

MONEYBALL

PRODUCTION INFORMATION

Introduction

**“Any other team wins the World Series, good for them.
They're drinking champagne, they get a ring.
But if we win, on our budget, with this team...we'll change the game.
And that's what I want. I want it to mean something.”**

Columbia Pictures' *Moneyball* is based on the true story of Billy Beane (Brad Pitt) – once a would-be baseball superstar who, stung by the failure to live up to expectations on the field, turned his fiercely competitive nature to management. Heading into the 2002 season, Billy faces a dismal situation: his small-market Oakland A's have lost their star players (again) to big market clubs (and their enormous salaries) and is left to rebuild his team and compete with a third of their payroll. Driven to win, Billy takes on the system by challenging the fundamental tenants of the game. He looks outside of baseball, to the dismissed theories of Bill James, and hires Peter Brand (Jonah Hill), a brainy, number-crunching, Yale-educated economist. Together they take on conventional wisdom with a willingness to reexamine everything and armed with computer driven statistical analysis long ignored by the baseball establishment. They reach imagination-defying conclusions and go after players overlooked and dismissed by the rest of baseball for being too odd, too old, too injured or too much trouble, but who all have key skills that are universally undervalued. As Billy and Peter forge forward, their new methods and roster of misfits rile the old guard, the media, the fans, and their own field manager (Philip Seymour Hoffman), who refuses to cooperate. Ultimately this experiment will lead not only to a change in the way the game is played, but to an outcome that would leave Billy with a new understanding that transcends the game and delivers him to a new place.

Columbia Pictures presents a Scott Rudin / Michael De Luca / Rachael Horovitz production, *Moneyball*. Directed by Bennett Miller. Produced by Michael De Luca, Rachael Horovitz, and Brad Pitt. Screenplay by Steven Zaillian and Aaron Sorkin. Story by Stan Chervin. Based on the book by Michael Lewis. Executive Producers are Scott Rudin, Andrew Karsch, Sidney Kimmel, and Mark Bakshi. Director of Photography is Wally Pfister, ASC. Production Designer is Jess Gonchor. Edited by Christopher Tellefsen, A.C.E. Costume Designer is Kasia Walicka Maimone. Music by Mychael Danna.

Playing Moneyball

In 2003, former Salomon Brothers bond trader turned author Michael Lewis, at the time best known for such business and politics bestsellers as Liar's Poker and The New New Thing, published a book about baseball. Only it wasn't just about baseball. On the surface, it was about how the under-funded, underrated Oakland A's took on an unfair system of big-money and

powerhouse teams. But it was really about the fascinating mix of men behind a major cultural shift and how a risky vision, born from necessity, becomes reality, when a ragtag team of cast-offs rejected due to unfounded biases, get the chance to finally prove their potential.

Now, Lewis's book has been adapted into a feature film, *Moneyball*, starring Brad Pitt as Billy Beane, the A's General Manager – the man who would have to think differently and reinvent the rules if his team was going to compete. “*Moneyball* is a classic underdog story,” says Pitt, who also serves as a producer of the project. “They go up against the system. How are they going to survive, how are they going to compete? Even if they do groom good talent, that talent gets poached by the big-market, big-money teams. And what these guys decided was, they couldn't fight the other guy's fight, or they were going to lose. They had to re-examine everything, to look for new knowledge, to find some kind of justice.”

At first glimpse, Lewis' best-selling and groundbreaking book does not lend itself to a film adaptation. The book is a study of inefficiencies and oversights within the markets of the game of baseball and features case studies of undervalued items, (players, strategies, tactics), using analyses of statistics and theories. But at the center of it all is Billy Beane on a quixotic quest and as his story unfolds, something unexpected happens. His pursuit of a championship leads to something larger and more meaningful. The hallways and front offices of the Oakland Coliseum become an unlikely setting for inspiration and redemption.

Lewis' book sheds light on the hindrances of groupthink and how irrational intuition and conventional 'wisdom' have dominated institutions throughout history. Challenging a system invariably provokes a fight. The film *Moneyball* builds its foundation from the experiences of one man who chooses to take on that fight. Piercing through the layers of statistics, the film finds the quieter, deeper, and more personal story of Billy Beane, which bristles with moments of self-doubt and real life courage.

“Whenever a book is adapted into a movie, there are two possibilities: either the filmmakers stick to the book, or they make up their own story,” says Michael Lewis. “With *Moneyball*, frankly, I wondered how they were going to do it, because the book doesn't necessarily have a single narrative or the kind of dramatic arc you usually see in a movie. So it was truly tough to crack the code and get it right and it was an extremely pleasant surprise to see that Bennett and the screenwriters did the impossible – not only did I love the movie, but I was stunned by how well it represents my book. It is honest and true to what happened with Billy and the A's and what they achieved.”

That story is very close to Pitt and one that he was uniquely suited and positioned to see through, as both an actor and a producer. He has played a variety of roles and characters and often makes surprising choices – yet has never played an iconoclast like Billy Beane, a fiercely competitive middle-aged family man, driven by a desire to win – and perhaps, even more importantly, reinvent himself. Pitt's determination to play this part on the screen resulted in a

dogged support from the actor/producer, one he saw through a long development process in the effort to get it right. *Moneyball* found a match with director Bennett Miller. Miller had garnered a rare first-timer's Oscar® nomination for Best Director with his debut film, the acclaimed *Capote*.

"It was Bennett who cracked it," says Pitt. "The book really isn't a conventional story, and because of that – to do it justice – Bennett did not want to make a conventional movie. We were all very passionate about the project, but it is Bennett's desire to make a certain kind of movie that ultimately formed the movie that is on the screen."

"Brad had personal reasons for wanting to make this story," says director Bennett Miller. "Over the course of making the film, Brad revealed himself to be more than just a great actor— he is a great collaborator and producer. We saw the movie as a classic search-for-wisdom story – I think there's something thrilling about people relinquishing long-held, conventional, conformist, universal beliefs. It gets really exciting when there are personal consequences to it. On the surface, he's trying to win baseball games, but beneath it all, there's something he's trying to work out. That is a timeless story."

"In many ways, Billy's going up against an institution – one that many smart individuals have dedicated their lives to," says Pitt. "The minute you start questioning any of those norms, you can be labeled a heretic or dismissed as foolish. These guys had to step back and ask, 'If we were going to start this game today, is this how we'd do it?' A system that has worked for 150 years doesn't work for us – I think that's applicable to the moments of flux we're experiencing today."

"The film is about how we value things," Pitt continues. "How we value each other; how we value ourselves; and how we decide who's a winner based on those values. The film questions the very idea of how to define success. It places great value on this quiet, personal victory, the victory that's not splashed across the headlines or necessarily results in trophies, but that, for Beane, became a kind of personal Everest. At the end of the day, we all hope that what we're doing will be of some value, that it will mean something and I think that is this character's quest."

Miller adds, "I wasn't interested in the tropes of sports movies. I'd rather not end a film with a hero carried off on the shoulders of teammates in a stadium where fans are screaming their heads off, champagne corks flying, trophies, fireworks, and all of that. I prefer the quiet triumphs, that might not burn as bright but deeper and more lasting, where you see someone struggle internally and then come out the other side to realize something has changed within them."

"Bennett has the gravitas and the command as a filmmaker to get to the richer themes and more profound aspects of this story," says producer Michael De Luca. "Sports movies can be great metaphors for life, and Bennett brings a strong view of contemporary life to the process."

Though he is a baseball fan, and sparked to the idea of a different cinematic take on the sports world, Miller was also drawn to the deeper fabric of Billy Beane's story. "I like that you have a character who takes a risk not just to make something of himself, but more so to understand something about himself," Miller explains. "Billy is trying to do something more meaningful than simply win baseball games – whether he understands that or not."

Miller says those consequences come up in the questions Beane faces – which, ultimately, are questions we all must face: "How do you compare the value of one thing to another, of one person against another, of the choices in your life?"

One early reader of Lewis's book was New York-based producer Rachael Horovitz, who connected with the universal appeal of Billy Beane's trajectory and saw the bones of a great movie. "He is a great character, a complex outsider, flailing on the inside, yet aching to remake the system," Horovitz says. "He picked himself up and had the courage to start again."

Horovitz would team with Michael DeLuca and Brad Pitt to complete the production team. Says De Luca: "What got me about the story is how courageous it is to be that lone, original voice at the right time and right place to turn the ship of conventional thinking around."

After writer Stan Chervin found the essence of the story – focusing on Billy's relationship with his daughter, Peter Brand, and the team, with all three threads coming to a climax in the A's 20th consecutive win – screenwriters Steven Zaillian and Aaron Sorkin would face a compelling challenge. Though the film joins a storied cinematic genre, it defies the structure of the typical sports movie that tilts towards that big championship moment. On the contrary, the film is about redefining the very picture of success. Zaillian and Sorkin would hone in on Beane's inner drive to succeed – not just for himself but for all the guys who had wound up on the margins of baseball.

Says Zaillian: "Trying to change any venerable institution always leads to the same things: suspicion, fear, contempt and condemnation. This, along with the collision that results, is the central theme in *Moneyball*. It's the central theme any time, in any field – art, science, industry, politics, sports – when someone has, and acts on, a new idea."

Adds Sorkin: "I don't think *Moneyball* is anymore about Sabermetrics than *The Social Network* is about coding. Tired of losing and not having the resources to win conventionally, he takes a chance on a very unconventional strategy."

Sorkin continues: "Necessity is a great motivator. Billy knew that if he played the game the same way as the Yankees he'd lose. He had to change the game. The first guy through a wall always gets bloodied and Billy takes his share of hits – from the fans, from sports writers and baseball experts, from his manager, scouts and even from history. A lot of what the story is about is finding worth in uncommon places."

What Billy Beane and his partners in analysis put into practice was not entirely new. Fans, stats junkies and math whizzes had been trying to bring empirical evidence to the sport for

years. The concept goes back to baseball historian Bill James, who coined the term “Sabermetrics” to describe a new objective science of using stats analysis to predict the future value of a baseball player. James wrote that the subject of baseball should be approached “with the same intellectual rigor and discipline that is routinely applied, by scientists . . . to unravel the mysteries of the universe.”

With his insider's position but his rebel's demeanor and his own personal mission at stake, Beane was able to cross the gap, bringing the information society to baseball's halls of power for good.

“I think there was a gotcha moment with Bill James and some other consultants we worked with at that time,” Beane comments. “It was a like solving a mathematical problem. You suddenly understood how to get four from two plus two – you understood that there was a rational way of determining why players and why teams had success. Remember, baseball was still very much driven by potential as opposed to what someone had actually done on the field. It was viewed as an athletic sport and Bill James said it's the results that matter, not how you get there, and not how the players look doing it.”

Says Lewis: “The ideas weren't radical – they had existed for two decades. But what was radical was how Billy applied the knowledge, imposing these ideas that had existed outside the game onto the game. He broke down the walls between the outsiders and the insiders who had the power. And today's world reflects the damage he did to those walls. It had a profound effect not only on baseball but on all of sports management.”

“Michael Lewis likes stories about unconventional thinkers,” says Miller. “That's what *Moneyball* is – a story about a character whose past and whose circumstances lead him to and require him to think differently. I like that you have a character who takes a risk not just to make something of himself, but more so to understand something about himself. Billy is trying to do something more meaningful than simply win baseball games – only even he doesn't really understand that until he starts to turn things around. All of a sudden this baseball season, which is a David versus Goliath story, becomes not just one competitive man's desperate attempt to win games. It's really a trial, an attempt to prove something that would, if proven true, explain in part why his life turned out the way it did, which is a thrilling idea.”

Being Billy Beane

Brad Pitt had an instant attraction to the Oakland A's general manager, to his shrewd, outsized personality, to his mix of obsessive focus and gritty resourcefulness and to his intimate personal relationship with the fine line between failure and success.

Beane himself admits that having Pitt play him felt a little strange, but he liked the actor's down-to-business approach. “When I found out that Brad Pitt wanted to play me, at first I didn't believe it. I work in a place where a lot of rumors fly around, and I thought when all was said and

done, it was a bit of a joke,” he confesses. “But when we started to interact, I was impressed with how serious, bright and incredibly perceptive he is and how he had a vision of what he wanted to do.”

He goes on: “He’d read the book and really loved it. I think that’s a testament to the character that Michael Lewis wrote, as opposed to myself, but it would be hard for Brad Pitt to play anybody and not do a great job. There are certainly a lot of mannerisms that I think he picked up in our short time together. And he couldn’t have been more of an absolutely class guy, not only with the people who work with me but with my family as well.”

Beane continues, “Seeing this story come to life in the form of a movie is a once-in-a-lifetime, surreal experience. And yet despite Brad Pitt being a megastar, he could not have been more down to earth or more genuine – a regular guy from Missouri. While it’s flattering to see him play this character, at times I forget that his character is actually supposed to represent my life in baseball. I was drawn into his acting like any other moviegoer will be.”

Pitt explored Beane’s origins, which began as a naval officer’s kid who excelled at an early age on two different fields: baseball and football. Dubbed a true athletic “natural,” he was always told he would be destined for the elite echelons of pro sports. But after Beane declined a Stanford scholarship for the chance to join the New York Mets, he faltered, then struggled mightily to revive a career that never truly got out of the starting gate. After playing six seasons as a reserve outfielder for several major league teams – all the time wanting to make good on the promise he’d always been told he had – he did something bold. Beane turned in his glove and walked from the field to the front office to try his hand at management, a decision that would prove visionary.

Miller explains, “Imagine being fifteen years old and having grown men – experts – telling you that you have a destiny, you are meant to be a superstar of the next generation, and you have to make a decision based on that information – and you go down that road, only to discover ten years later that it wasn’t going to work out. The dream was just a dream, and he would have to start again.”

“Billy really did something crazy by today’s standards,” says Pitt. “He quit. I think in a way he felt that he was caught up in other people’s views of what he was supposed to be. I think he felt somewhat trapped. He explains it that he wanted to do something with his mind. Even though he was ‘in the show,’ the thing every boy dreams of, it wasn’t working for him.”

Pitt continues: “So he embarked on this new career, but he came in knowing there was a need to tear down that bias that he felt he himself was entrapped by at an early age.”

Beane concurs that having struggled on the field gave him a connection under the skin to his players. “Having experienced what they’re experiencing helps,” Beane says. “Certainly, being able to share some of the mistakes I made as a player, some of the things I don’t think helped my career, allows me to sort of say ‘don’t do what I did.’”

Miller says that the personality characteristics that make Beane a good GM also make him a compelling movie character. “Billy is charismatic and charming, but underneath that is an intense ambition to win a championship,” says Miller. “In the story we’re telling, in his drive for a championship, he comes to reevaluate what really matters in life, and it goes beyond baseball. He wants to challenge his own beliefs, to think differently. He’s dealt a similar choice to the one he faced when he was a kid, and having lived through that, he has the insight, perspective, and wisdom to decide differently.”

Pitt became fascinated by how the need to succeed on his own terms became the mother of invention for Beane in his second incarnation as the A’s general manager – and how it all came to a head in 2002, when the A’s lost their most notable players and, to many, their only hope.

“He realized that the A’s simply couldn’t fight the way the other guys might fight,” he explains. “They had to look for new knowledge, they had to question all the norms and find the inefficiencies in the way things were being done. They began with this seemingly naïve question: *what if we were starting this game from scratch today, how would we do it? Where would we place value on the players?* Then they went out and actually found these guys who were being overlooked and put together, in a patchwork, a formidable team.”

Still, Pitt wanted to take a clear-eyed view of Beane’s persona. “His leadership could be flawed and aggressive,” he notes, “but I love that kind of complicated character.” To Pitt, Beane’s saving grace was his sincerity – and he looked to capture the essence of a guy who continually asks the question “So what?” in a way that makes it clear he really wants to know the answer.

Author Michael Lewis notes that the Beane he presented in his book is someone who works harder and gets tougher the more resistance he meets. “At heart, Billy is a ferocious competitor who hates to lose,” Lewis observes. “And he knew that if he did things as they had always been done, he was sure to lose. So anything he did that was different was going to give the team a better chance than just doing things the way everyone else did them. But then the questions also came: could he handle the grief that accompanies that kind of innovation? Could he handle the hostility that comes from doing things in an unconventional way? Billy wasn’t afraid. He’s got neuroses and anxieties, but he’s fearless and that helped.”

In preparing for the role, Pitt dove in by hanging out in the A’s front office, quietly observing Beane in action and chatting up his colleagues. “He was very interested in trying to see what Billy was like and get a whole feel for the team,” recalls David Rinetti, the 30-year veteran VP of Stadium Operations for the Oakland A’s. “He asked a lot of questions and was really impressed by the camaraderie that people that work for the sport have. He was really interested in how people interact with each other and he was very enthusiastic about it.”

Miller notes that Beane and Pitt are not so far apart in their traits. “Billy Beane is not a very risk-averse person, and I don’t think Brad Pitt is, either,” says the director. “I think he likes embarking on a film like this.”

One area Pitt explored was Beane's quirky rule of never watching his own team's games in person. Beane explains it this way: "When you make your decisions based on the long haul and 162 games, to sit there and stare at every event would be the same as staring at your 401K on a minute by minute basis. You're better off checking it quarterly. That's my objective reason. My emotional reason is that there's a struggle in myself – I'm objective but I'm also emotional, and I really don't want to be in a position where I'm making decisions based on my emotions."

Pitt also found Beane's persona emerging in the push-and-pull of his relationships, especially with his assistant GM – the character known as Peter Brand played by Jonah Hill -- and A's field manager Art Howe played by Philip Seymour Hoffman.

"I think Jonah did something really special in this role," Pitt says. "We know him as a comedian but his comedy is grounded in pathos and humanity. Here he does something we've never seen him do before. He's like a study in reserve. It's a really, brave, strong, idiosyncratic performance. It helped to create a beautiful symbiotic relationship. Billy needs Pete's brains and Pete needs Billy to open the doors. One without the other would never have worked."

Regarding Hoffman as Howe, Pitt says: "We were very fortunate to get him because he's so fantastic. I think their contentious relationship represents the way new ideas always conflict with the tried and true. These two guys are never going to come to terms – it's just a matter of which one will have the sheer force of will to get what they want."

The Front Office and the Home Front

Billy Beane's revamping of the Oakland A's was a collaborative effort, one that relied on his recruitment of a team of economic analysts who replaced baseball's hunches and gut instincts with a fresh skew towards science. To capture the essence of the math brains who changed American sports, the screenwriters created a character: Peter Brand.

As played by Jonah Hill, Brand is an Ivy League economist turned unlikely baseball analyst – a guy who in any other field might be among the best and brightest, but in baseball has been relegated to outsider status. It is Brand who keys Beane into one of the main insights behind the "moneyball" concept: that the value of a baseball player isn't something you can see or sense, but something you find lurking in the numbers. When Beane hires Brand away from the Cleveland Indians with the intention to put his stats-based approach front and center for the A's – no matter the fallout -- he sets the two men on a collision course with baseball orthodoxy.

"Peter Brand is an outsider," says Miller. "He's an Ivy League kid with a degree in economics and a perspective on the game that nobody in baseball could possibly have had. Billy plucks Pete from a cubicle in Cleveland and weaponizes him."

Best known for his comedic performances, Hill welcomed the chance to sink his teeth into a subtle, dramatic performance. He approached the character as a baseball interloper driven by a true love of the game, and a man who grows on the job.

“Peter Brand is the kind of guy who really should be a billionaire on Wall Street, except that he loves baseball,” observes Hill. “Because of his background, he judges players in a different way than the system supports. He’s all about the facts. He realizes it’s not about how a guy throws, how fast he runs or what he looks like. It’s about how often he gets on base.”

Yet what seems perfectly logical to Brand, comes across at first to the rest of the baseball world as a threat to a grand tradition. “It’s a natural reaction,” notes Hill. “Any time you try to change the way things are done, people from the previous generations are going to be upset, especially if you’re saying what they’re doing is unproductive. You can understand why they think ‘who is this kid using a computer to tell me who the players should be?’”

While Beane and Brand couldn’t be more divergent personalities, Hill says one attitude unites them. “For both men, it’s them versus the world,” Hill explains. “These are two guys with their backs against the wall who find the guts to fight for what they believe in.”

The evolving interplay of Beane and Brand’s partnership became a deeper entrée into the story’s themes of the intricate algorithms of human value and success. Observes Rachael Horovitz: “Billy and Peter complement each other, but there’s a subtle, healthy jealousy too. The simple fact that Peter is educated, has his whole life in front of him, hasn’t made any mistakes yet - these givens are a constant presence in their relationship - they are facts Billy is aware of and even speaks to when the going gets tough. In turn, Peter is never going to get to play for the Mets or anybody else. And you just know that disappoints him on some level.”

When Billy and Peter team up to put their theories of assembling a team into actual practice, their endeavor is, at first, vociferously opposed by the A’s field manager, Art Howe, the man traditionally charged with choosing the game line-up and guiding strategy on the field. Philip Seymour Hoffman, who earned an Oscar® for his portrayal of the legendary novelist in Bennett Miller’s *Capote*, approached Howe as a man so entwined in the baseball establishment he can’t yet see past it.

Billy Beane enjoyed watching Hoffman embody the role. “Philip has great presence and that’s one thing that Art had. He’s 6 foot 3, in tremendous physical condition and he had a real physical presence about him, and I thought Hoffman gave that off as well.”

Hoffman says it was the creative atmosphere on set that gave the relationships the frisson of reality. “Bennett led everybody with a really strong hand,” he says. “The rehearsals -- with Brad, Jonah, Bennett and myself all in the room fleshing out these scenes – were very satisfying. And, at the same time, there was also this great sense of us challenging each other.”

“Phil is an old friend – we talk to each other often about what we’re doing,” says Miller. “Of course, we talked about *Moneyball*, but not as something to collaborate on, because he had a prior commitment. It turned out that his previous commitment got pushed and he asked me if I had I cast the role of Art Howe? I hadn’t, he said he’d like to do it, I said, Great. That was that. If he wants to do something, why would you say no?”

Robin Wright, a Golden Globe nominee for *Forrest Gump*, and soon to be seen in David Fincher's *The Girl With the Dragon Tattoo*, took the role of Sharon, Beane's ex-wife, who was with him when he appeared to be one of the hottest prospects in professional baseball. Now remarried, Sharon and Billy share custody of their daughter Casey (Kerris Dorsey), who closely watches her father's career.

The Bullpen

When it came to casting the players on the 2002 Oakland Athletics, Bennett Miller put the focus on his desire to capture stark, naturalistic baseball action. So he looked for the real thing, casting primarily experienced ball players who could act. Early on, the filmmakers enlisted Michael Fisher, whose credits include *The Blind Side* and *Remember the Titans*, to serve as the film's baseball coordinator, who set out to assemble, train and choreograph a cast who could authentically recreate the A's ballgames down to the details.

Unlike the star-studded team of 2001, the 2002 A's were a grittier bunch, but that led to a kind of unity that played a part in their record-shattering winning streak. "There was definitely a spirit to the 2002 team," observes Billy Beane. "It was amazing how quickly they bonded, because they'd heard that they were going to come in last place or never make it to the playoffs. Guys like Scott Hatteberg and David Justice came together quickly and I think they had a little bit of a chip because they were tired of hearing about how all the star players had left for the big markets and it did provide a bit of an incentive and created the esprit d'corps that we had."

The filmmakers looked for that same spirit in the casting. "The casting process was pretty extensive," recalls Fisher. "Close to 750 guys tried out for the movie. We knew the best way to make it as authentic as possible, would be to get the best guys out there." Most of those cast previously played in the minor leagues, and two – Royce Clayton (who plays Miguel Tejada) and Derrin Ebert (Mike Magnante) – are former Major League Baseball players, with Clayton's career having culminated in a World Series championship ring for his time as a shortstop with the Boston Red Sox. They include:

- **Chris Pratt /Scott Hatteberg, First Base, #10.** Pratt, best known for his co-starring role as Andy Dwyer on the hit NBC comedy "Parks and Recreation," plays the injured catcher who becomes Billy's Beane's seemingly craziest acquisition – and strongest confirmation of his theories. Not only does Beane surprise Scott Hatteberg with an offer to join the A's, he stuns him with a bizarre request: to play first base – a position he's never played before. Pratt came to the production as the only player on the team without any real baseball experience and trained extensively, just as Hatteberg had to do. "Billy and Peter see the potential that nobody else sees," says Michael De Luca. "Chris is such a wonderfully humanistic actor, bringing both drama and humor – he makes you root for him and for the moneyball theory."

- **Stephen Bishop/David Justice, Left Field, #23.** Bishop is a film and television actor (“Friday Night Lights”) and a former minor league player in the Atlanta Braves farm system. While in the minors he formed a friendship with the man he plays in the film: former All-Star David Justice. “Justice,” Bishop says, “told me he couldn’t think of anybody he’d rather play the part than me. That gave me a lot of confidence and I hope I do *him* justice.”
- **Casey Bond/Chad Bradford, Pitcher, #53.** Bond, a former college pitcher and outfielder, plays the A’s idiosyncratic relief pitcher who throws in a submariner, knuckle-scraping style. Bond, who was drafted into the minor leagues as a centerfielder for the San Francisco Giants, quit the game to become an actor, having landed a national commercial in Nashville, and subsequently moved to Los Angeles. Based on his resemblance to Chad Bradford and his ability to pitch with Bradford’s unique underhand style, he was cast in the role.
- **Royce Clayton/Miguel Tejada, Shortstop, #4.** Clayton is a former 1997 All-Star shortstop for the St. Louis Cardinals who earned a World Series ring for the champion Boston Red Sox in 2007. He plays six-time All-Star shortstop Miguel Tejada, who was the Oakland A’s MVP in their historic 2002 season, and who Clayton played against numerous times in the majors.
- **Nick Porrazzo/Jeremy Giambi, First Base, #16.** Porrazzo, who plays shortstop with the California Winter League, portrays first baseman Jeremy Giambi, the younger brother of the much better known, five-time All-Star Jason Giambi.
- **Derrin Ebert/Mike Magnante, Pitcher, #52.** Ebert played in the minors for twelve years and was called up to the majors by the Atlanta Braves during their 1999 season. In his first acting role, he plays Magnante, the left-handed relief pitcher who in 2002 played his final year of Major League Baseball for the Oakland A’s before being replaced by Ricardo Rincon.
- **Marvin Horn/Terrence Long, Center Field, #12.** Horn, a former minor league player drafted by the Chicago White Sox in 1994, plays Terrence Long, an outfielder for the A’s during their 2000-2003 seasons, who played his last game in the majors for the Yankees in 2006.
- **Art Ortiz/Eric Chavez, Third Base, #3.** Ortiz, an up-and-coming actor who played baseball in college and spent some time in the minors, plays the third baseman, an American League six-time Rawlings Gold Glove recipient.
- **Brent Dohling/Mark Ellis, Second Base #14.** Dohling, a former college player and now baseball coach in Irvine, California, plays Ellis, the second baseman who made his major league debut with the A’s in 2002.
- **Miguel Mendoza/Ricardo Rincon, Pitcher, #73.** Mendoza, a former Chico State college player, plays Rincon, who came on board the A’s as a surprise trade and spent three years (2002-2005) of his 10-year career as a relief pitcher with the team.

The filmmakers also cast several pro baseball scouts to join the veteran character actors who make up the A’s scouting department, including former player and manager Ken Medlock (who plays director of scouting Grady Fuson), legendary scout Phil Pote, Los Angeles Dodgers scout Artie Harris and baseball coaches and managers George Vranau and Barry Moss. Actors

Glenn Morshower, Jack McGee, Nick Searcy, Vyto Ruginis, Bob Bishop, and Chris Lee round out the other scouts.

Beane appreciated that the filmmakers aimed for authenticity. “They put a lot of detail into hiring guys who had a real background in playing, who look like athletes,” he says. “I thought Chris Pratt who plays Scott Hatteberg was fantastic. I was moved by how he had some of the same mannerisms, how he even walked a little bowlegged like Scott, and he did a great job of recreating his whole demeanor. Every time he did something, I’d say ‘Well, that’s what Scott used to do.’ It’s a very difficult thing to pull off, but as a guy who was in the game, I was impressed.”

Spring Training

The denouement of *Moneyball*’s baseball action comes in Game 20, when the A’s set the American League record of winning 20 games in a row, in a stirring, last-minute comeback that is the stuff of baseball legend. “Looking back, it’s incredibly surreal that you could come to the ballpark 20 games in a row without being in a bad mood,” muses Billy Beane. “Even now it’s hard to believe that’s something this club accomplished. And I can safely say, I’m not sure as a General Manager, I’ll ever see it again.”

To match every uncoiling pitch and swing at the plate to that of the famed game, baseball coordinator Michael Fisher put the actors through a rigorous series of boot camps, training sessions and rehearsals on the fields of colleges in the Los Angeles area. It was all aimed at mixing accurate details from the past with the feel of being in the moment. “Usually when I do a sports movie,” Fisher says, “I make up all of the action. But we followed Game 20 just the way it was actually played.”

He continues: “With the popularity of ESPN and Fox Sports, the audience now expects everything in a sports movie to be authentic. So we had to become a well-oiled machine, and having real players playing definitely helped.” To help with that, Fisher brought in former USC baseball coach Chad Kreuter and UC Irvine baseball coach Mike Gillespie to further hone the actor’s skills and choreography. (They would also take small roles in the film: Kreuter as pitching coach Rick Peterson, and Gillespie as bench coach Ken Macha.)

During training, a special emphasis was given to the one actor lacking ballpark experience: Chris Pratt, who takes on the pivotal role of Scott Hatteberg, and had his work cut out for him. He had to lose 30 pounds; he had to learn to swing a bat left-handed, like Hatteberg did; and he would have to learn to play first base, just like his character does in the film. But he devoted himself without hesitation to the task. “Chris Pratt’s evolution as a baseball player was pretty tremendous,” says Fisher. “He really put in the effort. He swung a million times till he had blisters on his fingers. But the result is a fantastic performance in the movie.”

Says Pratt: “I hadn’t played baseball since maybe my freshman year in high school, but this experience really reignited my passion for it.”

As the actors began training, stock footage researcher Jodi Tripi began hunting up a running stream of archival material from a wide variety of sources to keep Bennett Miller inspired. Tripi collaborated with Nick Trotta of Major League Baseball to secure rights and access to the league’s footage for the intricate baseball montages throughout the film, with particular attention paid to the A’s legendary 20-game winning streak. Other footage, including coverage of Kevin Youkilis, the “Greek God of Walks,” from his minor league days in 2001, Tripi managed to track down homemade footage shot by spectators in the stands.

“We were able to draw on an archive of broadcasts – not only to help us choreograph what happened on the field, but to incorporate that footage within the scenes,” Miller explains. “We wanted to stay true to what happened. Because what eventually did happen is so unbelievable it became important to communicate that these in fact are true events and we incorporated archival footage with what we shot.

Into The Clubhouse: The Design of the Film

The baseball movie has nearly as long and vaunted a history as the sport itself, but Bennett Miller wanted *Moneyball* to have a visual style to match its bold, contemporary subject and themes. The look of the film was deigned to reflect not only the vivid thrill of ballgames but also the more shadowy territory of finding new paths to success – territory rife with darker shadings of anxiety, conflict, obsession, regret and aspiration that overlay the shinier side of the sport.

To do so, Miller collaborated with a team that includes director of photography Wally Pfister, ASC, best known for his six films with director Christopher Nolan and an Oscar® winner for his work on *Inception*; and with Oscar®-nominated production designer Jess Gonchor and costume designer Kasia Walicka Maimone – both of whom worked with Miller on *Capote*.

For the photography, Miller tilted towards an unsparing, honest naturalism. “Bennett has a precise, deliberate style that doesn’t tell you the story so much as observes it” notes Michael De Luca. “Bennett treats Billy and Peter’s dilemma in a forensic way – putting together the pieces of the team to get to a winning season – just as *Capote* was a forensic study of a mystery and piecing together clues to get to an answer.”

Wally Pfister looked for his own stylistic clues in the 1970s work of Gordon Willis – the cinematographer’s cinematographer whose remarkable resume encompasses such films as *The Godfather*, *The Godfather Part II*, *The Parallax View* and *All the President’s Men*. Willis’ shaded, rough-hewn, multi-layered imagery, imagery that seemed to subtly express the murky, modern search for meaning in its fabric, became a constant inspiration to the production.

“Gordon Willis is my all-time cinematic hero, my favorite DP, so it’s funny that a lot of the films Bennett referenced were shot by him,” notes Pfister.

Pfister and Miller also looked at other films from that era, particularly Milos Forman’s *One Flew Over The Cuckoo’s Nest*, shot by Haskell Wexler. “Those gritty 70s pictures not only had the look photographically we were interested in, but the design and pacing,” says Pfister.

“Wally’s background is in documentary,” Miller explains. “He started by shooting news footage – that was his father’s world. He is great at working with natural environments and natural light; philosophically, he likes to enter a situation and join it, rather than reinvent it. He gave the film a flexibility that allowed us to work with a non-fiction approach when needed.”

In keeping with the eclipsed, contrasting lighting of that era, Pfister lit several of the film’s key locations --- the A’s clubhouse, the offices and the parking garage where Billy and Peter have their first real conversation – with harsh fluorescent lighting. “This seemed to work not just for the photography, but for the story as well,” Pfister says.

Pfister also brought a distinctive, subtly expressionistic sensibility to the baseball action. “If you look out at one of these stadiums during a night game, generally all the lights in the stadium are turned on to create a very even light for the television cameras, the fans, and the home viewing audience. I wanted there to be a little more mood to it, so I shut off half of the stadium lights,” the cinematographer explains. “That created more of an edge light. I did it very judiciously and tried to find a formula where I could make it look a little darker, but still within the reality of what baseball looks like at night. I like using darkness as a tool for the drama and for the mood.”

Early on, the decision was made to shoot on 35mm film. “I really felt that this movie needed to be shot on film rather than video, because film has the soul and the depth to tell this story the way Bennett wanted to tell it,” Pfister summarizes.

For production designer Jess Gonchor, who most recently garnered an Oscar® nomination designing a 19th Century Arkansas for the Coen Brothers’ *True Grit*, the creative task was similar: to find the lines where authenticity and drama converge. “This is a real story, it really happened, it’s a piece of history,” Gonchor observes, “so maintaining the integrity of who the A’s are and what their payroll is and the conditions of their facilities were key to the design. But there were also ways that we could give it a style, a dramatic vision.”

The director agrees. “It’s hard to appreciate the artistry of Jess’s task,” says Miller. “This isn’t a fantasy film, where he might have had unconstrained license to go off and invent. Instead, he had to perform a kind of haiku design – one that served the veracity of the story and gave credibility to the world it’s set in, but at the same time, to communicate the tone and atmosphere that serves the story. It’s a thankless task, but critical – you either trust the film or you don’t.”

To achieve the authenticity part of the equation, Gonchor went to the source. “Having Major League Baseball and the A’s on board was huge,” Gonchor says, noting the copious

vintage footage and photos they put at his disposal. “We were also able to spend a lot of time at the Coliseum, on the field, inside the locker room, inside the weight room, inside Art’s office. They were very open to us.” Committed to providing as realistic a representation of the sport as viewers will ever have seen in a motion picture, MLB worked closely with Gonchor and the art department to ensure authenticity of every aspect, from accurate depictions of clubhouses and ballpark offices down to the use of the correct batting gloves.

The anchor of the design was the A’s clubhouse, the interior of which Gonchor and his art department built from the ground up on a soundstage because the real thing had gone through too many changes in the intervening decade. Their work brought the structure’s claustrophobic “submarine” feeling to the fore. “You go from the openness of the playing field into this subterranean, worn-in concrete world,” Gonchor describes. “We echoed that mood throughout the set.”

Beane was taken aback by the re-creation of his old digs. “It was amazing. They littered the background with so many little details, like the picture of Joe Strummer from the Clash that you see in my office. You think they’re just visiting with you for 15 minutes, but you don’t realize they’re writing down every little single thing. We’re not a very formal bunch and we kind of fly by the seat of the pants and they did a great job capturing that environment that existed here and still does.”

Gonchor and set decorator Nancy Haigh took an unusual approach to the clubhouse’s locker room, which is the players’ inner sanctum. Rather than create a static set, they allowed the room to evolve, becoming more and more worn-in over the course of 6 weeks of soundstage work. They encouraged the cast to use and abuse it as real players would, sweating in the weight room, hanging out as buddies in off-hours, even moving things around at their leisure. “The idea was that after several days or weeks, it would feel like a real place,” Gonchor explains.

The offices within were each imbued with distinct personalities. “All the sets draw upon who the characters are as people,” Gonchor comments. “Billy is always pacing and in motion, so his office is disheveled and shaken up. Peter is a computer guy, so everything is super neat and tidy. And Art Howe is like a field general, the captain of the ship, so his office is more militant and orderly.”

Deep in the bowels of the clubhouse is one of Gonchor’s favorite sets: the Scouting Room -- a spare, dungeon-like, underground cinder block adorned with stark white boards listing all the players up for grabs – which serves as the “War Room” for Beane and Brand. “It has a kind of old industrial feeling,” notes Gonchor. “It’s almost like an interrogation room. I think it drives home the fact that this team had a very small payroll and they had to make something happen in a new way. So into this old bunker comes this kid using computers and it becomes about mixing up those styles.”

A similar mix of styles comes to the fore in the work of Kasia Walicka Maimone, who previously designed the costumes for *Capote* as well as many of Miller's commercials and music videos. For the A's uniforms, she recruited veteran sports costumer Edward T. Hanley, who worked very closely with Robin Jaffe of Major League Baseball to ensure that each actor wore his authentic uniform exactly as the player he is portraying did. Hanley, who was formerly in the sports uniform business and whose credits include *Little Big League*, *Any Given Sunday*, *Rudy*, and *Jerry Maguire* oversaw all the uniforms in the film, from obscure minor league teams to the New York Yankees and Kansas City Royals. "Ed has a great relationship with Major League Baseball," Maimone notes. "He's very knowledgeable about all the regulations of Major League Baseball, which are very much reflected in the movie."

But for the main characters in the film, Maimone had a more open palette. When it came to Billy Beane, she wanted to create "an iconic look of a hero who breaks the rules of the establishment." Maimone says she was inspired not only by the real Billy Beane, but by voluminous research into styles created by leading figures throughout the 20th century, ranging from legendary baseball general managers to scientific innovators such as Albert Einstein. "There is a certain look of people who function as icons in society, and we needed to soak our character in that," she says. "We had a wealth of information available about the real Billy Beane but I don't think anybody was interested in an *exact* portrayal. The reality gave us a place from which to jump off."

Her image of Beane was that of a gritty cultural provocateur. Maimone says, "I felt Billy had to live within the sports world as a very manly character, unstudied in any fashion sense. The goal was to create a look for a man who starts to take on the power of the icon myth, almost effortlessly."

In contrasting Beane with his counterpart Peter Brand, Maimone honed in on a conservative look that derives from his Ivy League background. She explains, "For Peter, we researched clothing worn by students at Yale and the other Ivy Leagues. Unlike Billy, who is influenced by the baseball world, Peter's look is very preppy, very Brooks Brothers."

Maimone goes on: "Peter is basically guarded by his clothing. That's why he's always composed and put together. But, from time to time I feel like he wants to be Billy Beane, to be self-assured, confident, effortless, casual – and sometimes almost dangerous. Their differences, and the combination of them together, is what is so powerful."

Miller says, "Kasia's challenge on this movie was, in many ways, similar to Jess Gonchor's on the production design. From the limited palette that the real people in this story present, she had to create costumes that were credible but also find a design that adds up to something greater than the sum of its parts – use the elements to communicate something that is beyond believable, but creates a mood."

On the Field

Moneyball shot at five different baseball parks, including Dodger Stadium and Fenway Park, as well as Blair Field at California State University Long Beach and Stengel Field at Glendale Community College. But the showpiece was filming at the Oakland-Alameda County Coliseum, home to both the Oakland A's as well as football's Oakland Raiders. The 60,000 seat stadium was used to film the majority of scenes from the A's 2002 season games, including their historic 20-game streak.

Says cinematographer Wally Pfister, "The Oakland Coliseum is really a character in the movie, this old soul, or old battleship, that's hosted so many of these games and is a centerpiece of our story. There is a respect you feel when you walk onto the field, walking across the footsteps of Reggie Jackson and Catfish Hunter. It feels like sacred ground."

For veterans of the A's, it was a thrill to go back into time. Says Billy Beane: "Seeing the movie, I was able to get caught up again in the streak and the crowds in the Coliseum. I've always thought we have an incredibly creative crowd here, going back to the 70s, with what they wear and the signs they put up, so it was great to see that recreated the way they did it in the movie."

David Rinetti, who was there during the 2002 season recalls: "It was amazing to see these guys walk on the field. They did a great job casting because when the actors walked by I'd go, that's David Justice, that's Scott Hatteberg, that's Barry Zito. They looked just like the real guys going by."

Author Michael Lewis also was moved by his visit to the Coliseum set. "Everything is a little different now, so to have it all brought back with all the players from 2002 was a little eerie," he confesses. "My first trip to the set was when they were shooting Scott Hatteberg's homerun. It was by far the most incredible, spine-tingling moment I experienced in my work in the book and to see it recreated was almost spooky. The chance to relive what was a thrilling reportorial experience was a gas."

Even the music was the same, as virtuoso electric guitarist and Bay Area local Joe Satriani came in to play the same version of the National Anthem that he played for the Oakland A's 2002 opening day game – using the original chrome prototype of the Ibanez guitar he played in 2002.

Responding to a local call for extras, over 1000 Bay Area residents showed up each day to portray Athletics' fans and provide high-energy crowd feedback for the game reenactments, as well as to play players' wives, media and stadium vendors.

Cast and crew were also joined on this occasion, as well as several additional shoots throughout production, by staff from MLB acting as on-set advisors, scrutinizing the tiniest details for historical accuracy.

It all added up to a galvanizing impact for everyone involved, pulling them into the heart of the story. Sums up Chris Pratt: “It was almost a spiritual experience walking out onto the field in the full uniform with that perfectly manicured grass and this classic stadium and you sense all the work that has gone into it, from guys in the front office to the guys cleaning the place. It’s an amazing feeling.”

For Billy Beane, that feeling remains an integral part of his everyday experience, as he continues to serve as General Manager and minority owner of the Oakland Athletics, albeit surrounded by never-ending controversy and debate. Still, says the director Bennett Miller, *Moneyball* is a film for any kind of fan. “It’s a film that respects and appreciates what the game is. The film honors the science and mystery of this thing that will never be fully cracked,” he says. “There will never be a formula that will distill this game down to the completely comprehensible. There will always be a human, inexplicable, mysterious component to the game.”

Michael Lewis agrees: “The reason there’s so much emotion attached to this game is because it is really associated with the very elemental bonds you have as a young child. It has a powerful grip on the culture, especially when there have been opportunities for underdogs.”

The fortunes of the A’s have gone up and down in the last decade, and the tensions between the past and the future continue to roil – and yet, there is no doubt that every day the influence of what happened in 2002 is felt in bullpens across America and in a “moneyball” revolution that has people in all areas of life asking: “*What is my value?*”

ABOUT THE CAST

BRAD PITT (Billy Beane/Producer) - *Forthcoming*

JONAH HILL (Peter Brand) has quickly become one of Hollywood’s most sought after talents, due initially in part to his starring role opposite Michael Cera in the acclaimed hit *Superbad*, produced by Judd Apatow, directed by Greg Mottola and written by Seth Rogen & Evan Goldberg. Since then, Hill has become a mainstay in the Apatow clan, starring in the Apatow-produced summer comedies, *Get Him to the Greek*, in 2010, *Funny People* in 2009 and *Forgetting Sarah Marshall* in 2008. Hill’s first appearance under Apatow Productions was in *The 40-Year-Old Virgin* in 2005 starring opposite Steve Carell and Rogen.

2010 was an important year for Hill, breaking free from typecast comedy characters and taking on a more serious role starring as the title character for the dark comedy, *Cyrus*, directed

by Jay and Mark Duplass. The film received a lot of buzz at the Sundance Film Festival, where it premiered for Fox Searchlight Pictures, and Hill received high praise from critics, who cited his evolution as an actor and artist.

2010 also brought Hill attention with a starring role in the animated hit *Megamind* for Dreamworks Animation, starring Will Ferrell, Brad Pitt, and Tina Fey. Hill also voiced Snotlout in Dreamworks Animation's *How to Train Your Dragon*, opposite Gerard Butler. The film went on to gross \$492 million worldwide and a sequel has been confirmed for 2013. Hill also toplined *Get Him to the Greek* opposite Russell Brand, which was released in summer 2010.

The 26-year-old continues to confirm his place among a new generation of writer/actors. On the small screen, Hill co-created the new animated series "Allen Gregory," which tells the tale of one of the most pretentious seven-year-olds of our time, which will premiere this fall on the Fox network as part of the network's vaunted Sunday night Animation Domination block. Hill also serves as the voice of the title character and is the show's executive producer.

Following *Moneyball*, Hill will topline the David Gordon Green-directed comedy *The Sitter*, which will be released in the United States this December.

Hill most recently wrapped production on *21 Jump Street*, which he co-wrote. The film also stars Channing Tatum and Ice Cube for directors Phil Lord & Christopher Miller. The film is slated for a March, 2012 US release. Hill also served as associate producer on the Sacha Baron Cohen comedy, *Bruno*.

Hill began his career performing one-scene plays that he wrote and performed at the gritty Black & White bar in New York City. After landing a role in David O. Russell's *I Heart Huckabees* with Dustin Hoffman and Lilly Tomlin, his career quickly took off.

Hill currently resides in Los Angeles.

PHILIP SEYMOUR HOFFMAN (Art Howe) will star in *The Ides of March*, directed by George Clooney, opening in October. He recently made his feature directorial debut with *Jack Goes Boating*, in which he also co-starred alongside Amy Ryan, John Ortiz and Daphne Rubin Vega. The movie was produced by Cooper's Town Productions and based on the play of the same name. Other recent film credits are Richard Curtis' *Pirate Radio*, Charlie Kaufman's *Synecdoche, New York*, John Patrick Shanley's *Doubt*, Tamara Jenkins' *The Savages*, Mike Nichols' *Charlie Wilson's War*, and Sidney Lumet's *Before the Devil Knows You're Dead*. It was Hoffman's performance in *Capote*, directed by Bennett Miller and executive produced through his company, Cooper's Town Productions, for which he earned an Oscar®, a Golden Globe and SAG Award.

Further film credits include *Mission: Impossible III*, *Along Came Polly*, *Cold Mountain*, *The Party's Over*, *Owning Mahowny*, *25th Hour*, *Red Dragon*, *Punch-Drunk Love*, *Love Liza*,

Almost Famous, State and Main, The Talented Mr. Ripley, Magnolia, Flawless, Patch Adams, Happiness, The Big Lebowski, Boogie Nights, Twister, Nobody's Fool, Scent of a Woman, and HBO's "Empire Falls."

Hoffman joined the LAByrinth Theater Company in 1995 and was its Co-Artistic Director for over 10 years before stepping down. As an actor, his theater credits include a limited run in "Othello," adapted and directed by Peter Sellars, performed in Vienna and New York; LAByrinth's production of "Jack Goes Boating" (The Public Theater), "Long Day's Journey Into Night" (Broadway), "The Seagull" (The Public Theater/New York Shakespeare Festival), "True West" (Broadway), "Defying Gravity" (American Place Theatre), "The Merchant of Venice" (directed by Peter Sellars), "Shopping and F*cking" (New York Theatre Workshop) and "The Author's Voice" (Drama Department).

His theater directing credits include the world premieres of "The Last Days of Judas Iscariot," "Our Lady of 121st Street," "Jesus Hopped the 'A' Train," "In Arabia We'd All Be Kings," and "The Little Flower of East Orange," all written by Stephen Adly Guirgis and produced by LAByrinth. Hoffman's celebrated New York production of "Jesus Hopped the 'A' Train" was presented at the Edinburgh Fringe Festival, where it won the Fringe First Award, and London's Donmar Warehouse, where it was nominated for an Olivier Award for Best Play. It then moved on to London's West End for an extended run at The Arts Theatre. Similarly, his acclaimed production of "Our Lady of 121st Street" transferred off Broadway to the Union Square Theater, where it ran for nearly six months.

Additionally, Hoffman directed Rebecca Gilman's "The Glory of Living" at MCC Theater. He traveled to Australia to direct Andrew Upton's "Riflemind" at the famed Sydney Theater Company and later mounted the play in London. He's also directed Brett C. Leonard's "The Long Red Road" for the Goodman Theater in Chicago and returned to the Sydney Theater Company to direct "True West."

ABOUT THE FILMMAKERS

BENNETT MILLER (Director) earned an Academy Award® nomination for Best Director for the 2005 drama, *Capote*, starring Philip Seymour Hoffman in his Oscar® winning performance as Truman Capote during the research of his groundbreaking true crime novel, *In Cold Blood*. For *Capote*, Miller also earned a nomination for BAFTA's David Lean Award for Direction, and a Directors Guild of America nomination for Outstanding Directorial Achievement.

Miller made the acclaimed 1998 documentary-portrait *The Cruise*, about New York City tour guide Timothy 'Speed' Levitch. The film garnered considerable critical praise and notable

awards, including the top prize of the International Forum at the Berlin Film Festival. The film was released theatrically by Artisan Entertainment and was released on DVD by Lions Gate Films.

Miller is also an acclaimed director of television commercials and music videos.

STEVEN ZAILLIAN (Screenwriter) received an Academy Award® for his screenplay for *Schindler's List*. His work on the film was also honored with a Writers Guild Award, the British Academy's BAFTA Award and the Humanitas Prize. His other screenplays include the Academy Award nominated *Awakenings*, *The Falcon and the Snowman*, *Jack the Bear*, and *American Gangster*, which he also executive produced. He co-wrote *The Interpreter*, *Clear and Present Danger* and the Academy Award nominated *Gangs of New York*. He also wrote and directed *Searching for Bobby Fischer*, the Writers Guild Award nominated *A Civil Action*, and *All the King's Men*.

In addition to *Moneyball*, Zaillian also wrote the screenplay for and executive produces *The Girl with the Dragon Tattoo*, starring Daniel Craig and Rooney Mara for director David Fincher, for release later this year.

Academy Award®-winning writer **AARON SORKIN** (Screenwriter) graduated from Syracuse University with a B.F.A. in Theatre in 1983. He made his Broadway playwriting debut at the age of 28 with the military courtroom drama, *A Few Good Men*, for which he received the John Gassner Award as Outstanding New American Playwright. The following year saw his off-Broadway play, *Making Movies* and in 2007 he returned to Broadway with *The Farnsworth Invention*, directed by Des McAnuff.

Most recently, Sorkin's film, *The Social Network*, earned him an Academy Award® for Best Adapted Screenplay, as well as a Golden Globe, British Academy of Film and Television Arts (BAFTA), Writers Guild Award and the USC Scriptor Award. The film, directed by David Fincher, was named Best Drama at the Golden Globes, was nominated for the Academy Award® for Best Picture, and appeared on over 350 critics' lists of the top ten films of 2010.

His film adaptation of *A Few Good Men* was nominated for four Academy Awards®, including Best Picture, and five Golden Globes, including Best Screenplay. He followed this success with the screenplays for *Malice*, starring Alec Baldwin and Nicole Kidman, and *The American President*, starring Michael Douglas and Annette Bening. Sorkin produced and wrote the television series "Sports Night" for ABC for two years, winning the Humanitas Prize and the Television Critics Association Award. He spent the next four years writing and producing the NBC series "The West Wing," winning the Emmy Award for Outstanding Drama Series all four years. For his work on "The West Wing," Sorkin also twice received the Peabody Award and the

Humanitas Prize, and three Television Critics Association Awards. He also won a Golden Globe, a Writers Guild Award and three Producers Guild Awards.

In 2006, Sorkin wrote and produced the NBC television series “Studio 60 on the Sunset Strip.” He also wrote the 2007 film *Charlie Wilson’s War*, directed by Mike Nichols and starring Tom Hanks, Philip Seymour Hoffman and Julia Roberts.

Sorkin is currently developing a new series with HBO, titled “More As This Story Develops,” set behind the scenes at a cable news show. Sorkin has also acquired the rights to *The Politician*, the best-selling book by Andrew Young about the downfall of former Senator John Edwards. He will adapt the book and make his directorial debut with *The Politician*, which he will also produce.

STAN CHERVIN (Story by) began his career in New York non-profit theatre where he helped develop the work of playwrights at The New Dramatists and The Eugene O’Neill National Playwrights Conference. Returning to L.A., he served as Story Editor and Director of Creative Affairs at TriStar Pictures before becoming a full-time screenwriter when he adapted the W.P. Kinsella short story, *The Dixon Cornbelt League*, for the studio. For Sony Pictures, in addition to *Moneyball*, he has written the film biographies *J-Mac*, the story of autistic high school basketball player Jason McElwain, and *P.T. Barnum*. In television, he wrote “Extreme Team” for ABC, and “7th Precinct” for Samuel L. Jackson. He is currently working with *Moneyball* producer Rachael Horovitz on an adaptation of Bill Buford’s book, *Heat*, and writing *Quantum Hoops*, the story of Cal Tech’s basketball team, for producers Ben Stiller and Stuart Cornfeld.

MICHAEL LEWIS (Based on the Book by), the best-selling author of *Liar’s Poker*, *The Money Culture*, *The New New Thing*, *Moneyball*, *The Blind Side*, *Panic*, *Home Game*, and *The Big Short*, among other works, lives in Berkeley, California, with his wife and three children. His next book, *Boomerang: Travels in the New Third World*, will be published in October by W. W. Norton & Company.

A former production chief for DreamWorks and New Line Cinema, **MICHAEL DE LUCA** (Producer) founded Michael De Luca Productions in March of 2004 and has a development and production agreement with Columbia Pictures.

De Luca is focusing his production company on developing appropriately budgeted, provocative specialized films with visionary filmmakers, and pop culture, mainstream genre films with franchise potential. His projects as a producer for Columbia have included David Fincher’s

critically acclaimed drama, *The Social Network*; Jon Favreau's science fiction adventure *Zathura: A Space Adventure*, adapted from a book by Chris Van Allsburg; *Ghost Rider*, starring Nicolas Cage and directed by Mark Steven Johnson; and *21*, based on the book *Bringing Down the House* by Ben Mezrich.

His most recent films include the post-apocalyptic thriller *Priest* for Screen Gems starring Paul Bettany and *Drive Angry 3D*, starring Nicolas Cage for Nu Image/Millennium and being released by Summit; upcoming films include *Butter*, starring Jennifer Garner for the Weinstein Company, *Fright Night*, starring Colin Farrell for DreamWorks, *The Sitter*, starring Jonah Hill for Twentieth Century Fox; and *Ghost Rider: Spirit of Vengeance*, starring Nicolas Cage for Columbia.

Prior to forming Michael De Luca Productions, De Luca served as DreamWorks' Head of Production. At DreamWorks, he oversaw the day-to-day operations of the live-action division and the production of such films as Todd Phillips' *Old School* and Adam McKay and Will Ferrell's hit comedy *Anchorman: The Legend of Ron Burgundy*, as well as *Head of State* and "Win a Date With Tad Hamilton."

He previously spent seven years as President and COO of New Line Productions. During his tenure, he created the highly successful *Friday*, *Austin Powers* and *Rush Hour* franchises. He championed such groundbreaking sleeper hits as *Se7en*, *Wag the Dog*, *Pleasantville*, and *Boogie Nights*, and launched the directing careers of Jay Roach, Brett Ratner, Gary Ross, Allen & Albert Hughes, F. Gary Gray, and the Farrelly brothers, among others.

RACHAEL HOROVITZ (Producer) has long been a fixture on the New York independent film scene both as a producer and as an executive. She grew up in Greenwich Village, the daughter of a playwright and a painter and graduated from Andover and the University of North Carolina at Chapel Hill, where she studied art history, literature and anthropology. She has been making films since the age of eight.

Horovitz spent nearly twelve years as a senior executive for Revolution Studios, New Line Cinema, Fine Line Features, and two of Dino De Laurentiis' production entities. During those years, Horovitz worked on projects with such filmmakers as Wes Anderson, Noah Baumbach, Bernardo Bertolucci, Michael Cimino, Michel Gondry, Spike Jonze, Barbara Kopple, David Lynch, Mike Newell, Alexander Payne, Roman Polanski and Sam Raimi among many, many others. It was while covering the independent and international festival circuits for Fine Line/New Line that she first saw *Moneyball* director Bennett Miller's debut, *The Cruise*, and became an early fan of his film work.

An avid developer of off-the-beaten-path projects, Horovitz recently received both the Emmy and the Golden Globe Award for producing HBO's *Grey Gardens*. The film also garnered

her the David L. Wolper Award for Producer of the Year from the Producers Guild as well as Broadcast Critics and Television Critics Awards for Best Film. Her additional producing credits include Payne's *About Schmidt*, David Mamet's *State and Main*, Brad Anderson's *Next Stop, Wonderland*, and *Final Cut*, *The Making and Unmaking of Heaven's Gate*, a feature-length documentary based on Steven Bach's seminal Hollywood memoir. Her first film as a producer was Larry Fessenden's cult thriller, *No Telling*.

Horovitz is active in New York City causes, having spent two post-college years working in Mayor Edward I. Koch's administration. She recently co-founded The Cinema School, a public high school for film in the Bronx, and serves on the Board of Directors of Ghetto Film School.

BRAD PITT (Producer / Billy Beane) Please see biography in Cast section

SCOTT RUDIN (Executive Producer) Films include: *The Girl with the Dragon Tattoo*; *Extremely Loud & Incredibly Close*; *Moonrise Kingdom*; *The Social Network*; *True Grit*; *Greenberg*; *It's Complicated*; *Fantastic Mr. Fox*; *Julie & Julia*; *Doubt*; *No Country for Old Men*; *There Will Be Blood*; *Reprise*; *The Queen*; *Margot at the Wedding*; *Notes on a Scandal*; *Venus*; *Closer*; *Team America: World Police*; *I Heart Huckabees*; *School of Rock*; *The Hours*; *Iris*; *The Royal Tenenbaums*; *Zoolander*; *Sleepy Hollow*; *Wonder Boys*; *Bringing Out the Dead*; *South Park: Bigger, Longer & Uncut*; *The Truman Show*; *In & Out*; *Ransom*; *The First Wives Club*; *Clueless*; *Nobody's Fool*; *The Firm*; *Searching for Bobby Fischer*; *Sister Act*; *The Addams Family*.

Theatre includes: *Passion*; *Hamlet*; *Seven Guitars*; *A Funny Thing Happened On The Way to The Forum*; *Skylight*; *The Chairs*; *The Blue Room*; *Closer*; *Amy's View*; *Copenhagen*; *The Designated Mourner*; *The Goat, or Who is Sylvia?*; *Caroline, or Change*; *The Normal Heart*; *Who's Afraid of Virginia Woolf?*; *Doubt*; *Faith Healer*; *The History Boys*; *Shining City*; *Stuff Happens*; *The Vertical Hour*; *The Year of Magical Thinking*; *Gypsy*; *God of Carnage*; *Fences*; *The House of Blue Leaves*; *Jerusalem*; *The Motherf**ker with the Hat*; *The Book of Mormon*.

MARK BAKSHI (Executive Producer) left Paramount Pictures in July 2008 to pursue new career opportunities. Prior to *Moneyball*, he acted as Consulting Producer for Gore Verbinski's animated feature *Rango*. This coming after a successful 14-year career at Paramount Pictures at which he held the title of Worldwide President of Feature Production, overseeing all live action and animated theatrical releases. During his tenure at the studio, Bakshi supervised over 150 feature film productions, including films such as *Indiana Jones and the Kingdom of the Crystal Skull*, *Transformers*, *War of the Worlds*, *The Hours*, the *Mission: Impossible* franchise, *Saving*

Private Ryan, and *Titanic*. In the year before he left, he oversaw David Fincher's *The Curious Case of Benjamin Button* and JJ Abrams' *Star Trek*. Bakshi was also influential in helping revised the tax incentives in Massachusetts and Wisconsin.

In addition to his studio career, Bakshi developed and produced 1996's *Rebound* for HBO, along with John Badham and DJ Caruso. Prior to joining Paramount Pictures in 1994, Mark served as a production executive at Buena Vista Pictures (1991-1994) and Walt Disney Television (1988-1991). While at Disney in 1988, Bakshi negotiated and engaged the first-ever, official cultural exchange between Disney and SovietFest for the USSR International Film Festival.

ANDREW KARSCH (Executive Producer) currently divides his time between motion pictures, politics and technology. In 2010 he founded Insurgent Media with partners Fisher Stevens and Erik Gordon. At present, they have completed and are overseeing a number of both documentary and feature films. After working as a producer and executive for many years with United Artists, Karsch founded Longfellow Pictures and subsequently ran companies for William Randolph Hearst III and Sidney Kimmel. Among his numerous producing credits are the Academy Award®-nominated *The Prince of Tides*, as well as *The Emperor's Club*, *Princess Cariboo*, *The Rachel Papers*, *Town and Country*, and *Conviction*.

Karsch worked for many years with Senator Edward M. Kennedy, running his campaign for the U.S. Senate in 1976, while continuing to consult on all subsequent runs. He served as the Senator's Issues and Media Director for the State of New York during his 1980 Presidential campaign. His political work remains one of his core concerns and he continues to advise candidates, campaigns and foundations. During the 2008 Presidential campaign, Karsch worked with Rock the Vote to create and produce the largest youth registration drive to date, registering 2.64 million new voters, primarily between the ages of 18 and 30.

Veteran producer **SIDNEY KIMMEL** (Executive Producer) is chairman and CEO of Sidney Kimmel Entertainment, the Los Angeles-based motion picture financing and production company.

Active in the motion picture industry for more than 30 years, Kimmel's passion as an independent producer throughout the 1980's and 1990's eventually led to the founding of Sidney Kimmel Entertainment in October 2004.

Prior to his success in filmed entertainment, Kimmel founded Jones Apparel Group in 1970, which has since grown into a \$4.5 billion diversified fashion industry empire. Kimmel also founded the Sidney Kimmel Foundation and its subsidiary, the Sidney Kimmel Foundation for

Cancer Research, which is one of the nation's largest individual donors to cancer research. Kimmel is extremely involved in philanthropic endeavors benefiting his hometown of Philadelphia as well as Jewish education and continuity. He oversaw the opening of the Kimmel Center for the Performing Arts in Philadelphia, home of the world-renowned Philadelphia Orchestra.

Kimmel and Sidney Kimmel Entertainment co-financed and produced or co-produced more than 35 motion pictures since its inception. Among its productions are the Academy Award® nominated *United 93*, in association with Universal Pictures, as well as the critical hit *Breach*, starring Chris Cooper, Ryan Phillippe and Laura Linney. SKE has financed and produced, both independently and with studio partners, a remake of its own 2006 British comedy *Death at a Funeral*, with co-writer/co-producer Chris Rock leading an all-star ensemble cast for Screen Gems; and *Adventureland*, the Greg Mottola-directed critical hit co-financed and co-produced with Miramax. Recent projects include *The Lincoln Lawyer*, starring Matthew McConaughey and Marisa Tomei for Lionsgate Entertainment and Lakeshore Entertainment; *One For The Money*, starring Katherine Heigl for Lionsgate Entertainment and Lakeshore Entertainment; and *Gone*, starring Amanda Seyfried for Lakeshore Entertainment and Summit Entertainment. SKE is presently in production on *The Place Beyond The Pines*, starring Ryan Gosling, Bradley Cooper, Eva Mendes, and Rose Byrne directed by Derek Cianfrance.

Prior SKE feature presentations include such critical successes as Frank Oz's *Death at a Funeral*, starring Matthew Macfadyen, Peter Dinklage and Ewen Bremner; Craig Gillespie's *Lars and the Real Girl*, starring Ryan Gosling; *The Kite Runner*, directed by Marc Forster and produced with DreamWorks Pictures and Participant Productions; Billy Ray's *Breach*, starring Chris Cooper, Ryan Phillippe and Laura Linney; and *United 93*, based on the true story of the doomed flight of 9/11, directed by Oscar®-nominee Paul Greengrass, among others.

WALLY PFISTER, ASC (Director of Photography) most recently won the Academy Award® for his work on Christopher Nolan's sci-fi actioner *Inception*. Pfister has earned three other Academy Award® nominations for his work with Nolan. The first came for 2005's *Batman Begins*, for which he was also honored by his peers with an American Society of Cinematographers Award nomination. The following year, he was Oscar®-nominated for his work on the period thriller *The Prestige*. He received his most recent nod for his cinematography on Nolan's 2008 record-breaking blockbuster *The Dark Knight*. Pfister had earlier received an Independent Spirit Award for his work on Nolan's compelling drama *Memento*, which marked their first collaboration. He also lensed the director's 2002 thriller *Insomnia*.

His additional film credits include *The Italian Job*, directed by F. Gary Gray, and the independent features *Laurel Canyon*, *Scotland, PA*, and *The Hi-Line*, for which he won the Moxie! Award for Best Cinematographer at the Santa Monica Film Festival.

In-between his work for the big screen, Pfister directs and shoots television commercials for top advertising agencies.

JESS GONCHOR (Production Designer) first came to the industry's attention as a production designer with his work on Bennett Miller's acclaimed drama *Capote*, starring Academy Award® winner Philip Seymour Hoffman. Gonchor went on to design the blockbuster *The Devil Wears Prada*, which starred Golden Globe winner Meryl Streep for director David Frankel, and the Coen brothers' Academy Award®-winning drama *No Country for Old Men*, for which he was an Art Directors Guild award winner. He was a nominee for Excellence in Production Design for the Coens' next film, *Burn After Reading*. Gonchor was also nominated for an Art Directors Guild award for his work on the Coens' *A Serious Man*. His recent credits include Doug Liman's political thriller *Fair Game*, Sam Mendes' *Away We Go*, and he most recently collaborated once again with the Coen brothers on their western drama *True Grit*, starring Jeff Bridges, Matt Damon, and Josh Brolin, and was nominated for an Academy Award® for his work.

CHRISTOPHER TELLEFSEN, A.C.E. (Editor) collaborated with director Bennett Miller on his 2005 Oscar® nominated drama *Capote*. *Moneyball* marks Christopher Tellefsen's 26th feature film edited within the A.C.E. In recent years he has edited *Rebound*, *Perfect Stranger*, *The Human Stain*, M. Night Shyamalan's *The Village*, *A Guide to Recognizing Your Saints*, and *The Yellow Handkerchief*. He recently completed Doug Liman's drama, *Fair Game*.

Tellefsen began his career in the New York independent film scene in the 1980s. Not long after graduating from the Cooper Union with a BFA, he was editing feature film, instantly gaining recognition with the Oscar®-nominated *Metropolitan*. Within a few years, he edited Whit Stillman's *Barcelona*, and two Wayne Wang films: *Smoke* (additional editing) and *Blue in the Face*, which he edited simultaneously, along with Larry Clark's controversial debut film, *Kids*.

Tellefsen's next work, the David O. Russell comedy *Flirting with Disaster*, influenced and inspired a new generation of comedies. His career transitioned internationally with Milos Forman's *The People vs. Larry Flynt*, the cult classic *Gummo*, Wayne Wang's *Chinese Box*, (shot in Hong Kong during the hand-over in 1997) and *Analyze This*, for which he was nominated for an Eddie Award for Best Edited Feature Film, Comedy or Musical.

Moving to London in the late nineties, Tellefsen edited *Birthday Girl* and Roger Michel's *Changing Lanes*. For *Man on the Moon*, another Milos Forman film, he received an additional Eddie nomination.

KASIA WALICKA MAIMONE (Costume Designer) previously worked with director Bennett Miller on his 2005 Oscar® nominated drama *Capote*, for which she earned a Costume Designer's Guild nomination for Excellence in Costume Design. She has also collaborated with Miller on several music videos and commercials.

Walicka Maimone's film credits include *The Adjustment Bureau*, *The Switch*, *Amelia*, *Jesus' Son*, *The Opportunists*, *Hysterical Blindness*, *The Business of Strangers*, *Songcatcher*, and Joachim Back's *The New Tenants*, a short that won a 2010 Oscar® for Best Short Film, Live Action

Her opera projects include Philip Glass's "Les Enfants Terribles" and "The Sound of a Voice." Walicka Maimone has also participated in experimental theater pieces including Robert Woodruff's "Oedipus Rex," Richard Foreman's "Maria Del Bosco" and "King Cowboy Rufus Rules the Universe," Gadi Roll's "Romeo and Juliet," the Philip Glass Ensemble performances of the compositions "Orion" and "Dracula," and Philip Glass and Leonard Cohen's song cycle "Book of Longing." In addition she has collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd and David Dorfman.

MYCHAEL DANNA (Composer) hails from Canada, where he has won five Genie Awards, the latest for his score for *Water*, directed by Deepan Mehta. He has won four Genie Awards for his composing work on the Atom Egoyan films *Ararat*, *Felicia's Journey*, *The Sweet Hereafter*, and *Exotica*. Danna has also repeatedly collaborated with other noted filmmakers, including Mira Nair on *Vanity Fair*, *Monsoon Wedding*, and *Kama Sutra: A Tale of Love*; Ang Lee on *Ride with the Devil* and *The Ice Storm*; Billy Ray on *Breach* and *Shattered Glass*; and Terry Gilliam on *Tideland* and *The Imaginarium of Doctor Parnassus*.

For *Moneyball*, Danna continues his collaboration with director Bennett Miller, for whom he composed the score for his Oscar®-nominated 2005 biographical drama *Capote*, starring Philip Seymour Hoffman.

In addition, Danna composed the score for the Oscar®-winning hit *Little Miss Sunshine*, for which he shared in a Grammy Award nomination for Best Compilation Soundtrack Album. His long list of film composing credits also includes the acclaimed romantic comedy *(500) Days of Summer*; Neil LaBute's *Lakeview Terrace*; the animated *Surf's Up*; Gregory Hoblit's *Fracture*; Istvan Szabo's *Being Julia*; Denzel Washington's directorial debut, *Antwoine Fisher*; Scott Hicks' *Hearts in Atlantis*; James Mangold's *Girl, Interrupted*; and Joel Schumacher's *8MM*.

Danna's most recent credits include Nanette Burstein's romantic comedy *Going the Distance*, starring Drew Barrymore; Robert Schwentke's romantic drama, *The Time Traveler's Wife*; Atom Egoyan's thriller, *Chloe*; Dilip Mehta's drama, *Cooking with Stella*; and Larysa Kondracki's drama, *The Whistleblower*.

For television, Danna has composed music for the series “Medium,” “Dollhouse,” “New Amsterdam” and “Avonlea.” Danna studied music composition at the University of Toronto, winning the Glenn Gould Composition Scholarship in 1985.

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