



## ABOUT THE PRODUCTION

*“What about my brother? He taught me everything I know.  
I can’t do it without him.”*

-- Micky Ward

Inspired by an incredible true story, comes the gritty, affectionately humorous, yet stirring comeback tale of the unlikely boxing hero, “Irish” Micky Ward (MARK WAHLBERG), and his half-brother, Dicky Eklund (CHRISTIAN BALE), who had to come apart as opponents before coming together as brothers in a scrappy fight to win a long-shot championship and strengthen the bonds of their family.

Years in the making, *The Fighter* was shot in just 33 days on the blue-collar streets of Lowell, Massachusetts. Early on, producers David Hoberman and Todd Lieberman fell in love with the story of Micky and Dicky and saw that it was about so much more than just an underdog’s athletic victory. Star/producer Mark Wahlberg, director David O. Russell and a close-knit cast and crew united behind a vision to bring Micky and Dicky’s deeply human family to life in a series of alternately comic, tender, bruising and triumphant moments that unfold as much in the living room as in the boxing ring.

The story begins as Dicky, the town’s pride who once went toe-to-toe with Sugar Ray Leonard, has fallen on hard times. Meanwhile, Micky has become the family’s fighter, with his fledgling career managed by his mother Alice (MELISSA LEO). Yet, despite his gutsy left hook, he keeps getting punished in the ring. When Micky’s latest mismatched fight nearly kills him, he is persuaded by his iron-willed new girlfriend, Charlene (AMY ADAMS), to do the unthinkable: split with his family, pursue his own interests and train without his troubled brother.

Then, Micky gets the shot of a lifetime at a title fight, but it soon becomes clear that it will take his brother and the whole family to get him there. Defying the naysayers, he sets out on a bid for redemption that will bring Dicky, Charlene, Alice and the entire Ward/Eklund brood back into his corner, resulting in one of the sport’s most surprising strings of victories. Out of nowhere, Micky will become a champion, known as a resilient and loyal battler who fought, hardest of all, for his family.

“*The Fighter* is about family, love, relationships and overcoming adversity. The drama of the story is as powerful as the boxing is exciting,” explains Mark Wahlberg, who trained intensively for several years to take on the physically and emotionally demanding lead role of Micky Ward. “David O. Russell really had a great view of the script, of this world and the people in it. David got that scrappy spirit of the movie, and we did exactly that.”

Paramount Pictures and Relativity Media present in association with The Weinstein Company a Relativity Media, Mandeville Films and Closest to the Hole Production a David O. Russell Film *The Fighter* starring Oscar®-nominated Mark Wahlberg (*The Departed*), Christian Bale (*The Dark Knight, Terminator Salvation, Batman Begins*), Oscar®-nominated Amy Adams (*Enchanted, Doubt, Julie & Julia*) and Oscar®-nominated Melissa Leo (*Frozen River, 21 Grams, The Dry Land*). David O. Russell (*Spanking the Monkey, Flirting with Disaster, Three Kings*) directs from a screenplay by Scott Silver (*8 Mile*) and Paul Tamasy (*Air Bud*) & Eric Johnson and a story by Keith Dorrington & Paul Tamasy & Eric Johnson. David Hoberman, Todd Lieberman, Ryan Kavanaugh, Oscar®-nominated Mark Wahlberg, Dorothy Aufiero and Paul Tamasy serve as producers. The executive producers are Tucker Tooley, Darren Aronofsky, Leslie Varrelman, Keith Dorrington and Eric Johnson. The film is co-produced by Jeff Waxman and Kenneth Halsband.

### **FROM THE STREETS TO THE SCREEN: ABOUT THE STORY**

The story of Micky Ward’s hard rise and unexpected transformation into a sports legend was such a gritty, real-life fairy tale that many people who heard about it remarked that it sounded just like a movie. Bringing the story to the screen would take nearly as much passion, devotion and hard work on the part of a whole team of filmmakers as to match Micky’s own bid for a championship title.

What excited producers Todd Lieberman and David Hoberman was that it was also about the invincible bonds between brothers and a family’s quest for redemption. Those elements made the story worth fighting for, say the producers.

“We got involved in *The Fighter* when screenwriters Paul Tamasy and Eric Johnson brought us a 15-minute DVD on the lives of Dicky Eklund and Micky Ward,” explains Hoberman. “When my partner Todd and I watched it, we were in tears. It’s a story of overcoming the odds, of redemption in the face of adversity, and that’s the kind of story we love to do. We asked them right away if we could partner with them and they said yes.”

Adds Lieberman: “I must have watched that DVD five hundred times. It was truly inspiring to learn about the story of these two brothers and what they overcame throughout the years. We felt it had a lot of parallels in terms of its mix of drama, redemption and brotherly love.”

The story would take three years and a fighting spirit on the part of the filmmakers to get to the screen. Mark Wahlberg had long wanted to make a movie about Micky Ward and Dicky Eklund. Hoberman and Lieberman were thrilled to team up with Wahlberg and director David O. Russell spurred the production into a rough-and-ready, fast-paced production schedule that immersed the cast full bore into their characters and the crew into the world of blue-collar boxing in America.

“Clearly, he was going to be the perfect Micky Ward,” says Hoberman.

Adds Lieberman: “From the moment we started enquiring into the story, we knew that Mark wanted to play Micky. Micky had always been one of his heroes and he knew this story as well as anyone.”

Having worked with Wahlberg twice before, including on the critically acclaimed Iraq War thriller, *Three Kings*, everyone was excited to see what Russell’s notably creative perspective could bring to *The Fighter*’s mix of visceral sports drama and emotionally exposed family portrait.

“The great thing about David is that he’s so passionate about everything he does and he’s not afraid to fall in love with ideas and things and people. I think it’s what makes him such a terrific director,” says Hoberman.

“I’ve known David for a couple of years now and we had looked at working together. As soon as I sat down with him, I saw and heard his passion for the movie,” comments producer Ryan Kavanaugh. He adds, “He was approaching it from a very artistic point of view, but understood that this was a commercial story. We told him to keep the heart and soul, but that we needed more ‘Rocky’ out of it. He gave us everything we wanted and then some.”

Adds Lieberman: “David brought to the material a real charm and sense of humor. He saw that even though these characters are flawed, they are also entertaining, revealing and loveable, and he really helped bring all of that to the screen.”

Russell also saw *The Fighter* as a love story. He approached it not only as Micky and Dicky’s story as brothers, but also as the story of Micky’s quest to reconcile his tight-knit family to the woman he loves, and he put the collision course between Charlene and the family at the center of the narrative. “*The Fighter* is about people who are really human, all too human, like every one of us,” he says. “These are the best types of film characters and they are also authentic Lowell characters. Lowell is a very particular working class town outside of Boston and this family is a large presence there. They have a very particular way of living and being. The mother is this bleached blonde force of nature with the cigarettes and the glass in her hand, managing her sons’ careers over two decades. Then you have Dicky, who is the biggest hero out of Lowell since Jack Kerouac, who is this warm, charismatic, loose kind of guy who’s also a little outrageous. And then here comes his

younger brother, Micky who is quiet and disciplined and can't quite figure out how to separate himself from his family."

He continues: "I wanted to tell the story of these people and their world. They are in some ways heartbreaking, in some ways hilarious, yet always very, very real."

To write the first drafts of the script, screenwriters Paul Tamasy, who produced the film as well, and Eric Johnson, who also serve as executive producers, spent lots of time in Lowell, interviewing everyone connected with the story, which turned out to be a good portion of the community. In the 1920's Lowell, long a major East Coast manufacturing center, forged on the bedrock of hard-working immigrants, had experienced a downturn as its mills and factories began shutting down. Meanwhile, boxing became an outlet for a lot of the town's young men and the ring became one last place they could still hope to hit it big.

"There were something like thirty boxing gyms at one time in Lowell," explains Johnson. "It was seen as a way into a better life and out of poverty. After the mills closed, there was such high unemployment, boxing became a kind of opportunity."

Tamasy notes that the Ward/Eklund family came across as the quintessential Lowell clan. "They're very representative of the town in how tight they are and how much they believe that, no matter what, family is an anchor," he says.

After an initial draft from Johnson and Tamasy, Russell continued working with screenwriter Scott Silver, who earlier penned the Detroit-set drama *8 Mile* starring Eminem, to give the brothers' story additional layers of grit and comic bite.

As production approached, it became a bottom-line priority to Russell to involve the entire Ward/Eklund family, and the town of Lowell, in the process which, in turn, he says added a daily dose of real-life inspiration to cast and crew.

"We wanted to be absolutely respectful of who these people are and, at the same time, be completely direct about the truth of their story," Russell reflects, "and they inspired us to do that because they are so comfortable in who they are."

Micky Ward says Russell stayed true to the promise of depicting the family with compassion and honesty, as well as a storyteller's instincts. "He said right from the get-go that he wanted to make this as real as possible and that's what he did. He really listened to me and to Dicky and he was never afraid to try absolutely anything."

**IRISH THUNDER:**  
**MARK WAHLBERG IS MICKY WARD**

When it came to casting Micky Ward – the underdog boxer dubbed “Irish Thunder” for his sudden blasts of power as he won an astonishing string of fights in a match’s final moments – there was never any doubt that Mark Wahlberg would take the role.

Wahlberg had been passionate about making a film about the up-and-down and then triumphant relationship of boxing brothers Micky Ward and Dicky Eklund for years and, in fact, had already personally approached the two about doing a movie. He not only stars in *The Fighter*, but also serves as a producer.

Long before the film received its “green light,” Wahlberg went into hardcore training. For three years, he brought his athletic trainer with him on all his other film projects and was constantly working out. “That often meant getting up at four o’clock in the morning,” he says, “going to the gym for two hours, taking a shower, then going to do another job, all while hitting the mitts in the trailer in between takes.”

Adds producer Ryan Kavanaugh, “Mark has been incredibly passionate about this movie for years and years. Mark lived with it for so long and believed in it so deeply. He became Micky Ward in every way.”

Working with trainer Bo Cleary, Wahlberg was paired with real sparring partners so he could take his skills to the next level. Wahlberg summarizes: “Every day I lived and breathed boxing to become Micky Ward. I knew the kind of expectations Micky had and mine were just as high. I wanted to be believable in every aspect of the role, including the boxing. I didn’t want to rely on editing or choreography. I wanted to look and be the part, for real.”

The result was that by the time shooting started, Wahlberg was in near-professional boxing condition. He also was ready to dive into Micky’s inner world, one torn by his loyalty to his family and his need to step out into the world as his own man.

“Mark inhabited Micky,” says David O. Russell. “He moved like him, dressed like him and got his style of fighting down perfectly. More than that, I think he also he really understood him. Like Micky, Mark’s family has been through everything – all kinds of heartbreak. Like Micky, he doesn’t give up, ever. He has that same intensity to him. It’s a quiet, frightening intensity that when he breaks it out, is extremely powerful.”

He goes on: “Mark has been a fighter, he has also been in and out of jail in the past, so he brought all that realness, all that heart and all that experience to the character of Micky. Mark set the bar very high with how much commitment he had to give the role and how much love he had for these people. It elevated everything everyone else did, whether you were the makeup artist or the director.”

The real Micky Ward was thrilled that an actor with the charisma and acting chops of Wahlberg would play him. “I also liked that he’s a local guy from Dorchester and he knew my history. He’s from the streets,” says Ward.

Ward, winner of the World Championship title in 2000 against Shea Neary and winner of two “Fights of the Year” for beating Arturo Gatti and one “Fight of the Year” for beating Emanuel Burton, says that he was greatly impressed by Wahlberg’s level of commitment in preparing for the role. “He really did his homework,” Ward notes. “Through his dedication and perseverance, Mark helped to make this movie happen. I just can’t thank him enough.”

Most of all, Ward was taken aback by Wahlberg’s dedication to getting into fighting shape and learning all he could about Ward’s distinctive boxing techniques. “He had my moves in the ring down,” muses Ward. “I tap to the head and throw that left hook to the liver and I think he actually hurt a few of his guys in the gym doing that. I was sitting there going ‘ooh, that hurts.’”

Ward even stepped into the ring with Wahlberg himself in a few practice bouts. “He punches hard and he knows where to get you, too,” Ward proclaims of the man who learned to emulate his style. “He watched me too good! I was sore the next couple of days. I got him back, but he was ready for it. He knew me so well, he knew what was coming.”

### **HARD KNOCKS: CHRISTIAN BALE IS DICKY EKLUND**

While Wahlberg seemed destined to play the role of Micky Ward, next began the search for an actor who could match him as Dicky Eklund. David O. Russell and Mark Wahlberg both agreed the role would require an actor of unusual dexterity, someone able to get to the heart of a tricky character who is appealingly funny and talented yet also a broken hero in search of redemption.

There were multiple levels to Dicky. As a fighter, he was known for his iron tenacity, his strategy and his stunning speed. Among friends in Lowell, he was known for his charisma, friendliness and humor. On the streets, he had become caught up in a violent life of addiction, one that ultimately led to a 10-15 year jail sentence as his life spiralled downward. Christian Bale, renowned for his ability to penetrate the most intense of characters, from the shadowy superhero Batman in *The Dark Knight* to John Conner in *Terminator Salvation*, brought all of these qualities to bear on his performance.

“I’d seen Christian do some pretty amazing things physically and emotionally as an actor,” says Wahlberg. “I thought he would be incredible,” says Wahlberg .

“Christian was perfect because he is one of those chameleon actors who transforms himself,” says Russell. “He spent a lot of time with the real Dicky Eklund and he became him.”

“Christian took one look at the material and he loved it,” recalls David Hoberman. “He really wanted to invest himself in this role, which we knew is what it would take to show Dicky’s full journey.”

Dicky Eklund and Micky Ward were also pleased with the choice. “When Christian came on board, Dicky was so happy,” recalls Ward. “If you had just met Dicky and you had seen Christian, you’d think it was the same person. He played him to a tee. It was incredible to watch.”

Bale was drawn to Eklund’s inner landscape, full of equal parts charm and demons, and couldn’t wait to meet him. “Dicky’s one hell of a character,” he comments. “I was very happy to get to know him. He had such an extraordinary talent, which I don’t think he fully appreciated himself, but he was also drawn to extremes. He had extreme ups and extreme downs. Dicky was so naturally gifted that he was able to go drinking all night and then jump in the ring in the morning, but that catches up to you after awhile, and it was hard for him to fulfill on his potential. He could have been champ. Yet, he always had a big heart.”

He was also riveted by the script’s portrait of Dicky and Micky’s complex but undefeated sibling relationship. “The two brothers were absolute opposites,” he says. “Micky was all about hard work and discipline. They were such total opposites that Micky was a prison guard at the same Billerica Jail that Dicky served time in. Yet they were also as closely bonded as only brothers can be. They really needed each other. They were on such different paths in their lives, but ultimately, they couldn’t do what they each needed to do without the other.”

Bale began prepping for the role by transforming his physical appearance dropping almost 30 pounds to reveal a sinewy fighter’s physique whittled away by hard living. He, too, began intensive boxing training, working with the real Dicky Eklund to learn his unique moves. A newcomer to the ring, Bale also says he had to learn to think like a pugilist.

“In the ring, you have to learn to calm your mind, because you’ve got to stop going into that animalistic fight mode when someone is trying to hit you. You’ve got to calm yourself and get your heart rate down, but once you start training it’s really quite addictive,” Bale admits.

As Bale began to get more and more into the role on both a physical and emotional level, he spent more and more time with Dicky. “I was initially worried it might be hard to have him on the set, but that isn’t the way it was at all,” says Bale. “I could never stand by quietly & watch an actor play me, but Dicky did, he really came to trust the portrayal I was giving of him.”

Micky Ward says he was awed to see his brother portrayed so completely, with nothing held back. “You could really see Christian’s dedication to the character,” says Ward. “He’d watch Dicky and he’d really study him. He didn’t say much. Christian is not a person of words. I think he just

does everything in his mind, but he really gets into his role. I think he plays a better Dicky than Dicky. For me, it was just fun to watch.”

Everyone on the set was amazed to see the way Bale brought Dicky to life, especially in his rapport with Wahlberg. Says Todd Lieberman: “Christian really got down Dicky’s movements, his speech patterns and the chemistry he has with Mark is not dissimilar to the way the real Micky and Dicky are in real life. The final result is something pretty astonishing. He portrays someone who is very flawed, who has all this innate talent and essentially throws it away for the sake of drugs. And then, in the process of redeeming himself, he comes to realize that his relationship with his brother is more important than his own personal goals and aspirations. That’s very powerful.”

For David O. Russell, one of the most important things was to capture how Dicky was always a pivotal figure in the town of Lowell, someone almost everyone knew and either admired or worried about and Bale, he says, got that. “Christian’s a very quiet guy, but by channelling Dicky, he was able to become this extremely colorful, intense guy who enjoys talking to people everywhere. I mean Dicky is friends with everybody on the street of Lowell, everywhere. He’s like the mayor. Christian became that guy.”

### **TAKING OFF THE GLOVES: AMY ADAMS IS CHARLENE**

To play Charlene, the street-smart female bartender who winds up in Micky’s corner, David O. Russell approached Amy Adams, who quickly came to the fore in Hollywood with two very different Oscar®-nominated performances in *Junebug* and *Doubt*. Adams was compelled first and foremost by the chance to work with Russell.

“I had met with David on another film,” Adams recalls, “and I was just adamant that I wanted to work with him. Then, he called me up and offered me this part. I read one scene and knew I had to be Charlene. I got very excited about it.”

Adams was exhilarated in part by the chance to take on a character unlike any she’s tackled before – a brassy, hard-nosed, working-class woman who knows who she is, takes no guff, says exactly what’s on her mind and isn’t afraid to throw a few punches of her own.

Says Russell of the role: “Amy’s character is a woman who can lay you out with a straight right. She’s hard as nails and that’s what it took to help Micky. It took someone as tough as she was to help pull him away from this amazing, insane, very powerful force of his family, which was as destructive as it was constructive.”

He continues: “Amy was playing against type. She even changed the tone of her voice. Amy is normally a very warm person, but once she started to become Charlene, she wouldn’t smile and she

was not friendly. One day I said to her ‘What’s wrong?’ and she said ‘Nothing. I’m just in character.’ She was in character all the time. She was amazing and her character became so intimidating and powerful – this tough, confident girl who has had a lot of messed up things happen in her past, but is willing to be called out on them.”

Adds Todd Lieberman: “It was great to see a completely different side to Amy. She has terrific comic timing, but she’s also a very sensitive dramatic actress and, definitely in this, she’s got some street in her. There are a lot of different levels to this character. She can be lovable and charming, but she’s really scary, too, when she gets riled up on screen.”

“We were lucky to get Amy,” concludes Mark Wahlberg. “I knew she’d kill it.”

The icing on the cake for Adams was collaborating with such a stellar and passionately devoted group of actors. “Everyone was so much fun and so generous and supportive,” she says. “I had such a great time working with Mark and everyone brought so much to his or her character. Christian’s just unbelievable and inspiring and Melissa, we’re close far beyond the set.”

Also inspiring for Adams was, as she had anticipated, working with Russell. “He had all these great ideas about Charlene and what he wanted to do with her, how he wanted her to sound with a very specific pacing. He wanted her to be a rock for Micky to come up against in this fast and furious, crazy mayhem that he’s living in. We talked about how Charlene is the one who sort of slows him down and makes him take a look around at his life.”

She concludes: “David really forced me to let go of how I worked in the past and showed me how to surrender to the process of telling this story.”

She also had a chance to meet the real Charlene. “I wanted to spend more time with her than I was able to, but I’d seen some tapes of her and talked to a lot of other people about her. She’s very grounded and straight forward,” she comments. “The energy the whole family brought to the set was really positive. It was inspiring every day to see this group of people who are still so close to each other and their community.”

The real Micky Ward agrees that Adams was the perfect choice to bring his wife to life on screen. “She has that feistiness in her,” he sums up. “She played a hell of a Charlene.”

### **ONE TOUGH MOTHER: MELISSA LEO IS ALICE WARD**

Academy Award® nominated actress Melissa Leo completes the main cast as Alice Ward, Micky and Dicky’s mother-turned-boxing-manager and a daunting opponent for Charlene and anyone else who would dare to mess with her sons. Leo, known for her long-running role on television’s acclaimed “Homicide” as well as a string of critically admired indie dramas, was Wahlberg’s first

choice to take on one of the film's most vivid and persistent characters, a force to be reckoned with in her own right.

"There were a lot of different people that they were talking about for Alice initially, but I'd seen Melissa in *Frozen River* and I said 'this is the person you have to cast,'" remembers Wahlberg.

Donning Alice's trademark bleached hair, high heels and slinky leopard dresses was a big change from the real Melissa, who David O. Russell says is more of a "country girl with flip flops." But Leo dived into the role with no hesitation.

The director continues: "Alice is a fantastic, colourful character to play. She's someone who loves her sons, but believes she has to be tough as nails for them in this hardcore world of boxing. She has to deal with all of the politics surrounding her sons and worry about them getting ripped off. Alice truly believes that only family can protect you, that only family can guarantee that you're not going to get robbed blind. She can be stubborn and controlling and she's worried that Charlene will pull Micky away from her, but she's always coming from the right place."

Leo was fascinated by the character, and even more so when she met the real Alice. "In meeting Alice, I felt a great responsibility," she says. "She's so different from me. She's a different age than I am, comes from a different class of people than I do, she speaks in a completely different way and has a different moral foundation. So, it was a big leap to play her and there were a great many people who contributed to the creation of Alice. Johnny who did my hair and Trish who did my makeup are a very important part of Alice along with Mark Bridges who did the costumes and, of course, David O. Russell, who really helped me to create Alice on the screen."

Particularly intriguing to Leo was Alice's relationship with the woman her son loves: Charlene. "The relationship between Alice and Charlene is so interesting," she muses. "I think it's one of those things that happens when a son ends up being with a woman who is very much like his mother. When that happens, the mother and the wife don't have an easy time of it."

Leo says she also had a challenge sorting out the seven women who were cast as her daughters. "I taped photos of them up at home and eventually in my trailer to really sort out who was who so that when they all arrived, I was not worrying about names and nicknames," she laughs.

Perhaps the most fun was getting to play the powerful maternal influence to both Mark Wahlberg and Christian Bale. "Getting to know Christian and Mark was an awesome part of this job," she comments. "More different actors you couldn't find, but each brings incredible talents all his own. They were perfect as brothers, so alike and so very different at the same time."

She continues: "With Christian, I watched him become Dicky, using mannerisms that he never would have dreamt of himself, while incorporating himself into Dicky as well. It was a joy to play with and banter with and love him fiercely as my favorite son. With Mark, I felt an enormous

respect, but never felt like I really got to fully know him. I think that's akin to how Alice feels about Micky. She loves him, but she thinks he doesn't need her in the way that her older son does."

Ultimately, Alice realizes that Micky does need her, and the whole family, but in his own unique way. "The wonderful thing about Alice," sums up Lieberman, "is that you can only argue that everything she did, she did out of love for her kids."

In the end, Leo passed the ultimate test, as the real Micky Ward found himself alternately amazed and moved by her performance, "She had it right to a tee from the hair and the lipstick to the way she moved and talked. It was incredible," he says.

Rounding out the cast is an accomplished group of actors that includes Jack McGee ("Rescue Me") as Micky's father, who sees his son getting short shrift amidst the family mayhem. "Jack was fantastic," says Russell. "He was a great spirit on the set. He opens his mouth and he's just so real, so authentic. He's from the Bronx and he totally understood these people and who they were, and they were like his own family."

"I've never played somebody who is still alive before," comments McGee. "I met with George Ward and he spoke quite honestly and gave me a good sense of the kind of man and father he was and still is. The Ward and Eklund families were very complimentary. They let me know how much I reminded them of their father."

In another interesting turn, the real Mickey O'Keefe, the Lowell policeman who helped to train Micky and clashed with Dicky over his lifestyle, portrayed himself in the film. O'Keefe has been a police sergeant in Lowell for over 30 years and is still on the force.

"It was Mark's idea to cast Mickey," explains Russell. "Mark wanted the realness and the intensity of someone who knew fighting and knew Micky and Dicky and nobody knew these guys better than O'Keefe because he trained both of them."

O'Keefe remembers getting the call from Wahlberg to be in the movie and initially thought that he was joking. When he realized Wahlberg was serious, the two of them went out for dinner. O'Keefe still had doubts. "Mark said I could do it because, as a police officer, you act," he recalls. "If somebody wants to commit suicide or you're involved in a gun situation or whatever, you're thinking on your feet. So, I said 'I'll give it a shot.'"

Recalls Wahlberg of O'Keefe's initiation as an actor: "Mickey looked at me like 'I don't know what I'm doing,' I just said 'Will ya shut up? Shut up and be yourself. You're fantastic! Just learn your lines and we'll help you. You're going to be great.'"

That approach worked, says David Hoberman. "It turned out that Mickey O'Keefe was unbelievable because he brought in a naturalism nobody else could have gotten to."

Of his real life student Micky Ward, O’Keefe says, “Micky was different than everybody else. He was a kid who just had it. They couldn’t get a better name for the film than *The Fighter* because that’s what he was – a fighter. His brother was a great boxer. There’s no taking that away from him, but Micky’s a fighter. He never stepped back from anybody, even in the Sanchez fight when he was getting his ass kicked. He never wavered and then when push came to shove, he knocked the guy out with that left hook to the body. It’s like getting hit with a bolt of lightning. You can’t breathe; you can’t talk. You just want to die and when you see people fall, that’s real. You know he pulled it off. You know it was a great fight.”

In addition to Mickey O’Keefe starring as himself, Micky Ward’s real sisters also played important roles in the film. “We had to have them in the movie,” says Russell. “They’re just amazing people.” Micky Ward’s real life Uncle Gerry also appears in the movie, reliving his role as head of the local paving company where both brothers worked.

Russell says that it was not only unusual, but a challenging balancing act to use so many real family members in the film. “We didn’t want to be reckless about these people’s reputations, but we wanted to be authentic and not pull any punches. So, I said to them time and again, ‘What makes any story compelling and amazing is the stuff that we all go through that’s emotional and fractured and crazy and messy and funny and heartbreaking.’”

### **RINGSIDE:** **RECREATING MICKY WARD’S FIGHTS**

While *The Fighter* is as much about family as it is about fighting, David O. Russell was committed to capturing the agony and the ecstasy of Micky’s historic bouts in as visceral and true a way as possible. He neither wanted to romanticize the “sweet science” of boxing nor to over-choreograph the fights, but to let them play out almost in real time with the raw, palpable, stripped-down realness of documentary footage.

This was no easy task, as the entire film was shot at a rapid-fire pace, in just 33 days, but Russell says that only helped to bring a heightened level of focus and intensity. In the end, all of the scenes in the ring were shot over just a couple of days right at the beginning of production – a trial by fire.

Since the three main fights were originally aired on HBO, it was decided to bring in an actual HBO crew to shoot some of the footage in the same multi-camera way HBO typically uses to shoot their popular fight coverage. (A fourth fight was shot in a smaller venue, without the HBO cameras, to give what Russell calls, “a loser feel.”) The unadorned footage seemed to capture the human struggle at the core of boxing with greater power than any swirling camerawork ever could.

Mark Wahlberg says that one of the reasons that the plan worked is that at the beginning of the shoot, he was in his best fighting shape. He later gained weight to shoot the part of Micky's life when he was heavier set, but the most important element of the boxing scenes for Wahlberg was to give the audience a sense of Micky Ward's physical courage and wicked left hook that came out of nowhere just when it looked like he was finished for good.

"I wanted the film to have some of the most realistic boxing ever seen on screen. That was my goal," Wahlberg says, adding that he watched every single bout Micky Ward ever fought "at least a hundred times each."

To that end, he never held back once the cameras were rolling. "We wanted to duplicate the actual fights so we did do some choreography but, to make it more real, we wanted to actually take some of the punches," he confesses. "There are times when we were not really hitting each other but, for the most part, we wanted to get in there and just take it."

Wahlberg perfected the move that Ward was best known for: getting inside the arms of another boxer and taking him down with a precisely placed, perfectly timed body shot.

"We wanted to capture what made Micky so unusual," says Russell. "There are very few fighters who drop people with a body shot like that. He had a very particular fighting style, which really represented his personality. He was a steadfast, disciplined, never give up kind of fighter, who could take a lot of punishment and he was also that kind of person."

For Micky's opponents, Russell searched for boxers who might resemble the men Micky went up against in real life. Fight Coordinator Ben Bray recruited Miguel Espino, one of the top-ranked middleweights in the United States to portray Alfonso Sanchez in one of the key fights of Micky Ward's career. A trio of stunt men with boxing experience stepped up to play the other three boxers: Peter Cunningham portrays Mike "Machine Gun" Mungin, Anthony Molinari portrayed Neary and Anthony "Ace" Thomas played the role of Castillo.

"We all studied the fight tapes of the individual matches and worked on getting the moves down and gaining or losing weight to resemble the guys were playing," explains Molinari.

Boxing legend Sugar Ray Leonard portrayed himself in the film and it didn't take much coaxing from golfing buddy Mark Wahlberg to get him to be part of the production. "I just called Ray and said 'Ray, I need you,'" Wahlberg notes. "Everyone was saying that we couldn't have the real Sugar Ray in the movie and that we'd have to get somebody younger. I said Sugar Ray still looks like he's 25 years old!"

At one point during the shoot, while the HBO crews were resetting cameras, Sugar Ray actually took off his jacket and climbed into the ring with Wahlberg. He shared some of his reminiscences of fighting Dicky Eklund with the actor as well.

“You know, it was funny,” says Wahlberg. “If you go back and you watch the Dick Eklund-Sugar Ray fight, there wasn’t one person in there rooting for Sugar Ray. And, if they were, it was only a couple of people and you couldn’t hear them because of all the crazy, rowdy fans that were there for Dick Eklund. Sugar Ray said he had never been so scared in his life because obviously it was very hostile territory, a very hostile time in Boston. Racial tension was really bad back then. He said he wasn’t so much scared in the ring, but he was scared of everything that was going on outside the ring. To have that be the case and then to come back thirty years later and have the place give him a standing ovation, it was very nice. He appreciated it a lot.”

For the most part, however, it was tough, gruelling work for Wahlberg as he and the other boxers recreated hard-fought round after hard-fought round in a very small space of time, but that is also what gives the film its raw, immediate feel, observes Russell.

“We wanted the audience to be able to sense and smell the sweat,” the director concludes. “We didn’t want it to feel stylized. We wanted it to feel real.”

### **BLUE-COLLAR CITY: SHOOTING IN LOWELL**

When it came to choosing a filming location for *The Fighter* it had to be Lowell, Massachusetts, the hometown of Micky Ward and Dicky Eklund, which becomes another colorful character in the story. Located along the rapids of the Merrimack River, 30 miles northwest of Boston, Lowell, incorporated in 1826, was the nation’s first planned industrial community, a textile manufacturing center that drew a large influx of immigrant labor from Ireland, Canada, Germany, Poland, Portugal, Lithuania and other nations.

After the boom years, however, came a long, disheartening bust that only now is starting to turn around. Still, the city retains its warm, melting pot feeling, full of flatiron buildings, vibrant urban streetscapes, and the blue collar spirit that helped to drive first Dicky, and then Micky, to fame in the ring.

“I think we all felt that we had to film the movie in Lowell,” says David O. Russell. “When you ask people in Massachusetts about Lowell, their eyebrows raise. It’s a very intense place, a very particular place. It was the heart of the Industrial Revolution with mills going back to the 18<sup>th</sup> century. The people there are very proud of their identity. They’re tough people, but they’re also kind people when you reach down inside into who they are.”

“The architecture is also distinctive,” he continues. “The streets are all knotted and gnarled. There are all these unusual five corner intersections with five streets coming together and these two-

story, clapboard flatiron buildings. It's so unique, you couldn't recreate Lowell anywhere else in the world."

Russell worked in conjunction with an accomplished artistic team including the Danish cinematographer Hoyte Van Hoytema who shot the acclaimed indie vampire hit *Let the Right One In*, production designer Judy Becker whose films include *Brokeback Mountain* and *The Extra Man* and costume designer Mark Bridges whose recent work includes Paul Thomas Anderson's oil epic, *There Will Be Blood* to capture the city and the energy of the Wards and Eklunds within it.

Van Hoytema enhanced both the dynamism and the intimacy of the story by shooting almost entirely with handheld or Steadicam, using the new Aaton Penelope 2-Perf 35mm cameras, which allows for greater flexibility and longer running loads without reverting to digital.

Meanwhile, Becker worked to use as many authentic locations as possible, including Ramalho's West End Boxing Gym in Lowell, owned by Art Ramalho, who taught both brothers at the beginning of their careers. To say that Art was thrilled to have the brothers and the film crew at his gym would be an understatement. Art, who allows many local children and teens to box for free when they cannot afford to pay for lessons, humbly admitted that his location fee would enable him to pay his heating bills on schedule for the first time ever, and he was thrilled that both he and his son were cast in the production.

Lowell's Tsongas Arena was used to shoot the main fights. "When we shot the fights, it was amazing to see how many people wanted to come in and fill the arena," says Wahlberg. "People just wanted to see what was going on and be a part of it."

Keeping things close to home, Judy Becker used a house just three blocks from the brothers' actual family home to recreate their surroundings, decorating it in precisely the same manner as the original, while also using an apartment that had been home to several of Micky's real-life relatives to recreate the apartment he lived in while getting his boxing career back off the ground.

Similarly authentic details were imbued in the costume work of Mark Bridges, who notes: "It's kind of a period picture – it's '80's, early '90's where there was this garish, colorful clothing and big hair. In a town like Lowell, those fashions tend to hang on longer than they do in the big cities. It's all a very particular universe. And I think it will be very visual."

All of this intensified the atmosphere during shooting and helped to inspire the performances. "It's always great filming on location," comments Bale. "It's even better when you're actually shooting in the places where everything really happened. It was amazing to be able to walk through a scene with Dicky and Micky ahead of time and have them talk us through exactly what went down."

Perhaps the most exciting part of shooting in Lowell was having the community become so tightly entwined with the production, just as they were with the brothers' lives and fates. "We had a

lot of people who were part of the real story in one way or another come by and hang out,” says Lieberman. “There is a vibe in Lowell, a pride there among these people who know this story, who love this story and this family, and I think we were able to get that on film.”

For Russell, Lowell was indispensable. “Shooting in Lowell was as much a gift to us as it was exciting to them. I think it was thrilling for them to see their story being made by these actors. At the same time, it was a gift for us to be welcomed and to get to know the real people, because they always inspired us. They’re fierce and they’re humble, and it was a great experience making a film in this way.”

The shoot was, in many ways, a family experience that mirrored the story, bringing everyone closer together as they fought to tell this dynamic story with humor, warmth and unabashed truth. “That’s the thing about family,” concludes Russell. “No matter how much of a roller coaster ride Dicky and Micky end up on going on, no matter how much they squabble with each other, at the end of the day, they stick together and that’s why they win when nobody really thought they could.”

For the real Micky Ward, sitting in on a production that recreated his equally remarkable family and boxing career is up there with the highlights of an already remarkable life.

“I loved being part of this,” he summarizes. “I think the film shows that as bad as things get, if you never give up, if you keep plugging away, if you stand by those you love and if you do the right thing, good things will happen. I’m living proof of that.”

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## ABOUT THE CAST

**Mark Wahlberg** (Micky Ward/Producer) earned Academy Award® and Golden Globe nominations for his standout performance in Martin Scorsese’s acclaimed drama *The Departed*. Wahlberg’s remarkable film career began with Penny Marshall’s *Renaissance Man* and *The Basketball Diaries* with Leonardo DiCaprio, followed by a star turn opposite Reese Witherspoon in the thriller, *Fear*. He has enjoyed playing diverse characters for visionary filmmakers such as Tim

Burton and Paul Thomas Anderson. He teams up for the third time with director David O. Russell for *The Fighter*.

His breakout role in *Boogie Nights* established Wahlberg as one of Hollywood's most sought-after talents. He later headlined *Three Kings* (directed by David O. Russell), *The Perfect Storm* with George Clooney and *The Italian Job* with Charlize Theron.

In the summer of 2006, he starred in the football biography *Invincible* with Greg Kinnear. He then appeared in *Shooter*, based on the best-selling novel *Point of Impact*. He reunited with *The Yards* director James Gray and co-star Joaquin Phoenix in *We Own the Night*, which he also produced. He then starred in M. Night Shyamalan's *The Happening* and *Max Payne* and stars in the Peter Jackson adaptation of *The Lovely Bones* opposite Rachel Weisz and Susan Sarandon.

Wahlberg is executive producer of the HBO series *Entourage* and *In Treatment*, for which he has received six Golden Globe and two Emmy nominations. Additionally, he is an executive producer on the new series *Boardwalk Empire* with Martin Scorsese and *How to Make it in America*, as well as other feature films.

A committed philanthropist, he founded The Mark Wahlberg Youth Foundation in 2001 to benefit inner city children and teens.

**Christian Bale** (Dicky Eklund) was born in Wales and grew up in England and the USA. He made his film debut in Steven Spielberg's World War II epic *Empire of the Sun*.

Bale's work to date includes *Henry V*, *The Portrait of a Lady*, *The Secret Agent*, *Metroland*, *Velvet Goldmine*, *All the Little Animals*, *American Psycho*, *Shaft*, *Captain Corelli's Mandolin*, *Reign of Fire*, *Laurel Canyon*, *The Machinist*, *Batman Begins*, *The New World*, *The Prestige*, *Harsh Times*, *Rescue Dawn*, *3:10 to Yuma*, *The Dark Knight*, *Terminator Salvation* and *Public Enemies*.

**Amy Adams** (Charlene Fleming) is a two time Academy Award® nominated actress who has built an impressive list of credits. She earned her first Golden Globe nomination for Best Actress in Kevin Lima's *Enchanted* opposite Patrick Dempsey, James Marsden, Idina Menzel, and Susan Sarandon, as a princess forced from her traditional animated world into the live action world of New York City.

She gained critical acclaim for her role opposite Meryl Streep in Nora Ephron's *Julie and Julia* as a frustrated temp secretary who embarks on a yearlong culinary quest to cook all 524 recipes in Child's "Mastering the Art of French Cooking." This was the second time she played opposite Streep. The two starred together in John Patrick Shanley's *Doubt* opposite Philip Seymour Hoffman.

For her role as a young nun, Adams received her second Academy Award ® nomination as well as Golden Globe, SAG, BAFTA and Critic's Choice award nominations for her performance.

Her first Academy Award ® nomination came for her role in Phil Morrison's *Junebug* in 2005, a performance that earned her a SAG Award, an Independent Spirit Award, a Broadcast Film Critics Association Award, a National Society of Film Critics Award, a San Francisco Film Critics Society Award, as well as the Breakthrough Gotham Award. Adams also won the Special Jury Prize for Acting at the 2005 Sundance Film Festival for her role as the pregnant, childlike 'Ashley,' who is awe-struck by the arrival of her glamorous sister-in-law.

Adams starred as Amelia Earhart who comes to life to help security guard Larry (Ben Stiller) to restore order to the museum in Shawn Levy's *Night At The Museum 2: Battle at The Smithsonian*. She also starred in Anand Tucker's *Leap Year* as a woman who stages upscale apartments in Boston and leaves nothing to chance in her personal life. She also starred opposite Emily Blunt and Alan Arkin in Christine Jeff's and Karen Moncrieff's *Sunshine Cleaning*, a dark family comedy film about two lost sisters who find themselves after starting an unlikely business in crime-scene-cleanup. Her other film credits include: Mike Nichols' *Charlie Wilson's War* opposite Tom Hanks, Julia Roberts and Phillip Seymour Hoffman; Bharat Nalluri's *Miss Pettigrew Lives for a Day* opposite Frances McDormand; Adam McKay's *Talladega Nights: The Ballad of Ricky Bobby* with Will Ferrell; Clare Kilner's *The Wedding Date* with Debra Messing and Dermot Mulroney; Steven Spielberg's *Catch Me If You Can* with Leonardo DiCaprio; Reginald Hudlin's *Serving Sara*; Anthony Abrams' *Pumpkin*, and Michael Patrick Jann's *Drop Dead Gorgeous*.

Adams television credits include a guest starring roles on *The Office* and *The West Wing*.

**Melissa Leo** (Alice Ward) is an Academy Award ® nominated actress who has been a staple in both film and television for over 20 years. She received universal critical adulation for her virtuoso performance in Sony Pictures Classic's *Frozen River* in which Leo stars as Ray Eddy, a mother who finds herself involved in smuggling across the American/Canadian border through Mohawk territory. The film premiered at The Sundance Film Festival in 2008 where it won the Grand-Jury prize for Best Drama. Melissa won the 2009 Film Independent Spirit Award for Best Actress for *Frozen River* along with the National Board of Review Spotlight Award. She also won a series of other awards for her performance: the San Sebastian International Film Festival's Silver Shell Best Actress Award; Best Actress at the Marrakesh International Film Festival; a Gotham Independent Film Award for Breakthrough Actor; a Florida Film Critics Award for Best Actress; an Ohio Film Critic's Award for Best Actress; the Santa Barbara International Film Festival Virtuoso Award; and recognition as one of Variety's "10 Actor's To Watch." Her performance: has garnered nominations for a Screen Actors

Guild Award for Outstanding Lead Actress; a Critic's Choice Award for Best Actress; a Chicago Film Critics Association Award for Best Actress; and a Satellite Award for Best Actress Motion Picture, Drama; and earned Leo her first Academy Award ® nomination for Best Actress in a Leading Role.

Prior to *Frozen River*, Leo was most widely known for her genius portrayal of Detective Kay Howard on *Homicide: Life on the Streets* and for her outstanding work in: *21 Grams* in which she starred opposite Benicio Del Toro and Sean Penn; *The Three Burials of Melquiades Estrada* in which she starred opposite Dwight Yoakam and Tommy Lee Jones; and *Hide and Seek* in which she starred opposite Robert DeNiro.

Her other memorable works include: *The Young Riders*, *The 'L' Word*, and *Hollywood Dreams*. Leo recently completed *Welcome to the Riley's* opposite James Gandolfini and Kristen Stewart for director Jake Scott.

Leo studied Drama at Mount View Theatre School in London, England and later at the SUNY Purchase Acting Program.

**Jack McGee** (George Ward) was born and raised in the South Bronx, veteran character actor Jack McGee is the youngest of eight children. Admittedly, this may have been his impetus to strive to get noticed – and successfully so, as he was the president of his senior class and a star football player. Shortly thereafter he realized he had a knack for performing, and joined the 1960s rock band “The Young Rascals.” Eventually transitioning into acting, he was able to make ends meet as a New York City firefighter in the late 1970s. Appropriately so, he got his first big part in the 1985 firefighter film, *TURK 182*, and then moved to Hollywood where he went on to appear in a series of feature films, television movies, and TV series’.

Jack's most notable role has been as Chief Jerry Reilly on FX's edgy firefighter drama, “Rescue Me.” Most recently he has guest starred on such TV shows as “CSI: Miami,” “Criminal Minds,” “Brotherhood,” “CSI: NY,” “The Cleaner,” “Monk,” and “Castle.” Additionally, Jack appeared in the Tom Twyker action thriller *THE INTERNATIONAL* alongside Clive Owen and Naomi Watts.

Currently, Jack can be seen in the Spike TV series “Players,” and is recurring in the new ABC series, “The Whole Truth.” He just recently guest starred in an episode of “Lie to Me.” Jack will also be seen in *THE FIGHTER*, opposite Mark Wahlberg and Christian Bale, *FATHER OF INVENTION* with Kevin Spacey, and early next year he will appear in *DRIVE ANGRY* with Nicholas Cage and *MONEYBALL* with Brad Pitt.

## ABOUT THE FILMMAKERS

David O. Russell (Director) earned critical acclaim early in his career when he wrote and directed his first feature film SPANKING THE MONKEY. This film premiered at the 1994 Sundance Film Festival, where it won the Sundance Audience Award. It also was named Best First Feature and Best First Screenplay at the Independent Spirit Awards that year. His second film was the acclaimed comedy FLIRTING WITH DISASTER which appeared on many top ten lists for 1996. The film received strong reception from both critics and audiences, paving the way for writer/director Russell to employ an even more ambitious scope for his third feature.

THREE KINGS starring George Clooney, Mark Wahlberg, and Ice Cube, was released in 1999 and garnered ample critical praise. Russell earned a nomination from the WGA for Best Screenplay and the film appeared in over 100 critics' top ten lists. Boston Film Critics Society named it the Film of the Year and selected Russell as the Best Director of the Year. Russell continued his relationship with Mark Wahlberg when he proceeded to make I HEART HUCKABEES in 2004.

In 2002, Russell joined the board of the Ghetto Film School, then a brand-new, all-volunteer local summer project with a very small budget and no presence within the film industry. Russell changed all that immediately, getting his filmmaker friends, movie studios and industry professionals to not only give money but also lend their time to teach classes and support the growth of young black and Latino filmmakers from the South Bronx and Harlem. Today GFS is an award-winning program model that has helped over 500 teenagers tell their stories.

**Scott Silver (Co-Writer)** wrote the award-winning *8 Mile* and is currently working on a script for Warner Brothers with Francis Lawrence attached to direct. He is married, raising two children and living in New York City.

**Paul Tamasy (Co-writer/Executive Producer)** is a graduate of UCLA's School of Theatre, Film and Television. He wrote for the Fox/Spelling show, "Kindred: The Embraced," created and co-wrote the hit Disney film *Air Bud* and its sequel *Air Bud, Golden Receiver* (part nine filmed earlier this year) and sold the pitch *Dr. Rumple's Rebellion* to Arnold Kopelson and Fox for mid-six figures. He wrote, produced and did the second unit directing on the award-winning feature, *Walking Across Egypt* (starring Jonathan Taylor Thomas, Ellen Burstyn, Mark Hamill and Judge Reinhold) and co-wrote the action comedy *Last Ride for New Regency*. He co-wrote the action comedy *Soulmates* for Daybreak and *Big Picture* for Fox. Paul and *The Fighter's* Eric Johnson sold their spec screenplay

*Toad Trip* to Dreamworks for a deal worth seven figures with John Williams (*Shrek*) producing. *The Dark*, which Paul wrote and executive produced was released in 2006-2007 with Maria Bello and Sean Bean starring.

Tamasy re-wrote and directed the thriller *Depravity* by acclaimed author Dennis Lehane (*Mystic River, Gone Baby Gone*) and co-wrote *Black Pearl* with Eric Johnson and Mark Hamill (*Star Wars*) based on the comic book of the same name. His comic book concept, *Gulag* was purchased by Dark Horse (*Hellboy*). His spec, *Joe*, which he also wrote with Eric Johnson, was sold to Sony.

**Eric Johnson** (Co-writer/Executive Producer) has over 25 years of writing experience working for Sony, Paramount, DreamWorks, SKG, Walt Disney Studios, Universal, NBC and CBS.

For feature film, Johnson co-wrote *Joe*, for Sony Studios. He was co-creator, co-writer and executive producer for *The Black Pearl*, a five-part comic book series published by Dark Horse comics, co-created and co-written with Mark Hamill (*Star Wars*). He wrote the family adventure, *Bullet* for BTO Pictures and co-wrote: *The Man From Omo*, the action-comedy for Robert Lawrence Productions; *Shadow of a Dragon*, the family adventure based on the Newberry Medal winning novel *Shadow of a Bull*; the family comedy *Toad Trips* and the action comedy *Soulmates*.

Other writing credits include the action comedies *Free Ride* and *Extra Effort* and the comedy, *Dicks*. He served as co-writer for the animated web series '*king Gary*, which he co-created, *Wounded*, an HBO action adventure and *One Cut From Paradise* for Keystone Entertainment.

As a lyricist, Johnson worked on the Disney children's series *Adventures in Wonderland*, writing under the musical direction of Mark Mothersbaugh (*Devo*). Additional credits include serving as editor of an English language newspaper in Rio de Janeiro, Brazil as well as numerous graphic novels. Johnson has a B.A. in Journalism from U.C. Berkeley.

**David Hoberman** (Producer) is one of the leading producers in the entertainment industry today, having made his mark on more than 100 movies. In 2002, after three years at MGM, Hoberman re-formed Mandeville Films and Television at The Walt Disney Studios. In 2009, he released the romantic comedy *The Proposal* with Sandra Bullock and the futuristic action adventure *Surrogates* starring Bruce Willis for Disney. In 2008, Hoberman released the popular family adventure film *Beverly Hills Chihuahua* for Disney and international spy thriller *Traitor* starring Don Cheadle for Overture Films. In 2006, Hoberman released the arctic adventure *Eight Below* starring Paul Walker, and *The Shaggy Dog* starring Tim Allen for Disney. *Kill Point*, a TV series starring John Leguizamo and Donnie Wahlberg premiered in summer 2007 for Spike TV.

In 2003 Mandeville released several films: the box office hit *Bringing Down the House*; *Raising Helen*, starring Kate Hudson; *The Last Shot*, starring Matthew Broderick and Alec Baldwin at Disney; and *Walking Tall*, starring The Rock at MGM. In 2005, *Beauty Shop*, starring Queen Latifah was released. The Award-winning *Monk*, a one-hour series for USA Network, is currently shooting its eighth and final season.

In 1999, while at MGM, Hoberman co-financed and produced *Anti-Trust*, *What's the Worst That Could Happen?* and the critically-acclaimed *Bandits*. Prior to this, Hoberman was the founder and president of Mandeville Films, where he produced *The Negotiator*, and signed an exclusive five-year pact with The Walt Disney Studios. During this time, Hoberman produced *George of the Jungle*, *I'll Be Home for Christmas*, *Senseless*, *The Other Sister*, *Mr. Wrong* and *The Sixth Man*.

Prior to forming Mandeville Films, Hoberman served as President of the Motion Picture Group of Walt Disney Studios, where he was responsible for overseeing development and production for all feature films for Walt Disney Pictures, Touchstone and Hollywood Pictures. During Hoberman's tenure, Disney was the #1 studio, *Pretty Woman* was the #1 picture and the studio released the #1 soundtrack of the year. Hoberman was also behind the releasing of major blockbusters including: *Who Framed Roger Rabbit*, *Father of the Bride*, *What About Bob*, *Good Morning Vietnam*, *Dead Poet's Society*, *Crimson Tide*, *The Jungle Book*, *Ed Wood*, *Dangerous Minds*, *Ruthless People*, *Beaches*, *The Rocketeer*, *The Doctor*, *Sister Act*, *Alive*, *What's Love Got To Do With It*, *Cool Runnings*, *Three Musketeers*, *Tin Men*, *Stakeout*, *When A Man Loves A Woman*, *Cocktail*, and *Three Men and a Baby*. He broke through the Disney live action ceiling with *Honey*, *I Shrank the Kids* and championed the first ever stop-motion animated full-length feature, Tim Burton's *The Nightmare Before Christmas*.

Today Hoberman is also a Professor with UCLA's Graduate School in the Producers Program. He's been a member of the Board of the Starlight Starbright Foundation for well over 10 years, is a member of the Board of the Anxiety Disorders Association of America, and sat on the Board of the Los Angeles Free Clinic for six years. He is also a member of the Academy of Motion Picture Arts & Sciences and the Academy of Television Arts & Sciences.

Hoberman began his career in the mailroom at ABC and quickly ascended in the entertainment business, working for Norman Lear's Tandem/T.A.T. in television and film. He worked as a talent agent at ICM before joining Disney as a film executive in 1985.

**Todd Lieberman (Producer)** is a Partner at Mandeville Films and Television where he is one of the leading producers in the entertainment industry today. To date Mandeville has produced a film slate grossing over \$1 billion in domestic box office.

Lieberman is currently producing a new Muppet film for Disney directed by James Bobin and starring Jason Segel as well as ABC's new cop drama "Detroit 1-8-7." "

Lieberman recently produced the hit film "The Proposal," starring Sandra Bullock and Ryan Reynolds. "The Proposal" was the top grossing romantic comedy in 2009, with a domestic box office gross of \$170 million and a worldwide box office gross of \$320 million. It was the People's Choice award winner for Best Comedy of the year. Another hit produced by Lieberman is Mandeville's "Beverly Hills Chihuahua," directed by Raja Gosnell and starring Piper Perabo with the voices of Drew Barrymore, Andy Garcia, and George Lopez, which grossed \$94 million at the domestic box office.

Also produced by Lieberman are "Wild Hogs," starring Tim Allen, John Travolta, Martin Lawrence and William H. Macy (the film generated more than \$168 million in domestic box office); "Surrogates" starring Bruce Willis; "Traitor," starring Don Cheadle and Guy Pearce; "The Lazarus Project," starring Paul Walker; and Spike TV's hit show "The Kill Point," starring John Leguizamo and Donnie Wahlberg.

Lieberman also executive produced "The Shaggy Dog" with Tim Allen, Robert Downey Jr. and Kristin Davis and directed by Brian Robbins; "Eight Below," starring Paul Walker and directed by Frank Marshall; and the independent political thriller "Five Fingers," written by Laurence Malkin and Chad Thumann, directed by Malkin and starring Laurence Fishburne and Ryan Phillippe. Additionally, Lieberman executive produced "Beauty Shop," starring Queen Latifah, Djimon Hounsou, Kevin Bacon and Alicia Silverstone, and Jeff Nathanson's directorial debut "The Last Shot," starring Matthew Broderick and Alec Baldwin. He co-produced "Bringing Down the House," starring Steve Martin and Queen Latifah, (which grossed \$135 million in domestic box office) and "Raising Helen," starring Kate Hudson and directed by Garry Marshall.

Lieberman joined Hoberman at Mandeville in 1999 and became a co-partner in the company in 2004. Prior to joining Mandeville, Lieberman acted as senior vice president for international finance and production company Hyde Park Entertainment, which produced and co-financed such films as "Anti-Trust," "Bandits" and "Moonlight Mile."

Lieberman established himself at international sales and distribution giant Summit Entertainment, where he moved quickly up the ranks after pushing indie sensation "Memento" into production and acquiring the Universal box-office smash "American Pie."

In 2001, Lieberman was named one of the "35 under 35" people to watch in the business by *The Hollywood Reporter*. He holds a B.A. from the University of Pennsylvania.

**Ryan Kavanaugh** (Producer) is a principal of Relativity Media, LLC; a self-sustaining media company engaged in the business of developing, creating, acquiring content and content-related assets.

Kavanaugh created business and financial structures for a number of studios, production companies and producers, and has introduced over \$10 billion of capital to these structures since moving from venture and private equity to entertainment industry transactions, including Sony, Universal, Warner Brothers, Marvel and many others.

In 2008, Relativity Media finalized its acquisition of Rogue Pictures from Universal. The purchase of Rogue, a company that specializes in the production and distribution of lower-budget films, includes the label's entire library of films, as well as producing deals and more than 30 projects currently in development. Rogue has had particular success within the horror genre; the first Rogue release under Relativity's ownership was *The Unborn*, starring Gary Oldman, Cam Gigandet, Odette Yustman, and Idris Elba. *The Unborn* grossed over \$19 million at the box office opening weekend, and has earned nearly \$60 million to date. *The Last House on the Left*, a Wes Craven film, opened to \$15 million at the box office and *Fighting*, starring Channing Tatum and Terrence Howard, grossed a strong \$11.5 million opening weekend. Additionally, Relativity Media recently launched Rogue as an overall lifestyle brand to include a clothing line, a social networking platform and a music label.

In a significant milestone for the entertainment finance industry, Kavanaugh created a wholly owned subsidiary, Relativity Media Holdings, which has concluded an agreement with Citigroup Corporate and Investment Banking on a co-financing package for approximately 45 studio films over the next five years. With this deal, Relativity will co-invest in approximately 75% of Columbia's films, under a five-year revolving credit facility.

Jill Goldsmith of Variety wrote of Kavanaugh: "His co-financing deals are the most successful ever in Hollywood. He's been amazingly proactive, and is the envy of many on Wall Street involved in the business."

Kavanaugh has created a number of unique financing packages, including Gun Hill Road I and Gun Hill Road II, which provide discrete and separate funds for both Sony Pictures Entertainment and Universal Pictures, marking the first time two studios received funding from the same source. In January 2008, Relativity Media announced the formation of the wholly-owned subsidiary, Relativity Capital, which is to be a principal investor in major media transactions, including studio slates, the Relativity Media Single Picture Business, library acquisitions, and other media-related cash flow investments. Elliott Associates, L.P, a New York- based hedge fund, will be working with and providing financing to Relativity Capital In these media transactions.

As part of its “single picture business,” Relativity Media develops, produces, finances and distributes approximately one film per month, packaged with top-tier talent and filmmakers and imbued with strong commercial appeal both domestically and internationally. Credits under this single picture business include: *3:10 to Yuma*, starring Russell Crowe and Christian Bale for director James Mangold; *The Forbidden Kingdom*, teaming Jet Li and Jackie Chan for director Rob Minkoff; and *The Bank Job* starring Jason Statham for director Roger Donaldson. Relativity’s upcoming single-picture line-up includes: Jim Sheridan’s *Brothers* starring Jake Gyllenhaal, Tobey Maguire and Natalie Portman; Lasse Hallstrom’s *Dear John*, starring Channing Tatum and Amanda Seyfried; the heist thriller *Brilliant*, starring Scarlett Johansson; the family action film, *The Spy Next Door* starring Jackie Chan; *A Perfect Getaway* with Timothy Olyphant and Milla Jovovich; and Rob Marshall’s *Nine*, starring Daniel Day Lewis, Nicole Kidman, Penelope Cruz, Marion Cotillard and Sofia Loren.

Prior to his work with Relativity, Kavanaugh started a venture capital company at the age of 22, and, during that time, raised and invested over \$400 million of equity to a number of venture and private equity transactions.

**Tucker Tooley** (Executive Producer) began his producing career in 1997 and over the course of the next decade became one of the most prolific and successful producers in Hollywood. Described by *Fade In* magazine as “the rarest of combinations,” his ability to find commercial material which attracts A-list talent has been proven over and over again and is evident in the casting of all the 30 plus films he has produced or been involved with as an executive. After a decade of producing films and television, Tucker joined Ryan Kavanaugh’s Relativity Media as President of Production. Along with Kavanaugh, Tooley has built the company’s Single Picture Films Division into a full fledged studio, fully financing and producing 8 to 10 pictures a year with projects as diverse as *3:10 to Yuma*, directed by James Mangold, starring Russell Crowe and Christian Bale; *The Bank Job* starring Jason Statham as well as *The Forbidden Kingdom*, starring Jet Li and Jackie Chan. Tooley is overseeing production on all of Relativity Media’s recent and upcoming films including: *Brothers*, directed by Jim Sheridan and starring Tobey Maguire, Jake Gyllenhaal and Natalie Portman; *A Perfect Getaway* starring Tim Olyphant, Steve Zahn, Milla Jovovich and Kiele Sanchez; *Dear John*, directed by Lasse Hallstrom and starring Channing Tatum and Amanda Seyfried; *Season of the Witch*, directed by Dominc Sena and starring Nicholas Cage; Rob Marshall’s *Nine*, starring Daniel Day Lewis, Nicole Kidman, Penelope Cruz, Marion Cotillard and Sofia Loren; *The Spy Next Door*, starring Jackie Chan; *War of Gods*, a sword and sandal action picture from the producers of *300*; and *Brilliant*, a heist thriller starring Scarlett Johansson.

**Hoyte Van Hoytema** (Cinematographer) is a Dutch cinematographer who studied cinematography at the Polish National Film School in Lodz. Hoyte has shot numerous features, documentaries and successful TV series. His collaboration with Director Mikael Marcimain has won him critical acclaim and a number of national and international prizes.

In 2008, Hoyte got the Nordic Vision Award for cinematography at the Gothenburg Film Festival for the film *Let the Right One In*, directed by Tomas Alfredsson. The film claimed approximately 45 awards world wide, including Best Cinematography at the Montreal Fantasia festival and the main prize at the Tribeca Film Festival in New York. The film was also awarded five Golden Bugs (Swedish Oscars) including one for Hoyte's cinematography.

Hoyte's recent work includes *Flickan* (The Girl), directed by Fredrik Edfeldt, which received already two honorable mentions at the Berlin Film Festival and *Ond Tro* (Bad Faith) directed by Kristian Petri. Other credits include: *Island of Lost Souls* among several Swedish projects.

**Judy Becker** (Production Designer) has worked with some of today's most acclaimed directors including Todd Haynes on *I'm Not There*, and Ang Lee on *Brokeback Mountain*. She has served as production designer on several notable films including: Douglas McGrathe's *Infamous*; Zach Braff's, *Garden State*; Peter Sollett's *Raising Victor Vargas*; Mike Mills' *Thumbsucker*; Rebecca Miller's *Personal Velocity* and most recently, Shari Berman's *The Extra Man*.

Becker comes from a background in fine arts and photography. She spent several years as an underground comic artist, and had her work published in numerous comic compilations.

**Pamela Martin** (Editor) is a feature film and commercial editor who has many credits to her name including *Youth in Revolt*, *Little Miss Sunshine*, *Saved!*, *How to Kill Your Neighbor's Dog*, *Slums of Beverly Hills*, *The House of Yes*, *The Substance of Fire*, *Ed's Next Move*, *Spanking the Monkey* and *What Happened Was...*(Associate Editor).

Martin also served as dialogue editor on *Eat Drink Man Woman*, *The Wedding Banquet*, and *Pushing Hands*. She has worked on commercials for leading companies such as: *Volkswagen*, *Holiday Inn*, and *Hewlett Packard*. She also served on the feature jury at the 2007 Sundance Film Festival.

**Mark Bridges** (Costume Designer) was born and raised in Niagara Falls, New York and received a Bachelor of Arts degree in Theater Arts from Stony Brook University. He then worked at the legendary Barbara Matera Costumes in New York City as a shopper for a wide range of Broadway, dance and film projects. Following his time at Matera's, Mark studied for three years at

New York University's Tisch School of the Arts, and received a Master of Fine Arts degree in costume design. After New York University, Mark began working in film whenever possible and was Assistant Costume designer on the film *In the Spirit* (1990) with Marlo Thomas and Elaine May and design assistant to Colleen Atwood on the Jonathon Demme film *Married to the Mob* (1988).

In 1988, Mark worked as design assistant for designer Richard Hornung on the film *Miller's Crossing* (1990), a collaboration that would continue for eight more films. In 1989, Mark relocated to Los Angeles to be assistant costume designer to Richard Hornung on *The Grifters* (1990), *Barton Fink* (1991), *Doc Hollywood* (1991), *Hero* (1992), *Dave* (1993), *The Hudsucker Proxy* (1994), *Natural Born Killers* (1994), and *Nixon* (1995).

In 1995, Mark began his costume design collaboration with Paul Thomas Anderson, designing *Hard Eight* (aka *Sydney*, 1996). Their next work together was on the critically acclaimed *Boogie Nights* (1997), followed by *Magnolia* (1999), *Punch Drunk Love* (2002) and *There Will Be Blood* (2008) starring Daniel Day Lewis.

Bridges' other film designs include: *Yes Man* (2008), starring Jim Carrey; *Fur: An Imaginary Portrait of Diane Arbus* (2006) starring Nicole Kidman and Robert Downey Jr.; *Be Cool* (2005) with John Travolta; *I Heart Huckabees* (2004) with Dustin Hoffman and Isabel Huppert; *The Italian Job* (2003), starring Mark Wahlberg and Charlize Theron; *8 Mile* (2002) starring Eminem; *Blow* (2001) starring Johnny Depp; *Deep Blue Sea* (1999); *Blast From the Past* (1999) and *Can't Hardly Wait* (1998).

Bridges' costume designs were part of the 1998 Biennale di Firenze *Fashion/Cinema* exhibit and The Academy of Motion Picture Arts and Sciences exhibit *Fifty Designers, Fifty Costumes: Concept to Character* shown in Los Angeles and Tokyo in 2002. Most recently Mark was one of the film artists included in *On Otto*, an installation at the Fondazione Prada in Milan, summer 2007.

Bridges' design work has appeared in publications as diverse as Australian *Harper's Bazaar*, *Vogue*, *The New York Post*, *The Hollywood Reporter*, *Dressing in the Dark* by Marion Maneker, and *Dressed: 100 Years of Cinema Costume* by Deborah Nadoolman Landis.

**Michael Brook** (Composer) fuelled by scientific curiosity, tempered by a Canadian rationalism, is the creative force behind innovative film music, the invention of the infinite guitar and collaborations with some of the world's most inspired musicians. His music is often described as sonically emotive, a kind of Ambient Americana.

Michael was born and raised in Toronto and studied electronic music at York University. In the early 1980's he worked as an engineer at Daniel Lanois' studio, where he met Brian Eno and pianist Harold Budd. His first solo album, *Hybrid*, with contributions from both Eno and Lanois, was

released on EG Records to great critical acclaim. Cobalt Blue and Live at the Aquarium followed shortly after.

After living in the UK for ten years, where he produced many albums for Peter Gabriel's label, Real World, Michael moved to California to write for films. Soon after, he scored the Academy Award nominated film, *The Fires of Kuwait*, played guitar on Michael Mann's *Heat*, then was asked to score Kevin Spacey's *Albino Alligator* and Paul Schrader's *Affliction*. As a guest artist, his unique guitar sound can be heard on many films, including *Black Hawk Down*, *Mission Impossible 2*, *The Pledge* and *The Town*.

Brook has recently composed the scores for three upcoming feature films; *The Fighter*, starring Mark Wahlberg and Christian Bale, directed by David O. Russell, *Country Strong*, starring Gwynneth Patrow and Tim McGraw, directed by Shana Feste, and *El Infierno*, a hot-button topical Mexican film about the effects of drug cartels in Mexico, directed by Luis Estrada. On the green side of things, he wrote the score for Al Gore's *An Inconvenient Truth*, *Who Killed the Electric Car* and the yet to be released *Eco-Pirate*. As well, he was nominated for a Golden Globe for Best Score for Sean Penn's *Into the Wild*. Along with a distinctive harmonic sensibility and the iconic infinite guitar sound, Brook is becoming known for having strings in his music, some say due to his being married to a lovely and talented violinist.

On the album front, one of Michael's greatest talents is collaborating with international superstars, such as the late Nusrat Fateh Ali Kahn, the great Armenian duduk master Djivan Gasparyan, Youssou N'Dour, U. Trinivas, as well as Mary Margaret O'Hara, The Pogues, and Bryan Ferry, and the incomparable Lisa Gerrard. His most recent albums are, *RockPaperScissors*, *Bell Curve*, and *Penumbra*.