



## PRESENTS

Kevin Spacey  
Paul Bettany  
Jeremy Irons  
Zachary Quinto  
Penn Badgley  
Simon Baker  
Mary McDonnell  
with Demi Moore  
and Stanley Tucci

# MARGIN CALL

Written and Directed by JC Chandor

WORLD PREMIERE/OFFICIAL SELECTION - 2011 SUNDANCE FILM FESTIVAL  
INTL PREMIERE/OFFICIAL SELECTION - 2011 BERLIN INTL FILM FESTIVAL



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## CAST AND CREW

<b>Sam Rogers</b>	KEVIN SPACEY
<b>Will Emerson</b>	PAUL BETTANY
<b>John Tuld</b>	JEREMY IRONS
<b>Peter Sullivan</b>	ZACHARY QUINTO
<b>Seth Bregman</b>	PENN BADGLEY
<b>Jared Cohen</b>	SIMON BAKER
<b>Mary Rogers</b>	MARY MCDONNELL
<b>Sarah Robertson</b>	DEMI MOORE
<b>Eric Dale</b>	STANLEY TUCCI
<b>Directed By</b>	JC CHANDOR
<b>Written By</b>	JC CHANDOR
<b>Produced By</b>	MICHAEL BENAROYA NEAL DODSON ZACHARY QUINTO ROBERT OGDEN BARNUM COREY MOOSA JOE JENCKES
<b>Executive Producers</b>	CASSIAN ELWES LAURA RISTER JOSHUA BLUM KIRK D'AMICO RANDY MANIS ANTHONY GUDAS MICHAEL CORSO ROSE GANGUZZA ANNA GERB
<b>Co-Producer</b>	FRANK G. DEMARCO
<b>Director of Photography</b>	JOHN PAINO
<b>Production Designer</b>	CAROLINE DUNCAN
<b>Costume Designer</b>	PETE BEAUDREAU
<b>Editor</b>	

## **Synopsis**

Set in the high-stakes world of the financial industry, *Margin Call* is a thriller entangling the key players at an investment firm during one perilous 24-hour period in the early stages of the 2008 financial crisis. When entry-level analyst Peter Sullivan (Zachary Quinto) unlocks information that could prove to be the downfall of the firm, a roller-coaster ride ensues as decisions both financial and moral catapult the lives of all involved to the brink of disaster. Expanding the parameters of genre, *Margin Call* is a riveting examination of the human components of a subject too often relegated to partisan issues of black and white.

Propelled by a stellar cast that includes Kevin Spacey, Paul Bettany, Jeremy Irons, Stanley Tucci, and Demi Moore, writer/director JC Chandor's enthralling first feature is a stark and bravely authentic portrayal of the financial industry and its denizens as they confront the decisions that shape our global future.

## **About the Production**

### **Filmmaking On The *Margin***

From the upper floors of a Wall Street skyscraper, a handful of bankers, traders and analysts look out over nighttime Manhattan. They are witnessing what they know – and *only* they know – are the last hours of an era. When the sun rises and the day's trading opens, the world will be plunged into an epochal financial meltdown... a meltdown that only they can see coming, and which they helped create. In that circumstance, how do you live with yourself?

In the wake of the crisis that rocked the world's financial markets in 2008, a lot of people asked that same question of the engineers of the disaster. How does a man confront the fact of failure, a failure that might not only cost him his job, but cost millions of people their entire livelihoods? J.C. Chandor's riveting and deeply-felt thriller *Margin Call* takes us where no film has taken us before: inside the heart of one of Wall Street's too-big-to-fail financial titans, a sharply-etched snapshot of a world and a group of men on the brink of collapse.

Unfolding over the course of roughly 24 hours, *Margin Call* takes us from the moment of dawning suspicion that something is terribly wrong, to the full recognition of the scope of the disaster, to the sifting through the wreckage—both personal and financial—when the final bell rings and the “bloodbath” of trading comes to a close. From junior analysts to CEO titans, every member of the corporate hierarchy must come to grips with the nightmare-come-true, and their own roles in creating it. Rising to the task of bringing this story to life is a virtual all-star ensemble that includes Kevin Spacey, Paul Bettany, Jeremy Irons, Zachary Quinto, Penn Badgley, Simon Baker, Mary McDonnell, Demi Moore, and Stanley Tucci.

Ultimately, *Margin Call* narrows to a truth that is as moving as it is unsettling—that the men and women who created the ongoing financial crisis were nothing more than ordinary human beings who, for all of their skills, intelligence and often staggering compensation, ultimately fell victim to their own carelessness, shortsightedness and misplaced priorities. Wall Street itself may be soulless, but the individuals who work in its corridors of power are not. *Margin Call* is the story of those souls, and of their longest, darkest night, staring into an abyss of their own making.

While it's possible to say, without exaggeration, that the financial crisis has affected virtually everyone on the planet, the roots of *Margin Call* emerge from a highly personal place for first-time writer/director J.C. Chandor. "I think a lot of people have wondered where I sort of gained a fundamental understanding of this industry, not having worked in it," he shares. "But my father worked in this business, for Merrill Lynch, for almost 40 years, so I certainly had a fundamental knowledge of the people in this world and most importantly had a strong understanding of what and who they cared most about."

Chandor consulted with his father and a wide array of financial industry veterans who played an important role in ensuring *Margin Call* was an authentic representation of the scenarios and personalities that are specific to the financial industry. His father Jeffrey states, "What I think J.C. picked up on are times in my life where I had to frantically hire people during a period of boom, and then fire people, some of whom he knew, during the bad times."

He continued, "Wall Street is traditionally not a well-managed business, as a business. There are very good traders, very good investment bankers, and very good sales people, but making that work as a business that is profitable year-in and year-out with some consistency is tough. And there aren't that many firms that are good at it in this business. To put all of these elements into a story so that an average guy-on-the-street can understand and potentially learn about the business is J.C.'s talent. That is what he is good at."

For actor and producer Zachary Quinto (*Star Trek*), that personal perspective was crucial to the script's effectiveness and appeal. "It was just so clear, even before I really got to know J.C., that this story was coming from somewhere very intrinsic in him," he notes. "It's just so wonderful to see a creative extension of someone's experience fall so seamlessly onto a page and be so playable from a perspective of being an actor, it's really unique." Quinto continues, "These are characters that are real people to him... That's a real hook for a lot of us... There's so much time and energy saved with J.C. at the helm, because this is the world he comes from. He knows exactly how to communicate with us as actors where these people are in the process and what their relationship is to this material, to these numbers, to this money, and that's been really valuable and really inspiring."

That personal relationship to the material gives Chandor a unique level of insight into the inner lives of his characters, turning what might, in other hands, have become an anti-corporate screed into a richly nuanced and ultimately empathetic group portrait. "It's really a human story at its core,"

explains Chandor. “I tried to look at it with a more sympathetic eye on both sides. It’s not like I’m a banker who is defending other bankers, but also knowing a lot of these people, you recognize that it’s not pure evil, either.”

As Quinto elaborates, “one of my favorite things about this screenplay that it doesn’t judge. It’s not written to drag these people through the coals or to hang them by their toes. It’s actually an exploration of the choices people make in their lives and of how much was ultimately out of their control. J.C. understands on a very deep and personal level, and I think there’s a lot of integrity in that.” He’s joined in that perspective by fellow producer Rob Barnum, who notes, “There’s going to be a thousand versions of this [story] that are going to be message films... you’re going to see the versions that want to put Wall Street on the pike and carry it around town and teach people the evils of capitalism. This movie doesn’t really do that. It’s a very human story.”

That focus on the deeper human element of the crisis proved to be crucial; though the characters utilize plenty of authentic technical language, *Margin Call* is not a story about esoteric financial manipulations. “It transcends the details of all that complicated jargon,” notes Quinto. “That was a huge thing for me when I read the script. I think it has a tremendous heart for our culture, that this story makes the crisis accessible to a wide audience. I think that’s what drew us all in when we first read the script and made the decision that it would be the first thing that we championed as a company, the first feature that we really fought to get made.”

Not only is *Margin Call* the work of a first-time writer/director, but of a trio of young first-time producers as well: Quinto, Neal Dodson and Corey Moosa, who together comprise the principals of Before the Door Pictures. “It was about a year and a half before *Star Trek* came out,” recalls Quinto, “when Neal and I had our first conversation about this desire I had to take some control over the stories I’m a part of as an actor, and over the stories that are being injected into the mainstream of our industry. Literally from that point to now it has been one of the most rewarding experiences I think I’ll ever have.”

Rewarding, yes, but equally exhausting. “J.C. created the project,” notes Penn Badgley (*Easy A*; *Gossip Girl*), who plays young financial analyst Seth Bregman in the film, “But then you need producers to essentially attach everything to it—the crew, the makeup, the hair, the costumes, the grips, the electrics... You pull everything together, all the while assuring your financiers that it’s going to work. These three guys, clearly, have not gotten any sleep, but they have proven themselves on this. This is their first real effort as producers, and now everyone is like, ‘Yeah that’s it. They’re the real deal.’”

That initiative clearly impressed their veteran cast, including Paul Bettany (*The DaVinci Code*; *Master and Commander*), who plays head trader Will Emerson. “Zach, he’s got so much get-up-and-go to be a producer at 13, or however old he is,” jokes Bettany. “Really, just he’s an impressive human being. Maybe it’s because I’ve got kids but I’m just so overwhelmed by how he’s always on

the phone, he's always dealing with stuff. I remember when I first got in the car with him, Demi Moore was coming in and he was dealing with her room, and also preparing for this role, and he's got a play starting straight after this—a big play, a big part—and he's always working and working. Perhaps I'm just lazy," Bettany laughs, "but it's an incredibly focused energy to be around."

Quinto is quick to credit his partners with equal shares of the producing contribution. "Corey and Neal..." he smiles, "There are literally no two people on the face of the earth that I could think of trusting all of this to more than them. I'm constantly, constantly, marveling at their intelligence, their patience, their persistence, their understanding, their compassion. It's a great triangle of energy, and it's perfect because it's very balanced; each of us brings something completely different to the equation, without which the equation itself would not exist. We joke about it and say that Neal is the brain, Corey is the heart, and I'm the face, but in a lot of ways there's some real truth to that."

Whatever division might exist between the triumvirate, it evaporated when Chandor's script found its way into their hands. "It was one of the quickest reads I've ever seen," recalls Corey Moosa, "and we were all on the same page. Generally, we have different tastes and different aesthetics as far as what we find interesting or what direction we would move with a story. But we were unanimous about this one in less than 24 hours."

That conviction was tested through the film's development process. "We had opportunities to make this movie for more money than we ultimately made the movie for," reveals Neal Dodson, "if we were willing to add a car chase or add a gun battle or have someone at the end of the film go away in handcuffs. It's very tempting, as a young company; we considered the easiest path to making our first movie, and figured that maybe we could make 'the ones that we care about' later. But in the end, it was because we determined to make this as our first movie that we decided we weren't going to compromise on it."

Fortunately, as first time producers, the Before the Door trio had some assistance in getting the film set up. Michael Benaroya and Rob Barnum of Benaroya Pictures are themselves young producers, but having been down the road before on such films as *New York, I Love You* and *The Romantics*, were in a position to put the pieces of the financial puzzle in place. "We just felt there were so many different ways we could cast each role... There are so many powerful scenes, it was something that we felt we could definitely pull off at any number of different budgets. I think the iteration we ended up going with was probably the 'larger' version, but I think we could have made this movie for a number of different budgets, depending on what cast we got."

The team is rounded out by producer Joe Jenckes, longtime friend of J.C. who brought the material to Before The Door and was on the ground every day. Veterans Cassian Elwes and Laura Rister were indispensable executive producers, as was Joshua Blum, whose Washington Square Films was the New York home for the film from pre-production through post.

The cast they got, of course, is the stuff that filmmaking dreams are made of. If the producing teams aren't dyed-in-the-wool Hollywood veterans, they do a fair collective impression of them. As Simon Baker (*The Mentalist*) who plays Jared Cohen, a top executive at the firm, confirms, "working on an independent film? Personally I like the pace of it, the fly-by-the-seat-of-your-pants element to it. These guys are pretty organized, pretty efficient. But the cast is... I mean, you could have a limitless budget and you still couldn't get a cast together like this." Most first-time filmmakers would consider themselves lucky to land a "name" actor or two. Chandor and his producers enjoy an embarrassment of riches that includes two Oscar-winners, two Oscar nominees, and a generous handful of other familiar faces from Emmy, Golden Globe and BAFTA lists. As Quinto observes, "I don't think any of us imagined that this caliber of ensemble would find their way to one place to make this movie. I mean, in our wildest dreams, I don't think we would have imagined it. It's crazy just to be in the presence of these people that I've watched for years... It's really mind-boggling to me; it's so great I don't know how it happened."

The initial attraction was, of course, Chandor's tight, intelligent, propulsive script. "That's a pretty rare thing finding a really good script," confirms Stanley Tucci (*The Lovely Bones*, *The Devil Wears Prada*), who plays fired risk analyst Eric Dale. "It's so intelligently written, so believable—at least from what I know from having friends in this world. The dialogue was real without being self-consciously naturalistic; it has a wonderful rhythm to it and subtle drama. There was nothing heavy-handed about it. It was all the best things that an independent is supposed to be." Tucci is joined (almost word-for-word) by Paul Bettany. "It felt like a like David Mamet, but in a good way," recalls Bettany, chuckling as he clarifies, "Well, that *is* a good thing. But it didn't feel like a bad version of Mamet. It felt wordy and fast-paced and exciting, and it felt like it would give me a lot of opportunities as an actor."

Bettany isn't alone in singling out that quality of the script, which for all of its vivid language, provides an intimate and unique portrait of its subjects, locating these ordinarily powerful men and women in their moments of greatest vulnerability. "For every character," explains Zachary Quinto, "we see a different side of them, where we learn something or we're privy to something that—in their world, on a day-to-day basis—very few people actually are. We get to see a lot of private moments, which is something really appealing to me as an actor and I think is what drew such a phenomenal cast to the material. Those private moments are kind of what we live for."

Well, that and working with Kevin Spacey, who sits at the center of the film as the deeply conflicted executive Sam Rogers. Virtually every other cast member cited the opportunity to work with the two-time Oscar winner as a key reason for signing on to the film, and as an early champion of *Margin Call*, Spacey is as fundamental a part of the production's DNA as any of the filmmakers. "I can't stress enough how the knowledge that Kevin Spacey and Stanley Tucci were in the movie made me jump," states Bettany. "They're two actors who I've always really wanted to work with" (Tucci is good enough to return the favor, citing Bettany as "one of my favorite actors. I've always admired him.").

The younger cast members, Zachary Quinto and Penn Badgely, were among the most appreciative of the ongoing master class that emerged each day on and off the set. “Just listening to Paul Bettany and Kevin Spacey talk about theatre one night,” recalls Badgely, “we were just hanging out and I was listening to them talk... that in it of itself was like a lesson. I found myself thinking about it and applying it, even subconsciously, over the next couple of days. It’s just been an enormous learning experience for me.”

Quinto is even more effusive in his praise of his co-star: “Kevin Spacey, well, I’m not going to lie, I had high expectations, because I’ve been a fan of his work for years. But he so far exceeded them, even within the first half hour of sitting down to dinner with him. Kevin was talking about what he’d been working on and the amazing work he’s doing at the Old Vic in London [Spacey is the famed theater’s artistic director], when he reached into his jacket pocket and pulled out these note cards. And on them he had transcribed the entire screenplay, to make it more accessible to him and less conspicuous if he’s working on his lines in public. I mean, he’s just a consummate professional, but that’s even too modest a word. It’s like when he’s working, every ounce of his energy is poured into his work, and it’s incredibly inspiring.”

It is, of course, one thing to attract brilliant actors to your movie, and quite a different thing for a first-time director to coax the performances he needs from that veteran cast. To hear his actors tell the story, J.C. Chandor passed that test with flying colors. “J.C.’s wonderful,” states Stanley Tucci. “He’s very bright. He’s very kind, very self-effacing, he has no problem changing any line that we feel isn’t working or that he feels isn’t working. He’s incredibly spontaneous and yet he’s incredibly organized at the same time.” As Penn Badgely confirms Tucci’s impression: “He’s very much a writer/director, so positive and willing to change things. He’s not married to anything; he’s not worried about somebody else coming in and making it different and making it better. He’s just great with that.”

At the same time, Chandor was vigilant in making certain his vision was brought to the screen faithfully. As Paul Bettany notes, “I think J.C. had the courage to let everybody show him their stuff and not be threatened by perhaps differences of opinion, but also able to be clear when he thinks that you’re wrong. That’s incredibly courageous as a director and writer, if you’ve been living with these characters for so long and then invite other human beings into your piece of work. I’m sure that can be terrifying and he doesn’t ever show that.”

Similarly, the director always stood ready to help his actors with the subtleties of what could sometime be challenging material. Demi Moore (*G.I. Jane, A Few Good Men*), who plays hard-edged Chief Risk Officer Sarah Robertson, notes that, “without having any judgment for our lack of knowledge, the depth of his knowledge is only continually expansive. Given that this is an independent with limited time, where everything has to be done in overdrive, there have been times where he’s been willing to say, ‘let me explain what it is what you’re actually saying, what that



language is and what it means.’ And it comes from him in such an easy, natural way because he’s grown up around it and he’s worked with it and he knows it. That absolutely increases your level of trust and level of safety with a first-time director.”

“[The script] has wit, it has suspense, and it has well-rounded characters,” commented Jeremy Irons, who plays the firm’s mysterious and powerful CEO John Tuld. “J.C. is a very generous director, and was very open about not having directed anything previously. But he compensated for that by knowing the subject so well. He is able to fill you in on the characters and the way they should behave because he lived through all of this himself. He has tremendous experience in this [financial] world.”

Many of the principal actors have served (or currently serve) as the stars of their own films or television series, so forming the tight and balanced ensemble that the film calls for was by no means a foregone conclusion, but the cast and filmmakers rose to that challenge, and even embraced it. “I love doing ensemble films,” says Stanley Tucci. “That was one of the reasons I was attracted to this film. I love doing them because you acquire this sense of camaraderie with the other actors. If the director has done his or her job properly and hired the right people, everyone plays on the same level and adopts the same tone for the film... the film has a real consistency and connectedness. I think that J.C.’s been able to do that.”

That effort was aided by the enclosed interiority of the film; *Margin Call* takes place largely within the same few offices and conference rooms. Not only did that limited setting keep the budget manageable, it paid dividends in terms of the *esprit de corps* among the cast and crew. “I’ll tell you what is unique to this particular experience that I’ve never had,” shares Demi Moore. “Everything is taking place on this one floor of this office building—we’re our own little mini studio in the sky. There’s something very intimate in that; maybe you find it more in theatre, where everyone is in the same place, and we can just walk across the hall to where someone else’s dressing room is. It’s very different than everybody just going off to their trailers, or moving place to place.”

Producer Corey Moosa concurs with Moore’s point of view, and her metaphor: “The actors don’t go down 42 floors to go to their trailers—they’re all right here. They’re spending more time with each other, and it’s actually created this wonderful sense of family. We do all come from this theater background... Neal and I keep joking about it, but there’s some truth to it—it’s kind of like we’re doing summer stock.”

Community-building benefits aside, *Margin Call*’s embrace of its budgetary limitations was built into the project, simply by the themes of its story. “If we’re going to make a Wall Street movie,” observes producer Rob Barnum, “it had to be made financially responsibly. There’s great irony when you see some of these Wall Street movies that are made for these obscene price tags, because often they’re commenting on irresponsible business practices when their own are somewhat similar.”

But despite the film's enclosure in its office suites, the locale is very much a part of the film. "You always see New York out of the back of every shot," notes Paul Bettany, "and it's stunning. It's kind of cliché to say it, but it's so photogenic as a city... it's something to do with the golden mean, the width of the canyons and the height of the buildings... It's just extraordinary, it has such gravitas and film history. I mean, I live in New York and to see it like this, you get a new appreciation for it."

That sense of perspective—both cultural and personal—is what sets *Margin Call* apart from other films that have attempted to come to grips with the crisis and its effect on individuals, families and entire industries around the world. For Penn Badgely, the chance to play a part in it echoes the opportunities his predecessors had to play off of world-changing events. "I think [the financial crisis] probably is the most relevant and will continue to be the most relevant prevailing issue in anyone's mind for the next long while," he observes. "So for a young actor right now, it's almost the equivalent of doing a war film, you know? I think the financial films that are coming out now are going to be romanticized later in cinema."

For Stanley Tucci, *Margin Call* represents a similar opportunity to speak to the near-universal experience of watching current events spiral out of control. "The thing about the script that I think brought everyone here was its intelligence and its truthful probing into this world, but not in a melodramatic or 'Hollywood' way. It works in a very simple and straightforward way, a human way. It humanizes all these events that really are abstractions to so many of us, but they didn't become abstract once these companies started to fall apart. The whole country suffered—the little guy suffered and the middle guy suffered and the rich guy suffered, everybody suffered. Everyone feels the repercussions of the damage that they inflicted. So I think that part of it, for me, is not only wanting to have a better understanding of what happened, but also wanting to be a part of telling that story."

The release of *Margin Call* is not going to revive the stock market, keep any houses from foreclosure, or restore the funds to bankrupt pensions. What it will do, is function as its cast and director and producers hope: granting audiences a new and dramatically compelling understanding of how the crisis unfolded, on a moment to moment level, and even more importantly, allowing them to recognize themselves – their own dreams, demons and regrets – in the all-too-human architects of catastrophe.

## About The Cast



**KEVIN SPACEY** ("Sam Rogers")

Kevin Spacey is Artistic Director of The Old Vic Theatre Company in London. He directed its inaugural production "Cloaca", before appearing in "National Anthems," "The Philadelphia Story," "Richard II," "A Moon for the Misbegotten," which subsequently transferred to

Broadway, and “Speed-the-Plow” with Jeff Goldblum. Previous theatre includes “The Iceman Cometh” (Evening Standard and Olivier Awards for Best Actor) directed by Howard Davies (Almeida, Old Vic and Broadway); “Lost in Yonkers: (Tony Award, Best Supporting Actor); “Long Day’s Journey into Night” with Jack Lemmon, directed by Jonathan Miller (Broadway and West End) and “The Seagull” (Kennedy Center). His most recent stage appearance was in The Old Vic production of “Inherit the Wind,” which marked his second production with Trevor Nunn.

Films include “The Usual Suspects,” (Academy Award, Best Supporting Actor) “American Beauty,” (Academy and BAFTA Awards, Best Actor) “Swimming with Sharks,” “Se7en,” “LA Confidential,” “Glengarry Glen Ross,” “The Negotiator,” “K-Pax,” “The Shipping News,” “Superman Returns,” and “Beyond the Sea.” He was most recently seen in “Shrink,” with Robin Williams, “The Men Who Stare at Goats,” with George Clooney and as Jack Abramoff in the feature “Casino Jack,” directed by George Hickenlooper, which premiered at the Toronto Film Festival. He most recently completed production as Jason Bateman’s horrible boss in “Horrible Bosses”, with Jennifer Aniston, Jamie Foxx and Colin Farrell for Warner Brothers, directed by Seth Gordon.

His company Trigger Street Productions has produced the films, “21,” “The United States of Leland,” “The Big Kahuna,” and “Fanboys.” This fall Sony Pictures will release the Trigger Street produced “The Social Network,” the story of the founding of Facebook, directed by David Fincher, and written by Aaron Sorkin. Trigger Street received 11 Emmy nominations and won Best Picture for the HBO film “Recount,” in which Spacey played Ron Klain, Al Gore’s Chief of Staff during the 2000 Presidential Election. In addition, Trigger Street received 10 Emmy nominations for the HBO film “Bernard & Doris” starring Ralph Feinnes and Susan Sarandon, directed by Bob Balaban.



**PAUL BETTANY** (“Will Emerson”)

While the British-born Bettany is a recognized star overseas with well-received performances in film, on the London stage and on British television, American audiences first discovered him in “A Knight’s Tale,” in which he played the comical role of Chaucer opposite Heath Ledger. For this performance he won the London Film Critics’ Award for Best Supporting Actor, and he was named one of Daily Variety’s “Ten to Watch” for 2001.

Classically trained at the Drama Centre in London, Bettany made his stage debut in a West End production of “An Inspector Calls” under the direction of Stephen Daldry (The Hours, Billy Elliot). He then spent a season with the Royal Shakespeare Company, performing in productions of “Richard III,” “Romeo and Juliet” and “Julius Caesar” before landing his first feature film role in “Bent.”

Bettany returned to the stage to appear in “Love and Understanding” at London’s Bush Theatre. He later reprised that role at the Longwharf Theatre in Connecticut. The play led to more British

television work, including Lynda La Plante's "Killer Net" and "Coming Home," in which he starred with Peter O'Toole.

Bettany's appearance in the Royal Court Theatre productions of "One More Wasted Year" and "Stranger's House" preceded his second feature film role in David Leland's "Land Girls" with Catherine McCormack and Rachel Weisz. He next appeared in the film "After the Rain."

He then portrayed "Steerforth" in the TNT production of David Copperfield, directed by Peter Medak, opposite Sally Field and Michael Richards. More feature film roles followed, including "Suicide Club" with Jonathan Pryce and David Morrissey.

Bettany was nominated for a British Independent Film award and a London Film Critics' Award for Best Newcomer in IFC's "Gangster No.1," directed by Paul McGuigan, and starring Malcolm McDowell, David Thewlis, and Saffron Burrows. He then re-teamed with Paul McGuigan for the Paramount Classics' mystery-thriller, "The Reckoning," opposite Willem Dafoe.

Bettany next starred as the imaginary roommate opposite Russell Crowe, Ed Harris and Jennifer Connelly in the Academy Award-winning "A Beautiful Mind" for director Ron Howard. His performance in the film won him the London Film Critic's Award for Best British Actor.

Bettany then starred in Thadeus O'Sullivan's intense, independent feature, "The Heart of Me," opposite Olivia Williams and Helena Bonham-Carter. Keen to test himself further he went on to star in "Dogville," director Lars Von Trier's dramatic thriller opposite Nicole Kidman and Stellan Skarsgard. Followed by the Working Title / Universal feature "Wimbledon," in which he starred opposite Kirsten Dunst for director Richard Loncraine ("The Gathering Storm" and "Richard III").

He then starred opposite Crowe again in "Master & Commander: The Far Side of the World" for director Peter Weir. In this adaptation of Patrick O'Brien's novel, Bettany plays the ship's surgeon, Stephen Maturin, the first naturalist and best friend of Captain Jack Aubrey (Crowe). His performance won him the Evening Standard Award for Best British Actor, the London Film Critic's Award for Best Supporting Actor for both "M&C," as well as, "The Heart of Me" and the Elle Style Award for Best Actor in "M& C" and "Dogville" His nominations include a BAFTA for Best Supporting Actor and a Broadcast Film Critics Association nomination for Best Supporting Actor in "M&C."

He went on to star as Silas in the most highly anticipated film of 2006, "The Da Vinci Code," based on Dan Brown's novel and directed by Ron Howard, earlier helmsman of "A Beautiful Mind." The film went on to huge box office success driven by its star powered cast, which included Tom Hanks, Audrey Tautou, Ian McKellen and Alfred Molina.

Bettany then starred in the Fox Searchlight feature “The Secret Life of Bees,” opposite Queen Latifah, Alicia Keys, Jennifer Hudson and Dakota Fanning, based on the best selling book.

In January 2009 he was seen in the film “Inkheart,” a fantasy adventure for New Line Cinema/Warner Brothers, based on the best-selling children’s books. He starred opposite Brendan Fraser and Helen Mirren, as Dustfinger, a fire-eating performer, for director Iain Softley.

Bettany then starred in Graham King, Tim Headington, Sarah Ferguson and Martin Scorsese’s “The Young Victoria,” opposite Emily Blunt, Rupert Friend and Jim Broadbent. In this adaptation Paul plays Lord Melbourne the charming prime minister, who becomes Queen Victoria’s inseparable sole advisor.

Bettany’s film, “Creation,” in which he stars with wife Jennifer Connelly, opened the Toronto Film Festival on September 10 2009 and was released in the US in December 2009. In the film, which tells the life story of Charles Darwin, Bettany stars as the theory-of-evolution pioneer and Connelly plays his wife. Jon Amiel directed Creation.

In January 2010, Sony released the thriller “Legion,” where Bettany played the lead role of Archangel “Michael.” The film, directed by Scott Stewart, was #2 for the weekend and has gone on to also successfully launch in territories around the world. He recently finished shooting “Priest,” a horror western directed by Scott Stewart for Screen Gems. The film, also directed by Stewart, will be released in early 2011.



**JEREMY IRONS** (“John Tuld”)

Jeremy Irons began his career in England in theatre at the Bristol Old Vic and then debuted in London in “Godspell” as John the Baptist. His work in the West End and at Stratford Upon Avon culminated with his performance of Richard II for the Royal Shakespeare Company. He made his Broadway debut in 1984 in Tom Stoppard’s “The Real Thing,” opposite Glenn Close, for which he won both the Drama League Award and Tony Award for Best Actor.

Irons has played many roles for television, most notably “Love for Lydia” and Christopher Hampton’s “Tales from Hollywood.” His performance in “Brideshead Revisited” brought him worldwide acclaim, as well as the Oscar and the Golden Globe for Best Actor, and nominations for an Emmy and a British Academy Award. In 1996, he directed and co-starred with his wife, actress Sinead Cusack, in “Mirad, A Boy from Bosnia”, a Channel 4 Television film about refugees, written by Ad De Bont. In 1997, Irons won an Emmy for Outstanding Voice-Over Performance for the PBS production “The Great War and the Shaping of the 20th Century.” In 2006, Irons co-starred with Helen Mirren in HBO’s “Elizabeth I”. His portrayal of the Earl of Leicester won him the Emmy,

Golden Globe and SAG Awards for Outstanding Performance by a Male Actor in a Television Movie of Miniseries.

On the wide screen, he has starred in such films as Jerzy Skolimowski's "Moonlighting" (1982), Harold Pinter's "Betrayal," Volker Schlöndorff's "Swann in Love," and "The Mission," with Robert De Niro. Irons played opposite Meryl Streep in "The French Lieutenant's Woman" (1981), for which he received the Variety Club Award for Best Actor and a BAFTA nomination, and played opposite his son Sam in Roald Dahl's "Danny, Champion of the World" (1988). His performance in David Cronenberg's "Dead Ringers" (1989) brought him a Best Actor Award from the New York Film Critics Circle and a Canadian Genie. Irons starred again with Glenn Close in "Reversal of Fortune," the film based on the re-trial of Claus von Bulow. For this performance, Irons received the 1990 Academy Award and Golden Globe Award for Best Actor.

During the 1990's, Irons went on to work on films including Steven Soderbergh's "Kafka," David Cronenberg's "M. Butterfly," and Bille August's "The House of the Spirits," with Streep and Close once again. In 1994, Irons created the voice of Scar for Disney's animated film "The Lion King." He followed with the action film "Die Hard with a Vengeance," co-starring Bruce Willis, and Bernardo Bertolucci's "Stealing Beauty," co-starring Liv Tyler. In 1998, Irons traveled to Hong Kong to make Wayne Wang's "Chinese Box," to be followed by production on "Man in the Iron Mask," in which he co-starred with Gerard Depardieu, Leonardo DiCaprio, and John Malkovich. He also played Humbert Humbert in Adrian Lyne's controversial film "Lolita," which in the United States appeared on Showtime. This was followed by "Longitude," an A&E Granada film that premiered on the BBC.

Irons was in production with four films in 2001, including "And Now...Ladies and Gentleman," directed by Claude Lelouch, "The Time Machine," based on the H.G. Wells novel, "Callas Forever," directed by Franco Zeffirelli, and "Last Call," a Showtime Original Picture directed by Henry Bromell, co-starring Neve Campbell. He also starred in István Szabó's film "Being Julia" opposite Annette Bening. In late 2004, Irons played Antonio in Michael Radford's production of Shakespeare's "The Merchant of Venice," co-starring Al Pacino. In spring 2005, Ridley Scott's "Kingdom of Heaven" was released, in which Irons co-starred opposite Orlando Bloom. "Casanova," by Lasse Hallström, was released Christmas 2005; Irons co-starred opposite Heath Ledger. In 2005/6, Twentieth Century Fox's "Eragon," directed by Stefen Fangmeier, featuring Irons as Brom, was released, as well as David Lynch's "Inland Empire."

Theatre has continued to play a large part in Irons' career. In 2003, he went back to his roots in theatre to debut in the New York City Opera production of Stephen Sondheim's "A Little Night Music" in the role of Frederik, directed by Scott Ellis. In 2005, he appeared in the Hollywood Bowl's production of "Camelot," as King Arthur, a part of the Hollywood Bowl's weekend spectacular series. In 2006, Irons appeared on London's West End in "Embers," a play based on the novel by Sandor Marai, adapted by Christopher Hampton and directed by Michael Blakemore.

Irons appeared onstage again in the National Theatre production of Howard Brenton's play "Never So Good," in which he portrayed Prime Minister Harold Macmillan.

"Appaloosa," shot in Santa Fe, was Irons' next film role. He played Randall Bragg in Robert Knott and Ed Harris' 2008 screen adaptation of Robert Parker's 2006 novel by the same name. The film, directed by and co-starring Ed Harris, also features Viggo Mortensen and Renée Zellweger.

2009 and 2010, Irons appeared back on both Broadway as well as the London stage. On Broadway, Irons starred in "Impressionism," as Thomas Buckle. "Impressionism," directed by Jack O'Brien, co-starred Joan Allen and was produced by Bill Haber. Later that year, Irons appeared in the Royal Shakespeare Company's production of Dennis Kelly's new drama "The Gods Weep," on the London stage, appearing as Colm.

Irons also co-starred opposite Joan Allen in the TV movie "O'Keeffe," as Georgia O'Keeffe's husband Alfred Stieglitz. The film, directed by Academy-Award nominee Bob Balaban and written by Pulitzer-Prize winner Michael Cristofer, aired in late 2009 on Lifetime. For his portrayal of Stieglitz, Irons was nominated for both a Screen Actors Guild Award (SAG) and a Golden Globe Award for Outstanding Performance by a Male Actor in a Television Movie or Miniseries.

In 2010 Irons began production on "The Borgias," series to air on Showtime. Irons stars as the infamous Borgia family patriarch and Pope Rodrigo Borgia.



**ZACHARY QUINTO** ("Peter Sullivan," Producer)

Zachary Quinto grew up in Pittsburgh. He began performing and studying acting there as a child, but what started as a hobby quickly evolved into a vocation, and he eventually matriculated to Carnegie Mellon School of Drama and received a BFA in 1999.

Some of his memorable theatre experiences include: "Side Man," "Gross Indecency" (City Theatre Company), "Much Ado About Nothing," "A Lonely Impulse of Delight" (Vineyard Playhouse), "The Bear" (Tintreach Company - Galway, Ireland), "Intelligent Design of Jenny Chow" (Old Globe), "Much Ado About Nothing" (LA Shakespeare Festival), "Pro Bono Publico," "A Map of Doubt and Rescue," "Laying On of Hands," "Lonesome Hollow," "I am Montana" (Ojai Playwright's Conference) and "Angels in America" (Signature Theater Company).

Upon graduation from CMU, Quinto surprised even himself by foregoing a career in New York and moving to Los Angeles almost immediately. Work began trickling in, and before long he had a resume of guest starring roles on such shows as: "Touched By an Angel," "CSI," "Off Centre,"

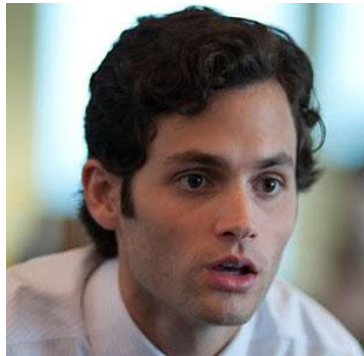
“Haunted,” “The Agency,” “Six Feet Under,” “Joan of Arcadia,” and “Crossing Jordan,” to name a few.

In 2004, he spent an entire season in the CTU, as computer analyst Adam Kaufman on FOX’s highly rated drama “24.” His character went home at the end of the day, and apparently never came back to work. He spent a short time as Tori Spelling’s flamboyant best friend on the critically acclaimed but underrated half hour series “so noTORIous,” and went on to emerge as a breakout star of the NBC hit ensemble series “Heroes,” as the superpowered psychopathic serial killer, Sylar.

Most recently, Quinto appeared to overwhelming critical acclaim as Spock in the highly anticipated and enormously successful eleventh feature film installment of the “Star Trek” franchise, directed by JJ Abrams.

In 2008, Quinto founded Before the Door Pictures, with long-time friends and collaborators Neal Dodson and Corey Moosa. The company is actively developing projects across all media platforms, and in addition to no fewer than six feature films and three television series in various stages of development, they published their first comic book: “Lucid,” with Archaia Comics this past August.

Quinto lives between Los Angeles and New York.



**PENN BADGLEY** (“Seth Bregman”)

Penn Badgley was last seen on the big screen starring in Sony’s hit comedy “Easy A.” He recently completed production on “Margin Call,” a thriller based on the events surrounding the country’s financial collapse, also starring Stanley Tucci, Paul Bettany, Jeremy Irons, Zachary Quinto and Simon Baker.

Badgley currently stars as Dan Humphrey in The CW’s hit drama *Gossip Girl*, from Josh Schwartz and Stephanie Savage, based on the tremendously popular book series about privileged teenagers who attend an elite private school in New York City.

This past year, Badgley starred in the dramatic thriller “The Stepfather” opposite Dylan Walsh and Sela Ward. In 2008, Badgely took a villainous turn in the rugby-themed “Forever Strong.” He also appeared in “John Tucker Must Die,” and has starred in several television series, including the short-lived *Do Over*; Badgley’s first starring role, which came at the age of 15, and garnered critical acclaim.

Born in Baltimore, Badgley split his formative years between Midlothian, Virginia and Seattle, Washington. It was in Seattle that, through his love of music, he stumbled upon a local playhouse and became involved in musical theatre, where his passion for acting grew. Badgely relocated to Los



Angeles and built up his resume while attending Santa Monica College. He had planned to transfer to USC, where he was accepted at 17, but life and work intervened.

Badgely currently resides in New York. He enjoys writing music and playing soccer in his spare time.



**SIMON BAKER** (“Jared Cohen”)

A Golden Globe and Emmy nominated actor, Australian-born Simon Baker has an impressive background that spans both film and television, capturing the attention of audiences worldwide.

Baker can currently be seen playing ‘Patrick Jane’ in the hugely popular series *THE MENTALIST* on CBS. Now shooting its 3<sup>rd</sup> season, Baker plays a former ‘psychic’ scam artist who now uses his gifts of human observation to help the California Bureau of Investigation. His performance has earned him both Emmy and Golden Globe nominations for Best Actor in a Drama Series. *THE MENTALIST* is one of the networks highest rated shows, breaking viewing records right out of the gate.

Last year, Baker was seen in director Michael Winterbottom’s *THE KILLER INSIDE ME* opposite Casey Affleck. Prior to this, Baker starred in the 20th Century Fox smash hit, *THE DEVIL WEARS PRADA* opposite Meryl Streep and Anne Hathaway; he also starred in *SOMETHING NEW*, a romantic comedy from Focus Features co-starring Sanaa Lathan.

Baker first gained attention in Curtis Hanson's Academy Award winning film *LA CONFIDENTIAL* opposite Kevin Spacey and Danny Devito. Other early roles for Baker include; *AFFAIR OF THE NECKLACE* opposite Hilary Swank, *RED PLANET* opposite Val Kilmer, *SUNSET STRIP* opposite Anna Friel and Nick Stahl, *SEX AND DEATH 101* co-starring Wynona Ryder, and Ang Lee's critically acclaimed *RIDE WITH THE DEVIL* which screened at the 1999 Deauville Film Festival and Toronto Film Festival.

Other feature film credits include, Universal's *LAND OF THE DEAD*, George Romero’s highly anticipated continuation of his famous zombie series, which co-starred Dennis Hopper and John Leguizamo, DreamWorks' horror sequel *THE RING 2* opposite Naomi Watts and Sissy Spacek, and the independent feature film *BOOK OF LOVE* opposite Frances O'Connor, which screened in competition at the 2004 Sundance Film Festival.

Baker starred in the highly rated, CBS drama *THE GUARDIAN* from 2001 to 2004. He portrayed a hardened corporate lawyer sentenced to work as a legal child advocate after being found guilty of drug possession. Baker’s standout performance garnered him his first Golden Globe nomination for

Best Actor in a Drama Series. Other television credits include the critically acclaimed but short lived CBS series, SMITH, created by John Wells and also starring Ray Liotta and Virginia Madsen.



### **DEMI MOORE** (“Sarah Robertson”)

Demi Moore continues to be one of the most sought after actresses in Hollywood. She was most recently seen in Roadside Attractions’ release of “The Joneses,” opposite David Duchovny as well as in Mitchell Lichtenstein’s “Happy Tears,” alongside indie queen Parker Posey. The actress is currently in production on “LOL: Laughing Out Loud,” opposite teen sensation Miley Cyrus. Moore’s next project, “Bunraku,” written and directed by Guy Moshe, which will premiere at the 2010 Toronto International Film Festival. The film follows a man (Josh Hartnett) on a revenge quest who finds himself in an even bigger fight than he bargained for and is set in an original universe a la “Sin City”. Demi plays the enslaved concubine of a warlord who is forced to marry her captor. Woody Harrelson also stars.

Moore’s additional film credits include “Flawless,” opposite Michael Caine; “Mr. Brooks,” opposite Kevin Costner; Emilio Estevez’s “Bobby,” “Charlie Angels 2: Full Throttle,” opposite Cameron Diaz, Drew Barrymore and Lucy Liu; “Striptease,” opposite Burt Reynolds; “Passion of Mind,” “The Juror,” with Alec Baldwin; Roland Joffe’s, “The Scarlett Letter,” opposite Gary Oldman and Robert Duvall; “Disclosure,” with Michael Douglas; Craig Rosenberg’s “Half Light,” “Indecent Proposal,” opposite Robert Redford and Woody Harrelson; Rob Reiner’s “A Few Good Men,” with Tom Cruise and Jack Nicholson; “The Butcher’s Wife,” with Jeff Daniels; and “Nothing But Trouble,” with Dan Aykroyd, Chevy Chase and John Candy. Her memorable performance in the instant classic “Ghost,” opposite Patrick Swayze, earned Ms. Moore a Golden Globe Award nomination.

Moore made her film debut in 1984 as Michael Caine’s daughter in “Blame it on Rio.”. Other early film work includes roles in “No Small Affair,” opposite Jon Cryer; Joel Schumacher’s ensemble film, “St. Elmo’s Fire,” “One Crazy Summer,” with John Cusack; “About Last Night...,” opposite Rob Lowe; “Wisdom,” written, directed and co-starring Emilio Estevez; “The Seventh Sign,” opposite Michael Biehn; and “We’re No Angels,” opposite Sean Penn and Robert De Niro.

In addition to achieving great success as an actress, Moore has had a very successful career as a film producer with her production company, Moving Pictures. Her credits as actor/producer include “GI Jane,” in which she starred opposite Viggo Mortensen; the Emmy-nominated film for HBO, “If These Walls Could Talk,” with Sissy Spacek and Cher; “Now and Then,” with Melanie Griffith, Rosie O’Donnell and Rita Wilson; and “Mortal Thoughts,” with Bruce Willis. She was also a part of the team behind the successful “Austin Powers” franchise, having produced all three films with Jennifer and Suzanne Todd. In 2008, Moore made her directorial debut, directing the short film, “Streak,” as part of the award winning short film series, Glamour Reel Moments.

As an international icon of effortless style and beauty, Demi continues to be the face of Helena Rubenstein, a luxury cosmetics brand based in France. She has been the muse for both the skincare and makeup line since 2007 and recently launched her new fragrance “Wanted” for Rubenstein in February 2010. She currently resides in Los Angeles with her three daughters Rumer, Scout, and Talullah and husband, Ashton Kutcher.



**STANLEY TUCCI (“Eric Dale”)**

Stanley Tucci, has appeared in over 50 films and countless television shows. In the past few years he has appeared in films such as “The Devil Wears Prada,” “The Terminal,” and “Road to Perdition.” He is no stranger to the theater; and has appeared in over a dozen plays, on and off Broadway.

The year of 2008 was an extremely busy year. Stanley appeared in the soon to be classic, “Julie & Julia,” opposite Meryl Streep and directed by Nora Ephron and “The Lovely Bones,” for which he earned his first Academy Award nomination along with Golden Globe, BAFTA, SAG and Broadcast Film Critics nominations.

Tucci is currently filming “Captain America, The First Avenger,” which is slated for a summer 2011 release. Due out in November 2010 is the Musical, “Burlesque,” the story of a small-town girl who ventures to Los Angeles and finds her place in a neo-burlesque club run by a former dancer. Tucci stars opposite Cher and Christina Aguilera. Also released in 2010 was the rave reviewed EASY A, about a clean-cut high school student who relies on the school's rumor mill to advance her social and financial standing. Tucci re-teams with Patricia Clarkson to give yet another memorable performance alongside an outstanding cast of what promises to be one of this year’s hit movies.

In 2008, Tucci partnered with Steve Buscemi and Wren Arthur to form Olive Productions, a New York based film and television company.

Earlier this year, Tucci made his Broadway directorial debut with a revival of Ken Ludwig’s “Lend Me a Tenor,” starring Tony Shalhoub. The production received a Tony Award nomination for Best Revival of a Play.

In addition to his accomplishments in movies last year, Stanley was also nominated for an Emmy for his guest role as Dr. Moretti on “ER.” In 2007, his appearance on “Monk,” received critical attention as well as an Emmy Award in the category of Outstanding Guest Actor in a Comedy Series.

In 2002 Tucci received critical acclaim for his work in DreamWorks’ “Road to Perdition,” co-starring Tom Hanks, Jude Law and Paul Newman. The film directed by Sam Mendes, was about a hit man

who takes things personally after his wife and son are murdered. Stanley was also seen in the ever-popular Disney comedy "Big Trouble," co-starring Tim Allen and Rene Russo and directed by Barry Sonnenfeld. Tucci also graced screens in Paramount Classics' "Sidewalks of New York," written and directed by Edward Burns and Sony's "America's Sweethearts," opposite Julia Roberts and Billy Crystal. He also appeared alongside Kenneth Branagh and Colin Firth in the highly acclaimed HBO drama, "Conspiracy," a film for which Tucci earned both an Emmy and Golden Globe nomination for Best Supporting Actor in a Made-for-TV-Movie or Miniseries.

Tucci's multiple talents have led to a very diverse career. Not only an accomplished and gifted actor, he is also a writer, director and producer. At The Sundance Film Festival in 2008, Stanley premiered the film "Blind Date," which after seven years, brought him once again behind the camera, as he has directed and co-wrote, as well as starred in the Van Gogh remake of this film.

Another directorial effort was USA Films' "Joe Gould's Secret," which starred Ian Holm as bohemian writer 'Joe Gould' and Tucci as 'Joseph Mitchell,' the famed writer for The New Yorker. The film, set in New York's Greenwich Village in the 1940s, tells the story of the strange meeting and long lasting friendship between Gould and Mitchell, as well as the stories Mitchell wrote about Gould and his life.

"Big Night," Tucci's first effort as co-director, co-screenwriter and actor on the same film, earned him numerous accolades, including the Waldo Salt Screenwriting Award at the 1996 Sundance Film Festival, a recognition of Excellence by the National Board of Review, an Independent Spirit Award, The Critics Prize at the 1996 Deauville Film Festival and honors from the New York Film Critics and the Boston Society of Film Critics.

Tucci's second project, "The Imposters," a film which he wrote, directed, co-produced and starred, was an Official Selection at the 1998 Cannes Film Festival and was acquired by Fox Searchlight Pictures later that year. The 1930's farce starred Tucci and Oliver Platt as a pair of out-of-work actors who find themselves aboard a cruise ship passengered by Steve Buscemi, Alfred Molina, Lili Taylor and Hope Davis.

Tucci's previous film credits include "Swing Vote," "Kit Kitteredge: An American Girl," "Robots," "The Life and Death of Peter Sellers," "Shall We Dance," "Spin," "The Material," "The Tale of Despereaux," "Deconstructing Harry," "A Midsummer Night's Dream," "The Alarmist," "A Life Less Ordinary," "The Daytrippers," "Kiss of Death," "Mrs. Parker and the Vicious Circle," "It Could Happen to You," "The Pelican Brief," "Prelude to a Kiss," "Billy Bathgate," "In The Soup," and "Slaves of New York."

In 2002, Stanley won a Golden Globe Award for his brilliant portrayal of Lt. Colonel Adolf Eichmann in the television film entitled, "Conspiracy." This was the dramatic recreation of the Wannasee Conference where the Nazi Final Solution phase of the Holocaust was devised. He also received a Golden Globe, as well as an Emmy Award for his portrayal of Walter Winchell, a founder

of American gossip, in the HBO original film, “Winchell.” His performance as the fast-talking tattler, whose exposure of secrets and scandals turned politically-left audiences and critics alike singing his praises. “Winchell,” directed by Paul Mazursky, provided Tucci with one of the juiciest roles of his diverse career.

His work on television includes his appearance as a re-occurring guest star on TNT’s “Bull.” He played ‘Hunter Lasky,’ a charming, conniving, power-player, one of Wall Street’s best negotiation ‘sharks.’ His other television credits include appearances on “Equal Justice,” “Wiseguy,” “The Equalizer,” “Thirtysomething” and “The Street.” Tucci also starred as ‘Richard Cross’ in the Steven Bochco drama “Murder One,” a performance for which he earned an Emmy Nomination.

Tucci, no stranger to the theater, has appeared in many plays including “Frankie & Johnny in the Claire de Lune,” “Execution of Hope,” “The Iceman Cometh,” “Brighton Beach Memoirs” and “The Misanthrope.” He has also performed in a number of off-Broadway plays, at Yale Repertory Theater and SUNY Purchase, where he first studied acting.

Stanley serves on the Board of Directors of The Food Bank for New York City and has served as a Creative Advisor at the Sundance Institute Screenwriters and Directors Labs.

Tucci resides in New York.

## **About the Filmmakers**



**J.C. CHANDOR** (Writer/Director)

J.C. Chandor has honed his own subtle yet distinct narrative voice and vision over the past fifteen years through directing, producing, and writing award-winning documentaries, commercials, and narrative films.

His commercial work has included projects for a long list of clients including: Subaru Motors of America, Red Bull Racing, Major League Soccer, BMW-Oracle Racing, America Online, DC Shoes, and Carhartt

Outdoor Clothing.

A few of his notable documentary credits include the Discovery Europe three part series “In Pills We Trust;” directing and producing a six-part concert film series for AOL/Warner Bros. featuring Sting, Elton John, The Red Hot Chilli Peppers, and Beck; and directing the pilot episode of the “People of” series, “People of Power” (2003).

In addition to “Margin Call,” his narrative writing/directing credits include the short film “Despacito” (2004) starring Will Arnett. His narrative writing credits include a feature length project, “Every Fifth

House” that was developed by the Telefilm Canada writers program. He is currently under contract to Warner Bros. on a two-picture writing deal, the first of which is an international thriller being developed by Appian Way with producers Leonardo DiCaprio and Jennifer Davisson Kilaran as a potential starring vehicle for DiCaprio.

Chandor holds a Bachelor’s Degree in America Studies and Film Studies from The College of Wooster in Ohio and studied film production at New York University. He grew up in the suburbs of New York City and London, England and currently lives in Providence, RI with his wife, painter Cameron Goodyear, their five-year-old daughter and six-month-old son.

#### **MICHAEL BENAROYA (Producer)**

Michael Benaroya is the CEO of Benaroya Pictures which he founded in 2006. The company has developed, financed and produced major motion pictures across a variety of genres and platforms.

Benaroya is currently in post-production on “Catch .44” starring an all-star cast including Bruce Willis, Forest Whitaker, Nikki Reed, Deborah Ann Woll, Malin Ackerman and directed by Aaron Harvey. The thriller surrounds three young women in dead end jobs who come across someone who offers them a better life but one that involves crime.

His past projects that he produced and financed include the Paramount release, “The Romantics” starring Katie Holmes, Josh Duhamel, Anna Paquin, Malin Ackerman, Elijah Wood, Candice Bergen and directed by Galt Niederhoffer. The drama is about seven friends who reunite for a wedding and on the eve of the wedding it is revealed that a rivalry still looms between the bride and maid-of-honor over the groom; He produced and financed “New York, I Love You”

He is currently prepping for the upcoming productions of “The Wettest County” starring Shia LaBeouf and Tom Hardy and produced by Douglas Wick and Lucy Fisher of Red Wagon Productions. Benaroya other upcoming credits include “Clock Tower,” which is a feature film adaptation of the popular Capcom video game.

#### **ROBERT OGDEN BARNUM (Producer)**

Robert Ogden Barnum currently serves as the Chief Operating Officer for Benaroya Pictures. The company develops, finances and produces major motion pictures across a variety of genres and platforms.

In addition to “Margin Call,” Barnum and the company are currently in post-production on “Catch .44” starring an all-star cast including Bruce Willis, Forest Whitaker, Nikki Reed, Deborah Ann Woll, Malin Ackerman and directed by Aaron Harvey. The thriller surrounds three young women in dead end jobs who come across someone who offers them a better life but one that involves crime.

Barnum recently Executive Produced and oversaw the theatrical release for Benaroya's "The Romantics" starring Katie Holmes, Josh Duhamel, Anna Paquin, Malin Ackerman, Elijah Wood, Candice Bergen and directed by Galt Niederhoffer. The film was recently released by Paramount Famous and is about seven friends who reunite for a wedding and on the eve of the wedding it is revealed that a rivalry still looms between the bride and maid-of-honor over the groom.

He is currently prepping for the upcoming prohibition-era bootlegging thriller "The Wettest County" starring Shia LaBeouf and Tom Hardy and also produced by Douglas Wick and Lucy Fisher of Red Wagon Productions. Barnum is also currently in prep for "Clock Tower," which is a feature film adaptation of the popular Capcom video game, as well as "The Words" starring Bradley Cooper.

Barnum has been actively involved in the film industry as an investor, distributor and producer for the last seven years. He was founder and CEO of Anywhere Road, a boutique distribution and production company that theatrically released a diverse slate of critically acclaimed films such as the Sundance hit "A Very British Gangster", Fernando Meirelles "Antonia", Black Irish and "The Oh In Ohio" starring Danny DeVito, Parker Posey and Paul Rudd. Through AR's sister company, Das Films, Barnum was involved in the optioning and development of prestigious literary properties such as Christopher Buckley's "Boomsday", Tom Robbins "Still Life With Woodpecker" and Hemingway's "A Dangerous Summer".

Additional producing credits include "Veronika Decides to Die," which stars Sarah Michelle Gellar and "Premium", with Zoe Saldana.

Prior to entering the film industry, Barnum was co-founder of [EscapeHomes.com](http://EscapeHomes.com), an online real estate marketplace specializing in second homes that was sold to General Catalyst in the spring of 2004. Rob remains an active angel investor and entrepreneur, having co-founded [ParkingCarma.com](http://ParkingCarma.com), Diablo CrossFit, America Pura International and CPK Energy through his investment company, Mayfair Capital.

#### **NEAL DODSON (Producer)**

In addition to producing MARGIN CALL and the dozens of projects in development at Before The Door, most recently Neal wrote "Nashville," a drama pilot for the CW and CBS Television. He created the show with Matt Bomer, alongside Brad Paisley.

As a producer, Neal first worked on director Victor Quinaz's Cantonese-language short film "Chinese Dream," which has played 100's of film festivals all over the world and was on the short-list for the Academy Awards. He also produced the film festival-winning short "Shade," starring Patrick Dempsey, directed by Kimberly Williams-Paisley, and produced another festival short called "Numero Dos" with country music star, Brad Paisley. Neal was Vice-President of a Warner Brothers-based production company for three years. He executive produced a Warner Premiere feature film called "Another Cinderella Story," starring Selena Gomez and Jane Lynch. On the development side, Neal was also involved in: "The Lost Tomb," an animated film for WB, Paramount's "Footloose remake," "Something Borrowed" for United Artists, "Late Blumer" at Paramount Vantage, "Hateship Friendship Courtship" at WB, "Kung Fu Kids" at WB, "Fishing For Moonlight" at WB, "You Wish"

at WB, “A Christina Carol” at WB, “The Expendables” and “Mainline” at WB, “To Live And Drive In LA” at WB, an FX pilot called “Unemployed” with Greg Mottola, and a Showtime pilot called “Hope Falls,” among many other projects.

Neal earned a BFA in 2000 from Carnegie Mellon School of Drama, and is a reformed actor.

### **COREY MOOSA** (Producer)

Corey earned a BFA from Carnegie Mellon School of Drama. Soon after, Corey headed to New York City where he established himself in the downtown theater community. In 2000, Corey co-founded The Immediate Theatre Company, through which he produced dozens of new plays. Voted “Best Theater Company” by the New York Press in 2005, The Immediate Theatre Company has become one of the most innovative and successful young theaters in New York.

Corey also worked for seven years at the critically-acclaimed HERE Arts Center as their director of finance. During his time at HERE, he was responsible for overseeing hundreds of productions. In 2004, Corey worked on the award-winning short film “Chinese Dream,” which was on the short list for the Academy Awards. In the summer of 2007, he moved to Los Angeles to focus on film and television. Corey also worked with Zachary Quinto on his research and preparation for the role of Spock in JJ Abrams Star Trek.

During his time at Before The Door, Corey has produced several new media projects, including “Bordeaux,” which premiered in Bordeaux, France in December of 2008, as well as “Buddy ‘n’ Andy,” with Dave Foley” and “Hostage: A Love Story,” starring Quinto.

Being a lifelong genre fan, Corey oversees Before The Door’s comic book properties with publisher Archaia, where they have a three-project publishing deal. Along with writers Michael McMillian and Victor Quinaz, Corey has developed the properties “Lucid,” a four-issue limited series, and “Mr. Murder is Dead,” an original graphic novel. He’s a producer on the company’s film and television endeavors as well.

### **ZACHARY QUINTO** (Producer)

*See bio above*

### **CASSIAN ELWES** (Executive Producer)

Wikipedia calls Cassian Elwes one of the most important figures in independent cinema. Elwes began his producing career with 1983’s “Oxford Blues” starring Rob Lowe and Ally Sheedy and quickly went on to make another 29 films, including “Men At Work”, with Emilio Estevez and Charlie Sheen, and “The Chase” with Sheen.



In 1995, Elwes joined William Morris and headed William Morris Independent for 14 years. His first effort was the long stalled project "The English Patient" which won best picture that year. He quickly followed up with such indie hits as "Slingblade" and "The Apostle". Both of which were nominated for multiple Oscars. "Monster's Ball" was their follow up which won the Oscar for Halle Berry.

The Hollywood Reporter recently said that Elwes was "involved in a virtual who's who of every great independent film of the last ten years" with such films as "Thank You For Smoking", "Half Nelson", and "Frozen River" (the last two of which garnered Oscar nominations for Ryan Gosling and Melissa Leo respectively).

"What people lose sight of," Elwes recently said to Screen International, "is that these films cost a tenth of the films that they competed against at the Academy Awards. The privilege was the recognition."

Elwes is considered an expert in the field of arranging financing and distribution for independent films having done so for 283 films during his tenure at William Morris Independent.

#### **LAURA RISTER** (Executive Producer)

Laura Rister oversees production and packaging at Untitled Entertainment in Los Angeles, and manages a short list of writers, directors and financier/ producers. Laura recently executive produced and packaged MARGIN CALL, a timely dramatic financial thriller starring Kevin Spacey, Paul Bettany, Stanley Tucci, Jeremy Irons, Zachary Quinto, Demi Moore and Simon Baker. She is also in post production on "Theo," a modern New York fable with a global warming message; as well on a documentary about dynamic, controversial Hawaiian surfer Sunny Garcia. Among projects in pre-production or development are "Scar Tissue," a one hour television drama being developed at HBO, written by John Sayles, based on Anthony Kiedis' autobiography of the same name, a biopic on legendary James Bond novelist "Ian Flemming," "The Iceman," starring Benicio Del Toro, Michael Shannon and James Franco, "The Words," starring Bradley Cooper, as well as "Lovelace," about the famed porn icon turned anti-porn activist to be directed by Oscar winning filmmakers Jeff Friedman and Rob Epstein ("The Times of Harvey Milk," Howl").

During Miramax Films' heyday Laura served as Head of Casting and VP of Production and Development, overseeing casting on films such as "Shakespeare in Love," "Chicago," "Chocolat," "Frida," "Serendipity," and HBO's "Project Greenlight." As a film executive she oversaw or worked on a number of films including Karen Moncrieff's "Blue Car," the comedy "My Baby's Daddy," "Undertaking Betty," starring Christopher Walken, Naomi Watts, Brenda Blethyn and Alfred Molina, and "Carolina," starring Shirley Maclaine and Julia Stiles.

Laura began her career in journalism, working at CNN in Washington DC on the political programs "Crossfire," "Capital Gang," "Reliable Sources" and "Inside Politics." She graduated with Honors

from the University of Michigan with a Bachelor of Arts in Political Science, focusing on international politics and communications/media.

### **KIRK D'AMICO** (Executive Producer)

Kirk D'Amico has produced and executive-produced a wide range of commercial and art house films in his film career. His company, Myriad Pictures, was founded in 1999, and as President and CEO Myriad has become a leading independent entertainment worldwide sales, distribution, production and financing company. Among the many projects D'Amico has guided at Myriad include *THE GOOD GIRL* starring Jennifer Aniston and *KINSEY* starring Liam Neeson, both which were released by Fox Searchlight; the critically-acclaimed *LITTLE FISH*, starring Academy Award®-winner Cate Blanchett; *JEEPERS CREEPERS 2* and *VAN WILDER*, both released by MGM; Brazil's 2008 Academy Award® entry, *LAST STOP 174*, directed by Bruno Barreto; Meg Ryan and Timothy Hutton in the late Adrienne Shelly's comedy *SERIOUS MOONLIGHT*; *10 ITEMS OR LESS* starring Morgan Freeman and Paz Vega; and *DEATH DEFYING ACTS*, starring Catherine Zeta-Jones and Guy Pearce, directed by Gillian Armstrong, and the late George Hickenlooper's *FACTORY GIRL*, starring Sienna Miller and Guy Pearce, both released by The Weinstein Company.

Currently, in addition to *MARGIN CALL*, D'Amico is handling *GOOD NEIGHBOURS*, Jacob Tierney's thriller starring Jay Baruchel and Scott Speedman, which had its World Premiere at the 2010 Toronto International Film Festival; the 2010 Sundance Film Festival Audience Award winner *happythankoumoreplease*, written, directed by and starring Josh Radnor, star of TV's hit series "How I Met Your Mother", and *EVERY DAY*, starring Helen Hunt and Liev Schrieber. All the films will be released theatrically in the US in 2011.

Myriad has recently completed production on the action-drama *THE CUP*, based on the true story of jockey Damien Oliver. Principal photography is complete on the action picture *GOON*, produced by *RESIDENT EVIL'S* Don Carmody and starring Seann William Scott, Liev Schrieber and Jay Baruchel. D'Amico has started production on the thriller *BREAKING THE GIRL*, starring Madeline Zima and Brit Marling and directed by Jamie Babbit.

### **PETE BEAUDREAU** (Editor)

After graduating with a BFA from the Film Conservatory Program at SUNY Purchase, Editor Pete Beaudreau began his career as an assistant editor for noted documentary filmmakers Pete Sillen and Jeff Feurzeig.

It wasn't long before Beaudreau was cutting projects of his own. His first narrative feature credit was "The American Astronaut," with Director Cory McAbee. After the cult success of his first feature, Beaudreau's next feature project was "Room." It was a Frontier selection at the 2005 Sundance Film Festival, premiered internationally in the Director's Fortnight selection at the Cannes Film Festival, and was nominated for two Independent Spirit Awards.

Beaudreau has gone on to edit several features including "Gardener of Eden," Director Kevin Connolly and Producers Leonard DiCaprio, Graham King and Allen Bain. He has collaborated twice with director Austin Chick on "XX | XY" and "August." His most recent credits include "Sympathy for Delicious," Mark Ruffalo's screenwriting and directorial debut, and "Margin Call" for Writer/Director JC Chandor with a cast that includes Kevin Spacey, Stanley Tucci, Paul Bettany, Zachary Quinto, Penn Badgley, Simon Baker, Jeremy Irons and Demi Moore.

### **FRANK G. DEMARCO** (Cinematographer)

After receiving his BA in Modern Languages, Frankie DeMarco went to Italy to continue his studies. While there, he worked on a TV commercial and it was this experience that led him to embark on a career as a Cinematographer.

Since that time, Frankie has had the opportunity to work on diverse projects with talented directors including Academy Award winner Jessica Yu on "Ping Pong Playa," John Cameron Mitchell on "Hedwig and the Angry Inch" and the controversial "Shortbus," Tom DiCillo on "Delirious," Broken Lizard's Jay Chandrasekhar on the Warner Bros. feature "Beerfest" and Larry Fessenden on "Habit."

"Habit" and "Hedwig and the Angry Inch" earned him two Independent Spirit Award nominations. "Hedwig" won the Best Director and the Audience Awards at the Sundance Film Festival and was nominated or won over 53 other awards internationally.

The 2009 Sundance Film Festival premiered three films he lensed: Jay DiPietro's "Peter & Vandy," Jim Strouse's "Winning Season" starring Sam Rockwell and Emma Roberts, and "Spring Breakdown," (Warner Bros.) starring Amy Poehler, Rachel Dratch and Parker Posey.

Television credits include first season episodes of the critically acclaimed "Mad Men" for AMC.

"Rabbit Hole" marks Frankie's third collaboration with John Cameron Mitchell. The film stars Nicole Kidman, Aaron Eckhart, Diane Wiest and Sandra Oh and was an Official Selection at the Toronto Film Festival (2010).

In 2010, Frankie worked with director JC Chandor on MARGIN CALL starring Kevin Spacey, Jeremy Irons, Zach Quinto, Stanley Tucci, Paul Bettany, Demi Moore and Simon Baker. The film

will premiere at Sundance 2011.

DeMarco, an avid environmentalist, uses public transportation, has a solar-powered home and eats mostly vegetables and seafood. He resides in New York City with his daughter Hazel.

**JOHN PAINO** (Production Designer)

John Paino is a graduate of the School of Visual Arts, and began his career in the theater, working with the groundbreaking theater companies, La Mama and Theater for the New City. Paino made the transition to designing for film and has built up an extensive list of feature credits.

Paino has been noted for his collaboration with Director Tom McCarthy, designing both “The Station Agent” and “The Visitor,” and McCarthy’s most recent project, “Win Win,” currently in post production. Additional credits include “The Ex” for Director Jesse Peretz, “Let’s Go to Prison” and “Brothers Solomon,” both for Director Bob Odenkirk; Official Sundance 2009 Selection “World’s Greatest Dad,” starring Robin Williams, and BAFTA award-winning “Jump Tomorrow” for Director Joel Hopkins.

Paino was also the production designer for the Emmy Award-winning series “Queer Eye for The Straight Guy,” which garnered an Emmy nomination for Paino for Best Art Direction in a Variety or Music Program.

Recently, Paino production designed MARGIN CALL for Writer / Director JC Chandor, with a cast that includes Kevin Spacey, Stanley Tucci, Paul Bettany, Zachary Quinto, Penn Badgley, Simon Baker, Jeremy Irons and Demi Moore, and he is currently working on “Right Angle,” starring Aaron Paul.

**CAROLINE DUNCAN** (Costume Designer)

Caroline Duncan grew up in New York City and first became interested in Costume Design while attending Yale University where she received a Bachelor of Arts in English in 2002.

She began her professional career in the theatre designing costumes for Les Freres Corbusier. By 2008, she had segued into television designing “Canterbury’s Law” for Sony Pictures Television followed by seasons 5-7 on Denis Leary’s “Rescue Me” for Sony Pictures Television, seasons 1 and 2 of “Royal Pains” for NBC Universal Television and Denis Leary’s pilot “Two Chicks.”

In 2009 she worked with director Adam Salky on “Dare,” starring Emmy Rossum and Zach Gilford which was nominated for the Grand Jury Prize Dramatic at the Sundance Film Festival that year.

Caroline designed the 2010 short “Second Bakery Attack” for director Carlos Cuarón which starred Kirsten Dunst and Brian Geraghty.

Most recently Miss Duncan’s work on JC Chandor’s MARGIN CALL, starring Kevin Spacey, Demi Moore, Jeremy Irons, Stanley Tucci, Zachary Quinto, Paul Bettany, Simon Baker and Penn Badgley, is due to be released in 2011.

Caroline resides in Manhattan.

## **ABOUT THE PRODUCTION COMPANIES**

### **BENAROYA PICTURES**

Founded in 2006 by Michael Benaroya, Benaroya Pictures develops, finances, and produces major motion pictures across a variety of genres and platforms. Robert Ogden Barnum serves as the company’s Chief Operating Officer.

Benaroya is currently in pre-production on “The Wettest County” starring Shia LaBeouf and Tom Hardy and produced by Douglas Wick and Lucy Fisher of Red Wagon Productions. The film is scheduled to commence principal photography in the first quarter of 2011. The company is in post-production on the thriller “Catch .44” which stars Bruce Willis, Forest Whitaker, Nikki Reed, Deborah Ann Woll, Malin Ackerman and directed by Aaron Harvey.

The company’s other credits include the Paramount release of Galt Niederhoffer’s “The Romantics” starring an all-star cast including Katie Holmes, Josh Duhamel, Anna Paquin, Malin Ackerman, Elijah Wood, Candice Bergen. Benaroya produced and financed the project which is an adaptation of Niederhoffer’s best-selling book of the same name. Benaroya also produced “New York, I Love You,” a picture directed by an eclectic group of some of the most imaginative filmmakers that includes Jiang Wen, Mira Nair, Shunji Iwai, Yvan Attal, Brett Ratner, Allen Hughes, Shekhar Khapur, Natalie Portman, Fatih Akin, Joshua Marston and Randy Balsmeyer. “New York, I Love You” invites the audience into the intimate lives of New Yorkers searching for love.

Additional projects include “Clock Tower,” an adaptation of the popular Capcom video game. Other projects in development include the multiplatform titles, “Blood Merchant,” “Adrenaline,” and “Fires of Avalon”, “The Marksman”, “The Redeemer”, “Samurai’s Blood” as well as the television series “Players.”

## **BEFORE THE DOOR PICTURES**

Created in 2008 by longtime friends and creative collaborators Zachary Quinto, Corey Moosa, and Neal Dodson; Before the Door Pictures is an innovative, up-and-coming, independent production company with a wide-ranging slate of projects currently in development for film, television, new media, and the graphic novel arena.

The company's first feature film, *MARGIN CALL*, is a financial thriller by first-time writer-director J.C. Chandor. Other feature film projects include: A follow-up feature project with Chandor, "Imperial Palace," an epic romantic comedy set at a hotel in Biloxi, Mississippi, written and to be directed by Victor Quinaz, which is set up with producer Christine Vachon at Killer Films, "A To Z," a thriller with Quinaz, "Lucid," an action-fantasy based on a comic book property, and "Let's Go Rome," an edgy, female, teen-centric comedy from writer Anna Martemucci, among others.

In television, the company sold "Nashville," a one-hour drama pilot to The CW and CBS Television Studios, written and created by Dodson and Matt Bomer (actor, "White Collar"), along with country music star Brad Paisley. The company has also set up an unscripted series centered on a prominent young photographer which BTD is producing with RelativityReal.

At San Diego Comic-Con, the company announced a presence in the comic book / graphic novel world by entering into a three-project publishing agreement with Archaia Comics. The first project, "Lucid," is a four-issue limited comic series created by Michael McMillian (actor, *TRUE BLOOD*). It's a pop-action fantasy about a government-employed combat magician. The second title, "Mr. Murder is Dead," is an original graphic novel noir created by Quinaz.

In digital and interactive media, the company has launched a series of short films on FunnyOrDie.com, including "Hostage a Love Story," and "Before After," as well as collaborating with a NY-based comedy group called Periods on their innovative short-form projects. Before The Door has several interactive properties in the works, including several optioned to new media distributors. In addition, Before The Door has garnered significant acclaim for its work in developing zacharyquinto.com and its related websites with Six Apart Media to launch their proprietary "Motion" product, an innovative web experience built for fans of Quinto. Sean Akers, head of interactive for Before The Door, also spearheads web design for other companies.

Dozens of additional feature film, television, and interactive projects are in various stages of development.

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