robin Hood: Prince of Thieves*; the explosive *True Romance*; the hit comedy *Ace Ventura: Pet Detective* and the smash sequel *Ace Ventura: When Nature Calls*.

The entertainment business is Robinson's third successful career. His first, as a professional photographer, gave him a keen visual sense that has served him as a filmmaker. His second, as a business entrepreneur, developed when he acquired a failing Subaru automotive distributorship and turned it around to become one of the largest and most successful businesses of its kind in the country. It was this undertaking that gave Robinson the 24 years of diversified financial expertise that provided the economic foundation for Morgan Creek's multifaceted entertainment ventures.

In 1984, Robinson co-produced *The Stone Boy* with Joe Roth, who directed the feature starring Robert Duvall and Glenn Close. He was executive producer on two additional projects with Roth: *Where the River Runs Black*, a drama about an Amazon child brought to civilization, and *Streets of Gold*, the tale of a Russian immigrant's efforts to train two street kids for the U.S. Boxing Team. Both films were financed by Robinson's production company, International Productions, Inc.

In early 1988, Robinson formed Morgan Creek Productions (MCP) and partnered with Roth. The company released the highly successful ensemble western *Young Guns*, followed by the 1989 hit *Major League* and the critically acclaimed *Enemies, A Love Story*. But it was Morgan Creek's most ambitious project, the 1991 epic *Robin Hood: Prince of Thieves* starring Kevin Costner, that gave the company international clout as one of the year's biggest hits, grossing \$400 million at the box office worldwide.

In 1989, Robinson formed Morgan Creek International (MCI) as a sister company to MCP to expand and capitalize on global entertainment opportunities. In addition to releasing MCP's own product overseas, MCI acquired and distributed Michael Mann's epic adaptation of James Fenimore Cooper's novel *The Last of the Mohicans*, starring Daniel Day-Lewis and Madeleine Stowe. The film grossed \$75 million worldwide.

In September 1990, Robinson launched the Morgan Creek Music Group. Designed as a full-service, multi-label company, it is active in all phases of the music business including film soundtracks and music publishing.

Morgan Creek Records' debut album, the "Original Motion Picture Soundtrack from *Robin Hood: Prince of Thieves*," sold in excess of three million units worldwide. The Bryan Adams hit from the soundtrack, "(Everything I Do) I Do It For You," was a number one hit in over 20 countries and sold in excess of 12 million units.

In 1991, Morgan Creek entered into an exclusive distribution pact with Warner Bros., which handled the distribution of all films domestically and frequently partnered with Morgan Creek International in the foreign distribution. Currently, all of Morgan Creek's films are distributed through Universal Pictures.

In 1994, with close to 20 films in the MCP library, Robinson picked Jim Carrey from the hit TV show *In Living Color* to play the role of a quirky pet detective. *Ace Ventura: Pet Detective* became one of the year's highest-grossing comedies and made Carrey an overnight star. The following year, Carrey reprised his role in the hit sequel *Ace Ventura: When Nature Calls*, which opened to a record weekend of \$41 million. Currently, Ace can be seen in the *Ace Ventura* animated series, which airs daily on Nickelodeon.

In 2000, Morgan Creek released the teenage psychological thriller *The In Crowd*, starring Susan Ward, Lori Heuring, Matthew Settle and Nathan Bexton. In 2001, it released *American Outlaws*, starring Colin Farrell, Scott Caan, Ali Larter and Timothy Dalton. In 2002, the company released the basketball comedy *Juwanna Mann*.

Robinson was honored as Producer of the Year at the 1996 National Association of Theatre Owners' ShoWest Awards.

**JAY COHEN** (Producer) left a lucrative career on Wall Street to mirror that success in Hollywood. Known for bringing such critical, eclectic and successful fare to the big and small screen as *A Walk on the Moon*, Showtime's *A Separate Peace* and the unforgettable 1995 send-up of the industry's dark side *Swimming With Sharks*, Cohen was also the former partner of Hollywood legend Dustin Hoffman for three years.

During that partnership with Hoffman and Village Roadshow Pictures Australia, he produced Showtime's *The Devil's Arithmetic*, *Boys and Girls* and *Clubland*. He was nominated for Daytime Emmy Awards for both *A Separate Peace* in 2004 and *The Devil's Arithmetic* in 1999.

This year he developed and produced Universal Pictures' *Two For the Money*. He also produced the upcoming *Mad Money* directed by Callie Khouri, starring Diane Keaton and Queen Latifah; *Virgin*, based on James Patterson's novel; *Sleight of Hand*, written by Ron Bass and starring Kate Hudson; and *Ashes to Ashes*, starring Goldie Hawn. He has a partnership with Goldie Hawn, Kurt Russell and Kate Hudson in Cosmic Entertainment, a company Cohen created. The company produced *The Matthew Shepard Story*; *Billy Meets Bobby*; *Dark Blue*, starring Kurt Russell; and the upcoming *Orphan King*, starring Chris Evans, Alexis Bledel and Treach.

He is currently developing the feature films *Daughter of the Bride*, *Senior Class*, *Here Comes the Bride*, *Last Call*, *The Parker Grey Show*, *War Brides* and *Air and Fire*.

His television projects in development include: *14 Hours* for TNT; *The Cannabis Club* for HBO written by Ted Humphrey; *The Unwanted* for TBS; *Beyond The Sound of Music* for ABC—a look at the life of the Von Trapp family after the story of the classic film *The Sound of Music* starring Julie Andrews and Christopher Plummer ends; *All the Rage* for Showtime—a look at misbehaving parents at children's sporting events; *Change Me into Zeus' Daughter* for CBS, a contemporary ugly duckling story; and *By Chance* for ABC.

He is developing several television series, including: *Now What* for UPN; *Basketball Lives* for FX; *The Hill* for Showtime; and *Soft Bullets* for FX. He is also in the early stages of developing several projects for NBC, ABC, CBS, UPN, Showtime, Imagine, Lifetime and HBO.

Before executive producing his first feature *Swimming with Sharks*, which won the New York Film Critics Award and the Seattle Film Festival Award and was nominated for an Independent Spirit Award for Best Actor for Kevin Spacey, Cohen worked on Wall Street. He spent six years working for Van Kampen Merritt where he launched the Wirehouse Broker Dealer Network, which helped generate close to \$1 billion in revenue. He later moved to Los Angeles to begin the Institutional Investment Program for Fiduciary Trust International of California, a subsidiary of FTI NY. He brought \$400 million under management to the new entity.

**WAYNE MORRIS** (Co-Producer) also served as production manager on Universal Pictures' *Two For the Money* and is producing the Universal Pictures' feature *Miami Vice*, directed by Michael Mann and based on the hit TV series of the 1980s.

Morris has co-produced four Morgan Creek films including: Renny Harlin's *Exorcist: The Beginning* with Stellan Skarsgård, the offbeat comedy *I'll Be There* and *American Outlaws* starring Colin Farrell and Ali Larter. Additionally, he served as unit production manager on *Exorcist: The Beginning* and production manager on *American Outlaws*.

Morris associate produced the box-office hit *Rush Hour*. He was the unit production manager on both this film and *Sunset Grill*. He supervised production on the 1999 hit *Deuce Bigelow: Male Gigolo*.

For television, he produced the 1998 series *Mortal Kombat: Conquest*. He was the supervising producer and unit production manager on the 1996 series *Marshall Law*. He served as line producer and unit production manager on the 1997 series *First Time Felon* and *Close to Danger*, as well as on the 1996 series *Twisted Desire*. Morris was also unit production manager on the 1991 USA series *Brother Future*.

**GUY McELWAIN** (Executive Producer) is not only one of the most influential producers in Hollywood, he is a former chairman of Columbia Pictures and was a founding partner of International Creative Management (ICM), one of the top talent agencies in the world.

The President of Morgan Creek Productions recently executive produced Universal Pictures' *Two For the Money*. He also is executive producing Morgan Creek's upcoming *The Good Shepherd*, directed by Robert De Niro and starring Matt Damon and Angelina Jolie.

Before joining Morgan Creek, he was President and COO of Trilogy Entertainment Group from 1998 to 2001. Previously he was Vice Chairman of ICM and head of the talent agency's Motion Picture Division. He originally joined the forerunner of ICM, CMA, in 1969 and became one of the founding partners when ICM was formed.

He interrupted his stay at CMA for an 18-month term as Senior Executive Vice President in charge of Worldwide Production for Warner Bros. In that time he

supervised such films as: *All The President's Men*, *Dog Day Afternoon*, *Oh, God!*, *Barry Lyndon* and *One On One*.

He returned to ICM to run its Motion Picture activities until 1981, when he left to become President of Columbia Pictures. He was promoted to Chairman and Chief Executive Officer. During his tenure at Columbia, McElwaine supervised production and distribution of more than 60 films including: *Ghostbusters*, *The Karate Kid*, *A Passage to India* and the Academy Award®-winning *Gandhi*. Other successful films included: *White Nights*, *Jagged Edge*, *Stand By Me*, *St. Elmo's Fire*, *Silverado*, *The Big Chill*, *Murphy's Romance*, *Starman*, *Richard Pryor Live on the Sunset Strip*, *Agnes of God*, *La Bamba*, *Blue Thunder* and *The Toy*.

He returned to ICM in 1988 and resumed his position as one of the top agents in the entertainment business. As an agent, he has been responsible for many films ranging from *E.T. The Extra Terrestrial*, *Close Encounters of the Third Kind*, the *Alien* trilogy, *The Towering Inferno* and *Basic Instinct*.

Before initially joining CMA, McElwaine had his own management and public relations company representing such widely diversified stars as Frank Sinatra, Judy Garland, Warren Beatty, The Righteous Brothers, and The Mamas and the Papas.

He was honored in 1986 with the The Big Heart Award from Variety Clubs and in 1985 was voted Motion Picture Executive of the Year by the Motion Pictures Exhibitors Association. He is also a member of The Academy of Motion Picture Arts and Sciences.

**DAVID C. ROBINSON** (Executive Producer) supervised the production of Universal Pictures' *Two For the Money*.

He is also Vice President of Morgan Creek Productions, one of the industry's most successful independent film production companies. As Vice President he oversees all aspects of the filmmaking process, including development, production, marketing and distribution.

During his seven-year tenure at the company, he has produced *Exorcist: The Beginning*, *I'll Be There*, *Juwanna Mann*, *American Outlaws*, *The In Crowd* and *Chill Factor*.

**CONRAD W. HALL** (Director of Photography) has worked with some of the most prestigious directors in the business and has shot a variety of national advertising campaigns from Reebok to Major League Baseball.

Son of the late cinematography legend, Academy Award® winner Conrad L. Hall, the younger Hall recently completed Universal Pictures' *Two For the Money*. His feature credits include Jonathan Hensleigh's 2004 thriller *The Punisher*, David Fincher's 2002 thriller *Panic Room*, starring Jodie Foster and Forest Whitaker, and Mills Goodloe's 2001 sports drama *A Gentlemen's Game*, starring Philip Baker Hall and Gary Sinise.

Hall served as 2<sup>nd</sup> Unit Director of Photography on director Sam Mendes' Academy Award® winner *American Beauty*, which earned his father an Oscar® for Best Cinematography; David Fincher's *Fight Club* with Brad Pitt and Ed Norton; Tim Burton's *Sleepy Hollow* with Johnny Depp; Steven Zaillian's *A Civil Action*; Jean-Pierre Jeunet's *Alien: Resurrection*; Robert Towne's *Without Limits*; Andy Tennant's *Fools Rush In*; Simon Wincer's *The Phantom*; George Armitage's *Grosse Pointe Blank* with John Cusak; Glenn Gordon Caron's *Love Affair* with Warren Beatty and Annette Bening; and Brian Gibson's *What's Love Got to Do with It*.

His vast commercial credits include: the Discovery Channel promo, Adidas for Footlocker, Reebok, Maxwell House, Merrill-Lynch, Home Depot, ING Bank, GTE, Toys "R" Us and Coors, to name a few.

**TOM SOUTHWELL** (Production Designer) has designed four films for director D.J. Caruso. He also designed sets for the theatrical features *Taking Lives*, the 2004 thriller starring Angelina Jolie and Ethan Hawke, the 2002 crime drama *The Salton Sea* starring Val Kilmer and Caruso's 1998 television feature *Black Cat Run*, a mystery written by Frank Darabont.

He was art director on the 1998 films *Made in USA* and Ron Underwood's *Mighty Joe Young*. He was visual arts director on Stuart Baird's 1996 thriller *Executive Decision* co-starring Kurt Russell and Halle Berry.

Southwell spent much of his early career as a production illustrator and conceptual artist on 40 films. Those films included such hits as *Star Trek: Nemesis*, *X-Men*, *U.S. Marshals*, *The Devil's Advocate*, *Eraser*, *Mission: Impossible*, *Nick of Time*,

*City Slickers, Arachnophobia, Gremlins 2: The New Batch, Scrooged, The Seventh Sign, Romancing the Stone* and *Blade Runner*.

**GLEN SCANTLEBURY** (Editor) began his editing career in San Francisco at Zoetrope Pictures working on a number of director Francis Ford Coppola's films, including *The Godfather Part III*, for which he was nominated for an Academy Award® for editing. Scantlebury served as an additional editor on the film. Additionally, he worked on Coppola's *Dracula*.

His credits include Marcus Nispel's *The Texas Chainsaw Massacre*, John Dahl's *Joy Ride*, Simon West's *Lara Croft: Tomb Raider, The General's Daughter* and *Con Air*, Michael Bay's *Armageddon*, Werner Herzog's *Little Dieter Needs to Fly*, Lucas Reiner's *The Spirit of '76* and Chris Blum's *Big Time*.

He co-wrote, co-directed and edited the 2004 independent film *My Tiny Universe* and the 1995 feature *My Dubious Sex Drive*.

He was an editorial consultant on Morgan Creek Productions' *Exorcist: The Beginning* and was an additional editor on *The Rock*.

**MARIE-SYLVIE DEVEAU** (Costume Designer) has created the costumes on two films directed by D.J. Caruso: Universal Pictures' *Two For the Money* and *Taking Lives*.

Her work can also be seen in Raja Gosnell's comedy *Yours, Mine and Ours* with Rene Russo and in Simon West's *When a Stranger Calls*.

Her film credits include the costumes created for Universal Pictures' *The Perfect Man* co-starring Hilary Duff and Heather Locklear; Mike Figgis' *Cold Creek Manor; Levity*; Phil Alden Robinson's *The Sum of All Fears; Serendipity*; Morgan Creek Productions' *Angel Eyes; Urban Legend: Final Cut*; Rob Cohen's *The Skulls* for Universal Pictures; Mike Newell's *Pushing Tin; The Mighty; Mimic; Fly Away Home* and the Adam Sandler comedy *Billy Madison* for Universal Pictures.

For television, she has created costumes for the hit television series *Desperate Housewives; Mr. Headmistress; F/X: The Series; Harrison Bergeron; Thicker Than Blood: The Larry McLinden Story*; and the series *Matrix*.

**CHRISTOPHE BECK** (Composer) is one of Hollywood's most prolific and versatile composers with more than 40 films and 22 television features and series to his credit. In 1998, he won an Emmy Award for Outstanding Music Composition for a Series for his work on the long-running hit television series *Buffy the Vampire Slayer*. In 2002 he received an Emmy for Outstanding Music Direction for the series.

His recent projects include *The Pink Panther* starring Steve Martin, *3 Needles*, Universal Pictures' *The Perfect Man*, *Ice Princess*, *Miss Congeniality 2: Armed and Fabulous* and *Elektra*.

Other credits include: *A Cinderella Story*, *Garfield*, *Saved!*, *Under the Tuscan Sun*, *American Wedding* and *Past Perfect*, to name but a few.

Beck has composed scores for numerous television series including *Angel*, *Dawson's Creek*, *George & Leo*, *The Practice*, *Spy Game*, *F/X: The Series*, *Good Company*, *The Real Adventures of Jonny Quest*, *Second Noah*, *The Outer Limits*, *Land's End* and *White Fang*.