***The Big Short***

**SHORT SYNOPSIS**

When four outsiders see what the big banks, media and government regulators refuse to — the impending collapse of the global economy — they have an idea: The Big Short. Their bold investment leads them into the dark underbelly of the modern banking industry where they must question everyone and everything. Based on the true story and best-selling book by Michael Lewis (*The Blind Side*, *Moneyball*), and directed by Adam McKay (*Anchorman*, *Step Brothers*), ***The Big Short*** stars Christian Bale, Steve Carell, Ryan Gosling and Brad Pitt.

**LONG SYNOPSIS**

In 2005, eccentric San Jose-based money manager and heavy-metal music enthusiast MICHAEL BURRY (Christian Bale) studies thousands of individual loans bundled into highly rated mortgage bonds and makes a startling discovery: the financial products are loaded with delinquent home loans certain to default over the next few years. While Wall Street bankers and government regulatory agencies ignore this ticking time bomb, Burry invents a financial instrument called the credit default swap in order to “short” the booming housing market — much to the dismay of his hedge fund’s owners and investors.

When slick young Wall Street banker JARED VENNETT (Ryan Gosling) catches wind of Burry’s strategy, he uses a tower of tumbling Jenga blocks to persuade hot-tempered hedge-fund manager MARK BAUM (Steve Carell) that he too should invest millions in credit default swaps. Initially skeptical, Baum and his contentious team of wise-cracking young analysts (Jeremy Strong, Hamish Linklater and Rafe Spall) undertake their own investigation. Researching the housing market in Florida, they interview glib mortgage brokers who routinely obtain loans for grossly under-qualified home buyers and a strip-club dancer who’s made zero-down-payment purchases of multiple properties.

Meanwhile, 20-something money managers JAMIE SHIPLEY (Finn Wittrock) and CHARLIE GELLER (John Magaro) also stumble upon the housing-market bubble. Hoping to break into the financial big leagues, they’re distressed to find their $30 million fund falls almost $1.5 billion short of the requirements needed for a seat at the grownups’ table. So they enlist banker-turned-environmental-doomsayer BEN RICKERT (Brad Pitt), who uses his connections to help them make their own bet against Wall Street.

By the time the market finally crashes in 2008, these contrarian investors will make billions yet will be forever changed by their experience. But while the financial institutions whose reckless behavior caused the problem are bailed out by U.S. taxpayers, millions of Americans lose their homes, their jobs and their retirement savings in an economic catastrophe whose effects are still being felt today.

Paramount Pictures and Regency Enterprises present a Plan B Entertainment production ***The Big Short***, directed by Adam McKay (*Step Brothers*, *Anchorman*) starring Academy Award®-winner Christian Bale as well as Oscar®-nominated actors Steve Carell, Ryan Gosling, and Brad Pitt. Executive producers are Louise Rosner-Meyer (*The Hunger Games*, *The Hunger Games: Catching Fire*) and Kevin Messick (*Anchorman 2: The Legend Continues*). Produced by Academy Award-winning team Brad Pitt, Dede Gardner (*Selma*, *12 Years a Slave*), Jeremy Kleiner (*Selma*, *12 Years a Slave*), and the Oscar-nominated Arnon Milchan (*Birdman: Or (The Unexpected Virtue of Ignorance)*, *Fight Club*). Screenplay by Charles Randolph (*Love & Other Drugs*, *The Interpreter*) and Adam McKay based on the book The Big Short: Inside the Doomsday Machine by Michael Lewis (Moneyball: The Art of Winning an Unfair Game, The Blind Side: Evolution of a Game). Cinematographer is the Oscar-nominated Barry Ackroyd (*Captain Phillips*, *The Hurt Locker).* Production designer is Clayton Hartley (*Horrible Bosses 2*, *We’re the Millers*). Edited by Hank Corwin (*The Tree of Life*, *Natural Born Killers*). Costume design by Susan Matheson (*Anchorman 2: The Legend Continues*, *Step Brothers*) and music by Nicholas Britell (*A Tale of Love and Darkness*, *The Seventh Fire*).

**ABOUT THE PRODUCTION**

Writer and director Adam McKay is best known as the comedy mastermind behind Will Ferrell blockbusters including *Step Brothers* and *Anchorman: The Legend of Ron Burgundy*,as well as the Tony Award®-nominated Broadway Show “You’re Welcome America*.*”But five years ago when he read The Big Short: Inside the Doomsday Machine he became fascinated with a farce of a different kind. Intrigued by the mixture of comedy, drama, and outright tragedy in Michael Lewis’ brilliant behind-the-scenes look at the lead-up to the global economic meltdown, McKay yearned to take a break from absurdist comedies and bring The Big Short to the big screen.

“I started reading the book at around 10:30 at night and thought, ‘I’ll just read 40 pages,’” McKay recalls. “I couldn’t put it down. I ended up reading the whole thing that night and finished at six in the morning. The next day I told my wife about the characters and how the book weaves together all these different storylines and how it’s like a ‘get rich’ story that’s ultimately about the fall of the banking system, corruption and complacency, and how it’s funny and it’s heartbreaking at the same time. And she’s like, ‘You should do it.’ And I said, ‘I’m the guy who did *Step Brothers*.’ I didn’t even look into it, because I just assumed a Scott Rudin or a Plan B had already bought the rights to this book.”

Brad Pitt’s production company, Plan B Entertainment, had in fact partnered with Paramount Pictures to develop The Big Short as a motion picture. Producer Jeremy Kleiner found striking similarities between the author’s approach to baseball and Wall Street within author Michael Lewis’ book Money Ball: The Art of Winning an Unfair Game. “Money Ball and The Big Short both look at familiar subjects that people think they undertand and ask big questions,” says Kleiner. “The Big Short also has this very distinctive element in that the protagonists are not ‘do-gooders.’ We thought all of that was very exciting, so Paramount, our partner, stepped up to acquire the rights. That started the journey for us.”

After McKay finished directing the hit sequel *Anchorman 2: The Legend Continues*, his agent challenged him to name the movie he most wanted to make. “Before I even knew what I was saying, I told him, ‘If I could do anything, I would do The Big Short.’” Plan B sent McKay an early version of a screenplay written by Charles Randolph. “I saw some good stuff in the script and I also knew exactly how to make it better,” McKay says. “I met with Jeremy and Plan B president Dede Gardner and gave them my pitch.”

The resulting screenplay incorporated McKay’s signature wit into a story about an era-defining moment in recent U.S. history. “People know me from movies like *Talladega Nights* and *Anchorman* or the Funny or Die videos, but I’ve always been involved in different causes,” says McKay, who mastered political satire as head writer for “Saturday Night Live” before launching his movie career. “I feel like it’s your job as a citizen to pay attention to what’s going on in politics and society. You can be a clown and get sprayed with seltzer bottles but you’ve also got to vote and know what you’re talking about.”

**The Outsiders**

The book that got McKay and Plan B so excited about making a film about the events leading to the banking crisis comes from the mind of master non-fiction storyteller Michael Lewis. After working at a big Wall Street bank himself in the 1980s, Lewis wrote the bestseller Liar’s Poker, a funny and revealing look at the lucrative and deceptive world of bond trading. The author had no plans for a follow-up until the 2008 financial collapse. “I started reading about how big banks like the one I had worked for lost hundreds of billions of dollars trading in the subprime mortgage-bond market,” Lewis recalls. “The banks had become the dumb money at the table and were losing huge amounts … so I wondered, ‘How does that happen?’”

In search of answers, Lewis met with former investment bankers who’d lost their jobs after the meltdown. “We’d go out for a beer and they’d tell me off the record, ‘The only reason I’m explaining to you why I lost 10 billion dollars on a single trade is that you’re the reason I’m in the business. I read Liar’s Poker and that got me excited to be a Wall Street trader.’ After a few conversations I realized, ‘Jesus Christ, I created this crisis!’ I had a personal stake in these dummies responsible for losing all this money who had been led into the profession by this book I wrote. So then I tried to sort out how these institutions at the heart of capitalism became stupid and did such suicidal things. Banks like Goldman Sachs are filled with extremely bright, well-educated, best-and-brightest types from Harvard, Yale and Princeton.”

But it wasn’t these Ivy League former Masters of the Universe who ended up being the protagonists in Lewis’ book. Instead, he turned his attention to the misfits who defied the prevailing wisdom of banks, government regulators and media pundits and bet everything they had on an unprecedented failure of the American housing market. “I found out about these outsider oddball types on the periphery who figured out just how corrupt the system had become,” he says. “These are the guys that made The Big Short a book and not just a magazine piece. The guys who bet against the banks and made fortunes — those were the characters who interested me.”

**Smart Money**

 One of those colorful outsiders was Dr. Michael Burry, a San Jose-based neurologist-turned-money-manager with a glass eye and a penchant for showing up to work barefoot. Oscar-winning actor Christian Bale immediately connected with Burry when they sat down for a marathon, nine-hour getting-to-know-you session prior to production.

 “Mike does not interact with other people very much, but he’s one of the most brilliant, heartfelt and sincere men I have ever come across,” says Bale. “Mike studied thousands and thousands of individual mortgages in order to create a pattern. No one else had the energy to do that. Everyone else was having a good time, making lots of money. Nobody wanted to shout, ‘Stop the bus, I want to get off,’ but Michael did. He discovered it was total crap.”

 Much like the loner visionary he portrays, Bale did not interact with the other stars of ***The Big Short***. Nearly all of his scenes unfold in front of a computer or in a cluttered rec room where his character blows off steam by playing drums. “I was by myself in an office for two weeks doing my part so when I saw the rest of the film, it was all a revelation,” says the British actor. “I had no idea what was going on, but now I see what Adam has done and it’s bloody entertaining.”

 McKay marveled at Bale’s complete immersion in the role. “Burry and Bale share this bond where they’re both just about the work,” says the director. “The amount of focus and detail Christian brings to his character is jaw dropping. The first day of shooting, I saw him dial in that character and boom! He was Michael Burry for the rest of the movie, capturing his rhythms and physicality. About halfway through working with Christian, I asked if he was tired of me saying, ‘Great take.’”

 One example of Bale’s laser-like focus was his ability to power through the heavy metal drumming sequence despite a severe knee injury sustained while bouncing on a trampoline with his kids. “Christian kept telling everyone, ‘I’m fine, I’m fine,’ and then you saw his knee and it was gigantic,” McKay recalls. “He tore everything — his ACL, his MCL, his patella, his meniscus, something else I’d never even heard of, so I told him, ‘That’s it — you’re not playing the drums, we’re getting a double.’” But Bale, who had learned to play the drums in just two weeks for the role, insisted on doing the scene himself. “He performs the whole scene, nails it perfectly, then limps off the set afterwards. As far as dealing with pain, it’s one of the most incredible things I’ve ever seen.”

**The Wall Street Crusader**

At the story’s moral center is the rage-filled hedge-fund manager known in the movie as Mark Baum and portrayed by Oscar-nominee Steve Carell. Baum, who runs Morgan Stanley subsidiary FrontPoint, fascinated Carell on multiple levels. “Mark has a very strong moral compass, yet at the same time he’s immersed in the world of Wall Street, so in that way I think he’s tortured,” says the actor. “Mark believes he’s this knight in shining armor, even though there are chinks in that armor. Shorting the housing market starts out as a kind of screw-you to the banks — he’s going to prove these guys wrong. But in the end, what does that victory mean in terms of human collateral? Who is really hurt? Mark is conflicted because he makes a ton of money from the banks that are screwing over ordinary middle-class people. That’s a tough thing for him to resolve.”

Baum’s anger at Wall Street greed is compounded by grief over a painful loss that his wife Cynthia (Marisa Tomei) urges him to acknowledge. “Mark has a visceral connection to this terrible thing that happened and blames himself to a certain extent,” Carell explains. “He wonders, ‘Could I have done something more to avert this tragedy? Has this changed me into someone I don’t like and never wanted to be in the first place?’ There’s a lot of stuff going on inside of Mark Baum.”

Helping Baum in his crusade are the indispensable FrontPoint analysts Danny Moses (Rafe Spall), Porter Collins (Hamish Linklater) and Vinnie Daniel (Jeremy Strong). These sarcastic young Turks help Baum’s cause by crunching numbers, asking tough questions and doing field research. “These guys have lion hearts,” Carell says. “As much fun as they seem to be having, the true work is never far from their minds.”

Pulling back the curtain on Wall Street chicanery, Baum and his protégés emerge as an unlikely crew of brutally honest crusaders. “If Michael Burry is the lone oracle who saw the crash coming before anyone else, the FrontPoint analysts are the street-level guys,” says McKay. “ They joke around, they curse, they’re funny, they’re good guys. And the center of FrontPoint is Mark Baum, the fiery guy who doesn’t trust the system.”

Carell’s performance marks the latest of several collaborations with McKay, whom he first met when they were both performers in Chicago’s Second City improv troupe and later reteamed with in the *Anchorman* movies. That was before Carell’s Oscar-nominated role as real-life multimillionaire philanthropist-turned-murderer John du Pont in *Foxcatcher.* “Steve’s always been a great technician with perfect timing but when I saw him in *Foxcatcher*, I was like ‘Holy crap!’” McKay says. “His performance blew me away.”

Carell brought an unrelenting pursuit of excellence to the role, says the director. “Steve constantly pushed himself, take after take after take. I’d say, ‘That was great,’ and he’d go ‘No, no, no, there’s more there,’ and sure enough, he’d find something deeper. It ended up being a great collaboration.”

Part of that collaboration included real-life money managers. “I met with a few people represented by this character and picked their brains,” Carrel says. “You don’t want to try to do impersonations of someone because that’s really not the point. But you do want to glean an attitude and a way of being that these people have.”

Carell connected instinctively with his character’s realization that the corruption he’s uncovered in the business world extends well beyond Wall Street. “At the end of the film, I think Mark’s a little heartbroken because he sees the depth of the fraud. He sees the lowest type of human interaction and the saddest, shallowest, most self-serving motives and morality in people. You hope for better from your fellow man.”

**The Honest Opportunist**

Slick Deutsche Bank dealmaker Jared Vennett, portrayed by Oscar-nominated actor Ryan Gosling, plays a key role in bringing Mark Baum into the fold of those shorting mortgage-backed bonds. “Michael Burry’s idea confirms Jared’s suspicion that the housing market is just too good to be true,” Gosling says. “It doesn’t take any convincing for Jared to recognize the genius of what Dr. Burry is doing.”

Taunted as “Chicken Little” and “Bubble Boy” by his colleagues, Vennett convinces Baum and company of the unavoidable failure of collateralized debt obligations (CDOs) backed by “tranches” — layers — of subprime home loans to people with bad credit histories and low FICO scores. “Jared uses the Jenga block-stacking game to show Baum and his gang how a CDO is built on this very vulnerable foundation and will inevitably fall. When Jared pulls away a few pieces, the whole thing collapses.”

Vennett sparks a pivotal sequence when he challenges Baum to attend the American Securities Forum in Las Vegas. “Jared essentially tells Mark, ‘Your bet is against dumb money and I want to show you just how dumb that money really is,’” says Gosling. “When he takes the FrontPoint gang to Vegas, they finally see how oblivious and arrogant these money managers are.”

Gosling had the opportunity to meet the real-life Wall Street banker his character is based on. “He was very helpful in terms of helping me to wrap my head around the language and what really happened,” says the actor.

Unlike the film’s other protagonists, Jared Vennett comes across as a smooth-talking Wall Street insider, outfitted in a hairpiece from hairstylist Adruitha Lee and wigmaker Alex Perrone and immaculately dressed in form-fitting suits crafted by costume designer Susan Matheson. Serving double duty as the film’s narrator, Jared at times addresses the audience directly. Gosling sparked to the challenges of using his character’s surface charm to bring clarity to a widely misunderstood story.

“The inspiration that made me want to be part of this film came from the way it treats the audience as smart people,” he says. “So much Wall Street terminology is designed to take advantage of consumers. The way Adam tells this story helps you understand what really happened.”

**The Colorado Upstarts and the Zen Warrior**

The third strand of ***The Big Short*** involves fresh-faced money managers known in the film as Jamie Shipley and Charlie Geller, portrayed by Finn Wittrock and John Magaro. “Charlie is neurotic and bookish whereas Jamie is more of an athlete but also incredibly intelligent,” explains Wittrock, best known for his star turn on the hit series “American Horror Story.” “When Jamie and Charlie uncover the housing bubble and run the numbers, they’re both like, ‘Are we crazy or is this for real?’”

To prepare himself for the role of Charlie Geller, Magaro spent time observing Wall Street traders. “My brother works in finance so I visited his hedge fund and did a crash course over there,” Magaro says. “I see Charlie and Jamie as young bucks who function as Everyman characters in the film. They don’t really know what they’re getting into so they figure things out as they go. I imagine a lot of people in the audience will also be learning as they watch the movie.”

Working out of a Colorado garage where they’ve built the $30 million Brownfield Fund from $110,000 of their own money, the young investors enlist ex-banker Ben Rickert (Brad Pitt) to help them secure an ISDA master agreement, which will allow them to bypass brokers and deal directly with the big banks. “Ben is a neurotic doomsday predictor who eats only organic food and is convinced the world is going to end at any moment,” Wittrock observes. “But he still has connections with the banking world that Charlie and Jamie need to short the housing market.”

Doing scenes with two-time Oscar-nominated actor and Oscar-winning producer Pitt was a highlight for the younger actors. “Brad was awesome to work with,” says Wittrock. “He’s so easygoing, and anything you throw his way, he will roll with it. Plus he has this ability to improvise hysterical, laugh-inducing lines even when it’s a phone scene.

Prior to filming, Pitt immersed himself in Ben Rickert’s anti-establishment belief system. “The real guy believes climate change and corrupted economies are destroying natural resources,” McKay notes. “He really does think the world’s going to end in the next 50 or 100 years. Brad ran with that. He has some great improvised scenes where he’s saying ‘Don’t use the Monsanto seeds; you have to have the pure seeds.’ Or you see him in the airport and he’s got a surgical mask on. Brad wanted to dig into that mindset because Ben’s not just some crazy doomsday prepper. He’s a brilliant guy and everything he does is backed up by data, even though the combination of it all seems pretty crazy. That was one of the really fun things for Brad in playing this character.”

**The Celebrity Explainers**

Because ***The Big Short*** takes place within an industry riddled with obtuse terminology, McKay knew he needed an entertaining way to clarify some core concepts for the audience. “People need to know this stuff in order to follow the story, but when you first hear phrases like ‘collateralized debt obligation’ or ‘credit default swap,’ they make you feel stupid and bored,” McKay says. “Bankers do everything they can to make these transactions seem really complicated, so we came up with the idea of having celebrities pop up on the screen throughout the movie and explain things directly to the audience.”

The cleverly staged cameos include *The Wolf of Wall Street* star Margot Robbie demystifying mortgage-backed securities while drinking champagne in a bubble bath, and chef/TV host Anthony Bourdain comparing leftover fish to toxic financial assets.

McKay says he recruited Bourdain for the scene after reading his memoir Kitchen Confidential. “He tells readers that they should not order seafood stew because it’s where cooks put all the crap they couldn’t sell,” says the director. “I thought ‘Oh my God that’s a perfect metaphor for a collateralized debt obligation, where the banks bundle a bunch of bad mortgages and sell it as a triple-A rated financial product.’”

To illustrate the ruinous domino effect triggered by the collapse of so-called “synthetic CDO’s,” McKay paired Selena Gomez with behavioral economist Dr. Richard Thaler in a scene set in a casino. As Thaler expounds upon the idea of “Extrapolation Bias” — the tendency to assume that something that’s happening now will continue to happen — Gomez sits at a blackjack table with a giant stack of chips. “It’s a kind of high-low dynamic where we’ve got Selena playing blackjack as onlookers take side bets on her hand,” says McKay. “It was investors making those kinds of side bets on mortgage-backed securities through CDOs that drove the whole world economy to where it was poised to crash.”

Gomez admits she was surprised to get a call from McKay for ***The Big Short***. “I read the script and didn’t understand most of it, which scared the hell out of me because I do think it’s important to learn about our economic system,” says the young actress and pop superstar. “But after I talked to Adam, it made sense to be part of this movie. I get a chance to use my platform and communicate to people who care about me. My generation is the next generation coming up. It’s important for us to understand what happened.”

**High-Energy Cinematography**

For director of photography Barry Ackroyd, McKay’s dialogue-driven drama offered a change of pace from shooting acclaimed action thrillers like *The Hurt Locker*, *Captain Phillips* and *United 93*. “When Adam approached me about doing ***The Big Short***, he referenced *United 93* because there’s a huge amount of action in that film yet it’s also very confined,” says the Oscar-nominated cinematographer. “He and I talked about how to ramp up the energy for scenes of people talking in offices so that we bring the audience into the middle of the conversation. We want you to feel like you’re in the room with the subject, so you listen harder to what’s being said.”

McKay praises Ackroyd’s ability to create that sense through savvy camera placement and movement. “Barry uses this sort of neo-vérité technique of shooting, which creates a level of intimacy and urgency within the frame. By contrast, if you shoot with the traditional proscenium frame and three-layer lights, it makes everything look glossy and is more intimidating to the audience.”

Ackroyd collaborated closely with production designer Clayton Hartley and costume designer Matheson, both of whom previously worked with McKay on *Tallageda Nights*, *Step Brothers* and *Anchorman 2: The Legend Continues*. “Barry has this gift for capturing the humanity in these characters, which extended to our other department heads,” says McKay. “One of the biggest challenges throughout the whole movie had to do with making sure our location and settings had a life to them in the way they were shot and designed and that the same was true of the wardrobe, hair and makeup. Everything had to feel alive, with a little bit of a ragged edge to the way scenes were being presented.”

Ackroyd and McKayfostereda relaxed on-set dynamic that gave the actors plenty of room to explore their characters. “Barry did a lot of work with Ken Loach, who is about as actor-friendly as it gets,” observes Gosling. “He’d set up the cameras in the corner of the room with long lenses so the actors could move freely within the space and interact with each other in a very natural way. I think everybody does their best work in that kind of environment.”

**A Cinematic Page-Turner**

With its fresh, irreverent take on one of the most widely covered stories of the century, ***The Big Short*** transforms a dark chapter of American history into a riveting cautionary tale shot through with black humor and quirky characters.

Carell hopes the film rattles a few cages. “If I were at a cocktail party and someone asked me what this movie is about, I’d say, ‘Do you remember when subprime mortgages went bust and all these companies went out of business and not one person went to jail? Do you remember that? Do you remember how everything just exploded? And then the government came in and bailed everybody out and everything seemed okay? That’s what this movie is about. It’s a horror movie and way scarier than the way I just described it.’”

McKay envisions ***The Big Short*** as a call to action for moviegoers who are fed up with predatory business practices. “This film explores how an entire culture can get caught up in the mania of a corrupt system,” he says. “In my cartoonish fantasy dream, my hope for this movie would be that people get really mad and upset and walk out of the theater and ask their congressman how he’s been voting on banking reform. That would be my dream. My dream would be for everyone to tell their congressmen, ‘If you’re not for breaking up the big banks, I don’t care if you’re right wing or left wing — you don’t get my vote.’”

Activism aside, McKay hopes ***The Big Short*** takes audiences on an exhilirating and edifying ride through the astounding world of Wall Street’s shady financial dealings. “It’s strange given the heavy subject matter, but if we’ve done this movie right, ***The Big Short*** should be enjoyable as well as eye opening. Michael Lewis writes very entertaining books about very powerful subjects, and they’re real page-turners. In the same way, I hope ***The Big Short*** flies by.”

**ABOUT THE CAST**

**CHRISTIAN BALE (Michael Burry)** is one of our most admired actors and a performer well known for the intensity and versatility of his craft. His performance in *The Fighter* netted him the 2011 Oscar® for Best Supporting Actor and was honored with a Golden Globe® and many other awards. He also received Academy Award® and Golden Globe nominations for his performance in *American Hustle.*

Bale will next be seen in Terrence Malick’s *Knight of Cups*, alongside Natalie Portman and Wes Bentley. He is currently on location in Europe shooting the Terry George drama *The Promise*, co-starring Oscar Isaac and Charlotte Le Bon.

Other film credits include *Henry V*, *The Portrait of a Lady*, *The Secret Agent*, *Metroland*, *Velvet Goldmine*, *All the Little Animals*, *American Psycho*, *Laurel Canyon*, *The Machinist*, *Batman Begins*, *The New World*, *The Prestige*, *Harsh Times*, *Rescue Dawn*, *3:10 to Yuma*, *I’m Not There.*, *The Dark Knight*, *Public Enemies*, *The Flowers of War*, *The Dark Knight Rises*, *Out of the Furnace* and *Exodus: Gods and Kings*.

Born in Wales, Bale grew up in England and the U.S. He made his film debut in Steven Spielberg’s World War II epic *Empire of the Sun*.

**RYAN GOSLING (Jared Vennett)** is one of the industry’s most sought-after talents and a true movie star. For his role in *Half Nelson*, directed by Ryan Fleck and Anna Boden, he received an Academy Award nomination for Best Actor. Gosling played Dan, a drug-addicted inner-city junior-high-school teacher. Gosling also garnered Best Actor nominations from the Screen Actors Guild, the Broadcast Film Critics Association, the Film Independent Spirit Awards, the Chicago Film Critics Association, the Online Film Critics’ Society, the Toronto Film Critics Association and the Satellite Awards. He received the Male Breakthrough Performance Award from the National Board of Review and won Best Actor Awards from both the Seattle and Stockholm international film festivals.

The following year Gosling was honored with both Golden Globe and SAG award nominations (Best Actor) for his work in *Lars and the Real Girl.* He was Golden Globe nominated again for the drama *Blue Valentine*,co-starring Michelle Williams.

Gosling’s directorial debut, *Lost River*,was released in April 2015. He recently wrapped production on Shane Black’s *The Nice Guys*, opposite Russell Crowe. Gosling will next be seen in the upcoming the Terrence Malick film *Weightless*. He also stars opposite Emma Stone in *La La Land*,written and directed by Damien Chazelle.

Landing the controversial lead role in the film *The Believer* was a career breakthrough for Gosling. His performance garnered rave reviews, industry-wide attention and the Grand Jury prize at the 2001 Sundance Film Festival. He also received Best Actor nominations from the Spirit Awards and the London Film Critics’ Circle. In 2004 he was lauded as ShoWest’s Male Star of Tomorrow.

Other film credits include *The Slaughter Rule*, opposite David Morse; psychological thriller *Murder by Numbers*, alongside Sandra Bullock; *The United States of Leland*, with Kevin Spacey and Don Cheadle; *The Notebook*, opposite Rachel McAdams; *Fracture*, with Anthony Hopkins; *Crazy, Stupid, Love*, alongside Steve Carell and Julianne Moore; *Drive*, with Albert Brooks and Bryan Cranston; *The* *Ides of March*, opposite George Clooney; *The Place Beyond the Pines*, alongside Bradley Cooper and Eva Mendes; *Gangster Squad*,also starring Emma Stone, Sean Penn and Josh Brolin; and *Only God Forgives*, with Kristin Scott Thomas.

**STEVE CARELL (Mark Baum)** is an Academy Award-nominated actor who has established himself as a multi-talented force in Hollywood. First gaining recognition for his contributions as a correspondent on Comedy Central’s Emmy Award®-winning “The Daily Show with Jon Stewart,” Carell has successfully segued from the small screen to above-the-title status on the big screen. Proving that his talents extend beyond acting and writing, Carell also established his own production company, Carousel Productions.

Last year Carell starred alongside Mark Ruffalo, Channing Tatum and Vanessa Redgrave in the Oscar*-*nominated drama *Foxcatcher*. Directed by Bennett Miller, the film depicts the real-life events surrounding the murder of Olympic wrestler David Schultz by John du Pont. Carell portrays du Pont, who captained promising wrestler Mark Schultz (Tatum) and his Olympic team to the 1988 Seoul Summer Olympic Games. For his revelatory performance, Carell received an Oscar nomination for Best Actor, a Screen Actors Guild Award nomination in the category of Outstanding Performance by a Male Actor in a Leading Role, a BAFTA nomination for Best Supporting Actor and a Golden Globe Award nomination for Best Actor in a Motion Picture, Drama.

In October 2015 Carell starred in Peter Sollett’s *Freeheld*, alongside Julianne Moore and Ellen Page. Based on the 2007 documentary about Laurel Hester and Stacie Andree, the film tells the story of the same-sex couple who fought to amend the Domestic Partnership Act granting pension benefits to domestic partners of all New Jersey public employees.

Carell recently finished production on Woody Allen’s next feature, part of an ensemble cast that includes Blake Lively, Parker Posey, Kristen Stewart, Jesse Eisenberg and Corey Stoll.

In 2016 Carell will begin production opposite Brie Larson in *Battle of the Sexes*, helmed by the *Little Miss Sunshine* directing duo Jonathan Dayton and Valerie Faris. Scripted by Academy Award-winner Simon Beaufoy, the story centers on the epic 1973 tennis match between Billie Jean King (Larson) and Bobby Riggs (Carell). The match received the biggest television ratings since the moon landing.

It was 10 years ago that Carell opened his first lead role in a feature film with *The 40-Year-Old Virgin*, which he co-wrote with director Judd Apatow. The film held the top spot at the box office for two straight weekends and went on to gross more than $177 million worldwide, notching No. 1 openings in 12 countries. It has also generated more than $100 million in DVD sales in North America alone. The film was honored with an AFI Award as one of the 10 Most Outstanding Motion Pictures of the Year and took home Best Comedy Movie at the 11th annual Critics’ Choice Awards. Carell and Apatow shared in a nomination for the WGA Award for Best Original Screenplay.

In 2010 Carell lent his vocal talents in the lead role of Gru in the animated feature film *Despicable Me*, which opened atop the box office and went on to make more than $543 million worldwide. In June of 2008 Carell starred as Maxwell Smart in *Get Smart*,opposite Anne Hathaway and Alan Arkin. The film grossed over $230 million worldwide. He also lent his voice to *Dr. Seuss’s Horton Hears A Who!* directed by Jimmy Hayward (*Finding Nemo*, *Monsters, Inc.*) and Steve Martino (*The Peanuts Movie*, *Ice Age: Continental Drift*) and co-starring Jim Carrey. The film earned more than $297 million worldwide. In 2006 he co-starred in *Little Miss Sunshine*, which earned an Academy Award nomination for Best Picture and won the SAG Award for Outstanding Performance by a Cast in a Motion Picture.

Other notable credits include *Crazy, Stupid, Love*, opposite Julianne Moore, Ryan Gosling and Emma Stone and produced by Carell’s production company, Carousel Productions; *Seeking a Friend for the End of the World*, opposite Keira Knightley; *Hope Springs*, with Meryl Streep and Tommy Lee Jones; *The Incredible Burt Wonderstone*, alongside Jim Carrey and Steve Buscemi; *Despicable Me 2*, which grossed more than $918 million; *The Way Way Back*, written and directed by Academy Award recipients Nat Faxon and Jim Rash; *Anchorman 2: The Legend Continues*, alongside Will Ferrell and Paul Rudd; *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, opposite Jennifer Garner and directed by Miguel Arteta.

In 2011 Carell completed his eight-year, Emmy-nominated run on the Americanized adaptation of Ricky Gervais’ acclaimed British series “The Office.” In 2006 Carell earned a Golden Globe Award for Best Performance by an Actor in a Television Series – Musical or Comedy (followed by two more nominations in the category) for his portrayal of Michael Scott, the pompous and deluded boss of a Pennsylvania paper company. He was also nominated for six Emmy Awards for Best Lead Actor in a Comedy Series. The show won the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series.

In 2016 TBS will premiere “Angie Tribeca” under Carell’s Carousel Productions banner. Created by Carell and his wife Nancy, the comedy is a satirical look at police procedures and stars Rashida Jones. The series premiered on March 14, 2015, at the South by Southwest Film Festival. Carell serves as executive producer, writer and director.

Born in Massachusetts, Carell now resides in Los Angeles with his wife, actress Nancy Carell (“Saturday Night Live”),whom he met while both were members of the Second City Theater Group in Chicago. He is the proud father of a daughter and a son.

**JOHN MAGARO (Charlie Geller)** is quickly becoming one of Hollywood’s most sought-after and engaging young actors, building an impressive body of work that encompasses film, television and theater. He co-starred with Bella Heathcote, James Gandolfini, Jack Huston and Christopher McDonald in *Not Fade Away*,directed by David Chase. The film made its debut at the 2012 New York Film Festival and Magaro’s performance was honored with the Hollywood Film Awards’ Spotlight Award.

Magaro will next be seen in The Weinstein Company’s *Carol*, opposite Rooney Mara and Cate Blanchett. Set in 1950s New York, the film tells the story of a department-store clerk who dreams of a better life but falls for an older, married woman.

Magaro is currently in production on *War Machine*, also starring Brad Pitt, which will be released by Netflix in 2016. This satirical comedy is based on the bestselling book The Operators: The Wild and Terrifying Inside Story of America’s War in Afghanistan*.* Magaro will also be seen in Disney’s *The Finest Hours*, opposite Chris Pine, Casey Affleck and Ben Foster. Set in 1952, the story focuses on a daring Coast Guard rescue mission after a pair of oil tankers are destroyed during a blizzard near Cape Cod.

Prior film credits include *Unbroken*, *Liberal Arts*, *Down the Shore*, *My Soul to Take*, *The Box*, *Assassination of a High School President*, *The Life Before Her Eyes*, *The Brave One* and *Don’t Worry Baby*.

No stranger to the small screen, Magaro has guest-starred on such television shows as “The Good Wife,” “Person of Interest,” “Body of Proof,” “Law & Order,” “Law & Order: SVU,” “Taking Chance,” “Conviction” and “Orange Is the New Black.”

A stage actor as well, Magaro played the male lead in a critically acclaimed production of “Tigers Be Still,” written by Kimberly Rosenstock and directed by Sam Gold for the Roundabout Theatre Company. Magarowas also the male lead in Rod McLachlan’s “Good Television,” directed by Bob Krakower for the Atlantic Theater Company.

**ABOUT THE FILMMAKERS**

**ADAM McKAY (Director, Writer)** has been behind several influential and successful films in his career. He also made a lasting mark on the comedy world as a founding member of the Upright Citizens Brigade comedy troupe and as head writer on the venerable comedy institution “Saturday Night Live,” where he met longtime producing and writing partner Will Ferrell.

McKay and Ferrell have collaborated on several films including *Step Brothers*, *Talladega Nights* and *The Other Guys.*McKay’s partnership with Ferrell continued with McKay returning to co-write and direct *Anchorman 2: The Legend Continues*, the sequel to their cult classic *Anchorman: The Legend of Ron Burgundy*. McKay recently produced *Welcome to Me*, starring Kristen Wiig, and wrote Marvel’s summer hit *Ant-Man*.

McKay’s success extends beyond film. He is a frequent contributor on Huffington Post and has written for TV projects such as Michael Moore’s “The Awful Truth,” directed and produced HBO’s “Eastbound & Down,” and produced the Emmy-nominated series “Drunk History.” On Broadway, McKay directed the Tony Award®-nominated play “You’re Welcome America.” Along with Ferrell and Chris Henchy, McKay started the comedy website Funny or Die, which now gets more than 35 million hits each year.

**MICHAEL LEWIS (Author)** has published many books on various subjects and all but one became *New York Times* best sellers. His most recent works are The Big Short: Inside the Doomsday Machine and Boomerang: Travels in the New Third World — both narratives set in the global financial crisis — and another, Flash Boys: A Wall Street Revolt, was published in April 2014.

The Blind Side, published in 2006, tells the story of Michael Oher, a poor, illiterate African-American kid living on the streets of Memphis whose life is transformed when he is adopted by white Evangelical Christians. Previously, he wrote Moneyball: The Art of Winning an Unfair Game, a book ostensibly about baseball but also about the way markets value people. Both of these sports-themed books became films nominated for multiple Academy Awards.

Lewis’ other works include The New New Thing, about Silicon Valley during the Internet boom; Coach: Lessons on the Game of Life, about the transformative powers of his own high school baseball coach; Losers, about the 1996 presidential campaign; and Liar’s Poker, a Wall Street story based in part on his own experience working as a bond salesman for Salomon Brothers.

Lewis is a columnist for Bloomberg News and a contributing writer to *Vanity Fair.* His articles have also appeared in *The New York Times Magazine*, *The New Yorker*, *Gourmet*, *Slate*, *Sports Illustrated*, *Foreign Affairs* and *Poetry* magazine. He has served as editor and columnist for the British weekly *The Spectator* and as senior editor and campaign correspondent for *The New Republic.* Additionally, Lewis has filmed and narrated short pieces for ABC-TV’s “Nightline,” created and presented a four-part documentary on the social consequences of the Internet for the BBC, and recorded stories for the American public radio show “This American Life.”

Lewis grew up in New Orleans and remains deeply interested and involved in the city. He holds a bachelor’s degree in art history from Princeton and a master’s degree in economics from the London School of Economics. He currently lives in Berkeley, California, with his wife, Tabitha Soren, and their three children Quinn, Dixie and Walker. In 2009 he published Home Game: An Accidental Guide to Fatherhood, about his attempts to raise kids.

**CHARLES RANDOLPH (Writer)** is a screenwriter who has worked with many important filmmakers including Steven Spielberg, Martin Scorsese, Milos Forman and Ridley Scott. His feature writing credits include Ed Zwick’s *Love and Other Drugs* (2010), starring Jake Gyllenhaal and Anne Hathaway; Sydney Pollack’s *The Interpreter* (2005), with Sean Penn and Nicole Kidman; and Alan Parker’s *The Life of David Gale* (2003), starring Kevin Spacey, Laura Linney and Kate Winslet.

Randolph is currently writing a Western for Michael Mann.

For television, Randolph wrote and was an executive producer on the HBO pilots “The Wonderful Maladys” (2010), a comedy, and “The Missionary” (2013), a drama.

The writer lives in New York with his wife, actress Mili Avital, and their young children Benjamin and Fanny.

**LOUISE ROSNER–MEYER (Producer)** produced the Sundance hit *The Last Time I Committed Suicide*, with Thomas Jane, Keanu Reeves and Adrian Brody; and the Adam Rifkin comedy *Denial.* She is currently in production on *The Brothers Grimsby*, an action-comedy created by and starring Sacha Baron Cohen, with co-stars Mark Strong, Rebel Wilson and Penélope Cruz. Rosner worked as an executive producer on the box office hits *The Hunger Games* and *The Hunger Games: Catching Fire,* starring Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth and Woody Harrelson.

Rosner joined acclaimed director Marc Forster as an executive producer on *Machine Gun Preacher*. Starring Gerard Butler, Michelle Monaghan and Michael Shannon, the film tells the true story of Sam Childers (Butler), an outlaw who becomes a warrior for the desperate and helpless children of a war-torn country in Africa.

Additionally, Rosner executive-produced the comedies *The Goods: Live Hard, Sell Hard* and *Baby Mama*, with Tina Fey and Amy Poehler. In 2004 Rosner co-produced Fey’s critical and box-office smash *Mean Girls*. Her additional executive producer credits include *Paparazzi*, *On the Line* and *Firestorm*.

Rosner co-produced *Hot Rod*, starring Andy Samberg; *Fracture*, with Ryan Gosling and Anthony Hopkins; *Beauty Shop*, with Queen Latifah; *Get Over It*, with Kirsten Dunst and Ben Foster; and the teen favorite *She’s All That*. Additionally, Rosner line produced *A Kid In King Arthur’s Court* and *Boys and Girls*.

**JEREMY KLEINER (Producer)** is co-president of Brad Pitt’s Plan B Entertainment. Together with Dede Gardner, he oversees Plan B’s development and production slate, which includes projects with filmmakers Bennett Miller, Bong Joon-ho, Yann Demange and Felix van Groeningen, as well as television projects at HBO, Netflix and AMC.

Kleiner produced 2014’s Academy Award-winning drama *12 Years a Slave* (New Regency), directed by Steve McQueen, and 2015’s Academy Award-nominee *Selma* (Paramount), directed by Ava DuVernay. He is currently producing the feature films *War Machine* (Netflix), directed by David Michôd and starring Brad Pitt; *The Lost City of Z*, directed by James Gray and starring Charlie Hunnam, Sienna Miller and Robert Pattinson; and *Moonlight*, directed by Barry Jenkins.

On television, Kleiner was an executive producer on the Emmy-nominated telefilm “Nightingale” (HBO), directed by Elliott Lester and starring David Oyelowo. He is in pre-production on the upcoming television series “The OA” (Netflix), from creators Brit Marling and Zal Batmanglij.

Previously, Kleiner produced Marc Forster’s *World War Z* (Paramount), starring Brad Pitt, and was also an executive producer on Plan B productions *Kick-Ass*, *Eat Pray Love* and *The Private Lives of Pippa Lee.*

**ARNON MILCHAN** (**Executive Producer)** is widely renowned as one of the most prolific and successful independent film producers of the past 25 years, with more than 100 feature films to his credit. Most recently Milchan produced *Gone Girl*, directed by David Fincher and starring Ben Affleck and Rosamund Pike; Best Picture-winner *Birdman: Or (The Unexpected Virtue of Ignorance)*, directed by Alejandro González Iñárritu and starring Michael Keaton, Emma Stone, Andrea Riseborough and Ed Norton; the epic *Noah*, directed by Darren Aronofsky and starring Russell Crowe; and *True Story*, starring Jonah Hill and James Franco.

Upcoming releases include Iñárritu’s *The Revenant*, starring Tom Hardy and Leonardo DiCaprio, and *Assassin’s Creed*, directed by Justin Kurzel and starring Michael Fassbender and Marion Cotillard.

Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father’s modest business into one of his country’s largest agro-chemical companies. This early achievement was a harbinger of Milchan’s now-legendary reputation in the international marketplace as a keen businessman.

Soon Milchan began to underwrite projects in areas that had always held a special interest for him: film, television and theater. Early projects include “Dizengoff 99,” “La Menace,” “The Medusa Touch” the miniseries “Masada,” and Roman Polanski’s theater production of “Amadeus.” By the end of the 1980s Milchan had produced such feature films as Martin Scorsese’s *The King of Comedy*, Sergio Leone’s *Once Upon a Time in America* andTerry Gilliam’s *Brazil.*

After the huge successes of *Pretty Woman* and *The War of the Roses*, Milchan founded New Regency Productions and went on to produce a string of successful films including *JFK*, *Sommersby*, *A Time to Kill*, *Free Willy*, *The Client*, *Tin Cup*, *Under Siege*, *L.A. Confidential*, *The Devil’s Advocate*, *The Negotiator*, *City of Angels*, *Entrapment*, *Fight Club*, *Big Momma’s House*, *Don’t Say a Word*, *Daredevil*, *Man on Fire*, *Guess Who*, *Mr. & Mrs. Smith*, *Big Momma’s House 2*, *Alvin and the Chipmunks*, *The Fountain*, *Mirrors*, *Jumper*, *What Happens in Vegas*, *Alvin and the Chipmunks: The Squeakquel*, *Love & Other Drugs*, *Big Momma’s: Like Father, Like Son*, *Alvin and the Chipmunks: Chipwrecked*, *In Time* and *12 Years a Slave.*

Along the way, Milchan brought on board two powerful investors and partners who share his vision: Nine Network and Twentieth Century Fox. Fox distributes Regency movies in all media worldwide except in international pay and free television, where Milchan has taken advantage of the growing television and new media marketplace.

Milchan has successfully diversified his company’s activities within the sphere of entertainment, most specifically in the realm of television through Regency Television (“Malcolm in the Middle,” “The Bernie Mac Show” and “Windfall”) and sports, where the company was at one time the largest shareholder of Puma, the worldwide athletic apparel and shoe conglomerate based in Germany. Puma was later sold after a successful re-branding in 2003. Additionally, Regency has acquired the worldwide television rights to Women’s Tennis Association (WTA) tournaments from 1999 through 2012 and has licensed these rights to Pan European Broadcaster Eurosport S.A.

Regency owns a large stake in the Israeli Network, a television station brought to the U.S. via a satellite distribution agreement with Echostar. Regency also acquired a large stake in Channel 10, one of only two commercial broadcast stations in Israel.

**KEVIN MESSICK** **(Executive Producer)** joined Will Ferrell and Adam McKay’s production company Gary Sanchez Productions in January 2009. The first film he executive produced for the company was the hit comedy “The Other Guys,”starring Will Ferrell, Mark Wahlberg, Eva Mendes, Dwayne Johnson and Samuel L. Jackson. He produced, with Ferrell and McKay, the hit fairy-tale adventure *Hansel and Gretel: Witch Hunters*,starring Jeremy Renner and Gemma Arterton, which grossed over $220 million worldwide. He also executive produced *Anchorman 2: The Legend Continues*, which re-teamed Will Ferrell, Steve Carell, Paul Rudd and David Koechner; the comedy *Tammy*, starring Melissa McCarthy; and *Get Hard*, with Will Ferrell and Kevin Hart.

Messick was additionally an executive producer on the action-thriller *Jack Reacher*, starring Tom Cruise, as well as *Casa de mi Padre*, a Spanish language film starring Will Ferrell, Diego Luna and Gael Garcia Bernal. With Ferrell and McKay, Messick also produced the comedy *The Goods: Live Hard, Sell Hard*. Messick has a number of feature projects on the horizon, including *Daddy’s Home*, a reteaming of Will Ferrell and Mark Wahlberg that comes out Christmas Day; the action-comedy *Masterminds*, starring Kristen Wiig, Zach Galifianakis, Owen Wilson and Jason Sudeikis; and *The Boss*, starring Melissa McCarthy, Kristen Bell and Peter Dinklage.

Prior to joining Gary Sanchez Productions, Messick was an independent producer. His credits include *The Answer Man*, starring Jeff Daniels and Lauren Graham (an Official Selection in the Sundance Film Festival’s dramatic competition); *A Lot Like Love*, with Ashton Kutcher and Amanda Peet; the documentary *American Pimp*, directed by Allen and Albert Hughes (an Official Selection in the documentary competition at Sundance); *Truth or Consequences, N.M*, directed by Kiefer Sutherland and starring Vincent Gallo; *The Babysitter*, starring Alicia Silverstone; and *Surviving the Game*, directed by Ernest Dickerson and starring Rutger Hauer and Ice T.

Messick graduated with an M.F.A. from the UCLA School of Theater, Film and Television.

**BARRY ACKROYD, B.S.C. (Director of Photography)** is an Oscar-nominated, BAFTA- and European Film Award-winning director of photography who has built a reputation for shooting provocative and dynamic films with such high-profile directors as Paul Greengrass, Kathryn Bigelow and Baltasar Kormákur. He is also known for his long collaborative filmmaking relationship with British auteur Ken Loach. Ackroyd shot no fewer than 12 films for Loach, culminating in the Cannes Film Festival Golden Palm-winning *The Wind that Shakes the Barley*.

Ackroyd’s background in documentary films is evident in his fictional work and enhanced by sensibilities gleaned from years of documentary shooting on such films as Nick Broomfield’s *The Leader, His Driver and the Driver’s Wife* and Academy Award-winner *Anne Frank Remembered*. He successfully made the transition from documentaries to feature films while maintaining the loose, free-form discipline honed in his early days.

Ackroyd began working with director Paul Greengrass on *United 93* and followed this with *Green Zone*, starring Matt Damon, and *Captain Phillips*, which earned him ASC and BAFTA award nominations. He is continuing the collaboration on the latest film in the long-running Jason Bourne franchise.

Other credits include Kathryn Bigelow’s *The Hurt Locker*, for which he received an Academy Award nomination and a BAFTA win; *Parkland*, directed by Peter Landesman; and *Dark Places*, the adaptation of Gillian Flynn’s novel starring Charlize Theron and directed by Gilles Paquet-Brenner. He also lensed the upcoming *The Last Face*, for director Sean Penn.

Ackroyd attended art college in the North of England, originally studying to be a sculptor. He switched to cinematography due to his love of French New Wave cinema.

**CLAYTON HARTLEY (Production Designer)** studied art and architecture at Northwestern University. Following his time there, he started working his way up through the ranks of the art department. He began as a production assistant on the *Bad Boys* and soon moved into the art department on *Strangers Kiss* and *Friday the 13th: A New Beginning*. He continued to move up the ranks working as the assistant art director on *The Return of the Living Dead* and *Hoosiers* and art director on *The Other Sister* and *Jerry Maguire*.

Clayton then went on to become the production designer on films including *Almost Famous*, *Cheats*, *American Wedding*, *Anchorman: The Legend of Ron Burgundy*, *Kicking & Screaming*, *Talladega Nights: The Ballad of Ricky Bobby*, *Semi-Pro*, *Step Brothers*, *She’s Out of My League* and *The Other Guys*. His frequent collaborators among the directors’ ranks have included Cameron Crowe and Adam McKay.

Hartley was nominated for excellence in production design by the Art Directors Guild for his work on *Almost Famous.* His film *Daddy’s Home* will hit theaters soon and he is currently in production on *The House*, for New Line.

**HANK CORWIN (Editor)** has edited a number of high-profile films including *The Tree of Life*, *Snow Falling on Cedars*, *The Horse Whisperer*, *Nixon* and *Natural Born Killers*. Among the acclaimed directors with whom he has collaborated are Oliver Stone, Robert Redford, Michael Mann, Barry Levinson, Bennett Miller and Terence Malick.

One of the most influential editors in the advertising world, Corwin’s creative portfolio also includes numerous award-winning campaigns for global agencies. As the founder of bi-coastal editorial company Lost Planet, Corwin applies his subtle and nuanced editing style to worldwide advertising campaigns for brands including American Express, Cadillac, Nike, Adidas, ESPN and Absolut. His commercial work has been recognized with honors from the AICP, Cannes International Advertising Festival, Clio Awards, One Show, the British Design & Art Direction (D&AD) competition and the ANDYs.

**NICHOLAS BRITELL (Composer)** is an award-winning composer, pianist and producer. His music featured prominently in director Steve McQueen’s Oscar-winning film *12 Years a Slave*, for which he composed and arranged the on-camera music including violin performances, spiritual songs, work songs and dances. Britell’s work and projects have been highlighted in publications including the *Wall Street Journal*,the *New York Times*, *New York* magazineand *Vogue.* He recently finished the score for Natalie Portman’s directorial debut, the feature *A Tale of Love and Darkness.* It was selected for a special screening at the 2015 Cannes Film Festival.

Britell scored Jack Pettibone Riccobono’s documentary *The Seventh Fire*, which premiered at the Berlin International Film Festival in February 2015. Britell wrote the score for the film *Gimme the Loot* (directed by Adam Leon), which won the Grand Jury Prize at SXSW in March 2012 and was an Official Selection for the 2012 Cannes Film Festival (*Un Certain Regard*). He was awarded the Henry Mancini Fellowship from the ASCAP Foundation in December 2012 and also won the ASCAP/Doddle Award for Collaborative Achievement.

Britell serves on the executive board of L.A. Dance Project and is Chairman of the New York-based Decoda Ensemble, the first-ever affiliate ensemble of Carnegie Hall.

As a producer, Britell produced the short film *Whiplash*, directed by Damien Chazelle, which won the Jury Award for Best U.S. Fiction Short at the 2013 Sundance Film Festival. After the initial success of the *Whiplash* short, he subsequently helped produce the Oscar-winning feature film that also won Sundance’s 2014 Jury Prize as well as its Audience Award. In addition to serving as co-producer on the feature, Britell helped record and produce music for the soundtrack (including the songs “No Two Words,” “When I Wake” and “Reaction”).

Britell has produced numerous other projects with The Amoveo Company, a multimedia production company and artists’ collective that he co-founded with Benjamin Millepied. In this capacity Amoveo collaborated with director Alejandro Iñárritu to produce his short film *Naran Ja*.Other projects include ballet and film commissions from Van Cleef & Arpels, production on the 30th Anniversary of Canal + live show broadcast and brand partnerships with Feit shoes and Maiyet*.*

As a pianist, Britell has been performing for the past four years as part of the critically acclaimed “Portals” project with violin virtuoso Tim Fain.

Britell has been performing for audiences from a very young age, giving his first public recital at the age of 10 in Manhattan. A student of the late Jane Carlson at the Juilliard School’s Pre-College Division, he has performed at venues including the Peter Jay Sharp Theater at Juilliard, Steinway Hall, the Palace Theater, Kaneko, Harvard University’s Fogg Museum of Art, Signet Society, the Aspen Music Festival and the National Arts Club. He has also performed Mozart’s Piano Concerti Nos. 12 and 14 at the landmark Old Westbury Gardens with an orchestra led by Eric Jacobsen, noted conductor of The Knights.

Additionally, Britell was the keyboardist in the hip hop ensemble The Witness Protection Program. The WPP, as they were known, opened for hip hop groups including Blackalicious and Jurassic 5 and performed at venues ranging from the Paradise Rock Club in Boston to New York’s classic Arlene’s Grocery.

Britell is an honors and Phi Beta Kappa graduate of Harvard University, as well as a piano performance graduate of the Juilliard School’s Pre-College Division.