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Presents

REDBELT

A film by David Mamet

(99 mins, USA, 2008)

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DIRECTOR'S STATEMENT

I spent five years change training with a great jiu-jitsu master, Renato Magno, and associating with his colleagues and cousins, the Machados and the Gracies.

They, in their demeanor, their generosity, and their understanding of the world, offered to me, and their other students, a vision of the possibility of correct, moral behavior in all circumstances. This understanding was and is, in perfection, a modern stoicism. As such, it seemed the perfect encapsulation of the hero, and the world of martial arts, the perfect arena for its exploration.

SHORT SYNOPSIS

Set in the west-side of Los Angeles fight world, a world inhabited by bouncers, cage-fighters, cops and special forces types, *Redbelt*, is the story of Mike Terry (Chiwitel Ejiofor), a Jiu-Jitsu teacher who has avoided the prize fighting circuit, choosing instead to pursue an honorable life by operating a self-defense studio with a samurai's code.

Terry and his wife Sondra (Alicia Braga), struggle to keep the business running to make ends meet. An accident on a dark, rainy night at the Academy between an off duty officer (Max Martini) and a distraught lawyer (Emily Mortimer) puts in motion a series of events that will change Terry's life dramatically introducing him to a world of promoters (Ricky Jay, Joe Mantegna) and movie star Chet Frank (Tim Allen). Faced with this, in order to pay off his debts and regain his honor, Terry must step into the ring for the first time of his life.

Cast of Characters



Sondra Terry
(Alicia Braga)



Mike Terry
(Chiwitel Ejiofor)



Laura Black
(Emily Mortimer)



Chet Frank
(Tim Allen)



Jerry Weiss
(Joe Mantegna)



George
(Ray Mancini)



Zena Frank
(Rebecca Pidgeon)



Bruno Silva
(Rodrigo Santoro)



Augusto Silva
(John Machado)



Marty Brown
(Ricky Jay)



Jimmy Sakata
(Cyril Takayama)



Joe Collins
(Max Martini)



Gini Collins
(Cathy Cahlin Ryan)



Snowflake Jose
(Pablo Cantillo)



Richie
(David Paymer)



Taketa Morisaki
(Enson Inoue)



Dylan Flynn
(Randy Couture)



Jiu-Jitsu Master Gilberto
(Danny Inosanto)

SYNOPSIS

Set in the west side Los Angeles fight world, a world inhabited by bouncers, cage-fighters, cops, and special forces types, *Redbelt* is the story of Mike Terry (Chiwetel Ejiofor), a Jiu-Jitsu teacher who has avoided the prize fighting circuit, living by the mantra that “Competition weakens the fighter.” Mike has instead chosen to pursue an honorable life by operating a self defense studio with a samurai’s code.

Of course, such a code runs in stark contrast to the demands of the material world, and though Mike continues to teach his students the art of Jiu-Jitsu, he and his wife Sondra (Alice Braga) are struggling to keep the Academy open and make ends meet. Mike, while concerned about their financial situation, believes everything will work itself out in time. Sondra, who also runs her own fabric business, a business whose funds she has dipped into to help Mike’s school, isn’t so sure.

On a dark, rainy night, Laura Black (Emily Mortimer), a lawyer dealing with her own demons, is distraught when the local pharmacy closes before she is able to pick up her medication, and in her haste, she damages Mike’s truck, which is parked outside the academy.

Laura enters the academy to give Mike her information and make restitution for the damage to the truck, but as off duty police officer Joe Collins (Max Martini), one of Mike’s top students, approaches her harmlessly from behind, she nervously grabs his service revolver and fires, narrowly missing Joe and shatters the academy’s plate glass window.

All are shaken, but Joe, who has identified himself as a police officer, refuses to arrest Laura, opting not to bring dishonor to Mike’s school. This selfless act will put in motion a series of events that will force Mike to question everything he believes in and will change his life and the lives of those around him forever.

Mike is forced by Sondra to ask her brother Bruno Silva (Rodrigo Santoro) for a loan to fix the broken window and help keep the Academy afloat. Mike learns that Bruno – a club owner as well as an unscrupulous fight promoter who keeps trying to convince Mike to fight professionally – hadn’t paid Joe, a former bouncer at Bruno’s club who got the job through Mike, for months, forcing him to leave the job. Joe, again looking for an honorable solution, never told Mike that Bruno wasn’t paying him. While at Bruno’s club, Mike tries to resolve the situation with Silva, but to no avail. At the same time, Hollywood star Chet Frank (Tim Allen) has walks into the club and is soon embroiled in a brawl with local toughs. Mike comes to his rescue and saves Chet from certain disaster and slips off into the night.

All seems well soon after, as Laura takes care of the damage she caused to Mike’s gym, and Mike receives an expensive thank you gift (a Rolex watch) and a dinner invitation from the man he rescued from the night before, Chet Frank. Mike goes to the local police precinct, to award Joe his Jiu-Jitsu Black Belt, not only for becoming a proficient martial artist, but for upholding the code of honor necessary to teach and carry on the morals of the art. Mike also gives Joe the Watch he had received to make up for Joe’s unpaid work at Bruno’s club, advising him to pawn it.

The dinner with Chet, his wife Zena (Rebecca Pidgeon), and producer Jerry Weiss (Joe Mantegna) is a big success. Sondra finds lucrative opportunities for her fabric business with Zena, and Mike is invited to the set of Chet's latest movie after he explains his philosophy on fighting and tells of a particular ritual he has involving three small balls. In this pre-fight ritual, which he learned from his Jiu-Jitsu master, Joao Moro (Dan Inosanto), three marbles – one black, two white – are placed in a bowl. Before the fight, the combatants reach into the bowl and pull a marble out. If it is white, the fighter will engage in a normal fight with all limbs. If a black marble is pulled out, the fighter will have to fight with a handicap, such as having one hand tied up.

The next day, on the set of the war film, Mike, meets up with an old friend, the film's fight coordinator George (Ray Mancini). They execute a fighting exhibition that catches the attention of Chet, who asks Mike to come onboard as a producer of the film in order to give his insight into combat as well as Jiu-Jitsu, obviously intrigued by the story of the three marbles he was told the night before.

Mike eagerly agrees. He sends extensive notes to Chet and Jerry Weiss, who sees Mike's expertise as something he can use for his own means later.

In the meantime, Mike and Sondra appear to be on their way to realizing all their dreams. Even Laura seems to be on her way to straightening out her life after revealing her dark secret to Mike that she is a rape victim. Mike listens to this revelation and shows her that by learning to defend herself, she can find an escape to any situation. She then begins her road to recovery by beginning her study of Jiu-Jitsu and self-defense.

But soon things start to unravel for Mike, beginning when he finds out that Joe was suspended from the police force for trying to pawn stolen property – the Rolex watch originally given to Mike by Chet Frank. Mike assures Joe that he will straighten everything out with Weiss. At dinner later that evening, Mike tells the producer his dilemma. Weiss abandons Mike at the table in the restaurant.

Sondra, who had taken out an enormous loan from a local loan shark (David Paymer) to pre-order fabric for her new business venture with Zena Frank, is also left in the lurch after the aborted dinner between Mike and Weiss, with no phone calls being returned from the movie star's wife.

After many unreturned calls, Mike, interrupts a meeting between Weiss and the upcoming fight card's promotional team and realizes that he has been had by the unscrupulous producer. Weiss has stolen Mike's ideas (including the concept of the three marbles) and sold them to a fight promoter (Ricky Jay), who is about to put on a fight card containing a tournament and a main event match between Sondra's brother, Brazilian Champion Augusto Silva (John Machado) and Japanese Champion Taketa Morisaki (Enson Inoue). This match is being rigged in Morisaki's favor to set up a more lucrative rematch later.

Sondra, livid at the dilemma her husband has left her in, begins to carve out her own plan to salvage her business, even if it's at the expense of her marriage. Mike, hoping for a non-violent resolution to his situation, and with Laura by his side representing him, threatens legal action against Jerry and the promotional team. The promoters refuse a settlement, instead suggesting that Mike forego his principles and fight in the undercard to possibly win the \$50,000 grand prize and settle his debts. He refuses. Laura instead threatens to see the promoters in court, only to have the accident at the Academy brought

up and used as a threat against them as well as Joe. This chain of events leads to a tragedy as Joe, vowing not to bring dishonor to Mike and the school to the end, commits suicide, and Mike, with his back against the wall, has no choice but to fight on the undercard to pay off his debts, and more importantly, regain his own honor.

Preparing in the dressing room with loyal student Snowflake (Jose Pablo Cantillo), Mike is focused but obviously conflicted with what he is about to do, especially with his Jiu-Jitsu master in the arena to witness the main event match.

Mike makes his way to the ring for his fight, and finds out the truth about the main event fight when he sees local illusionist Jimmy Sakata (Cyril Takayama) working his magic on the three balls used to handicap or free up fighters before their bouts. Mike confronts promoter Marty Brown (Ricky Jay), and is assured that he will not be handicapped for his bout. This is unacceptable to Mike, who then finds out that his brother in law Augusto Silva will also compete in a fixed fight, throwing the bout to Morisaki and betraying all the principles he has been taught for all these years. In the room is Jerry Weiss, who reveals that it was Sondra, his own wife, who – in keeping with the ‘cash above all’ philosophy of her family - betrayed him to the promoters’ lawyers by informing them of the fateful night at the academy that kicked off this entire series of events.

Mike, turns away from the ring and leaves, refusing to fight and wondering what his life has become. On the way out, he encounters Laura Black, who slaps him for not standing up for the honor code that he has believed in and lived for years.

It is the wakeup call he needs. Mike makes his way back out into the packed arena, not to fight, but to let color commentator Dylan Flynn (Randy Couture) know that the fights being waged are not on the level. He is stopped by security and Sondra’s two brothers, Bruno and Augusto Silva. It is here, in the tunnel leading to the arena, where Mike will make his final stand against Augusto Silva in a battle with no referee.

When the heated contest is finished, Mike will emerge victorious, but his true victory comes not with this win, and not even after being presented with the Moriskai’s Ceremonial Prize Belt, but when his Jiu-Jitsu master meets him in the center of the ring and gives him the most sacred honor he could ever hope to receive – the redbelt.

ABOUT THE PRODUCTION

Never one to fear the road less traveled, writer / director David Mamet has once again strayed from the pack to create the film *Redbelt*, a project which he makes great pains to point out is “not a martial arts movie.”

Instead, *Redbelt* takes a look at timeless themes such as honor and respect through the art of Brazilian Jiu-Jitsu and the fast-growing sport of mixed martial arts – two subjects which have never been featured in a major film before.

But this is not a case of cashing in on the latest craze in the sports world; Mamet’s love and respect of jiu-jitsu goes back five years, when the former high school wrestler, boxer, and kung fu practitioner began studying Brazilian Jiu-Jitsu in Los Angeles with Renato Magno, a Black Belt and the fight choreographer on *Redbelt*. So what is the essence of this martial art, which originated in Japan and which was perfected in Brazil?

“Jiu-Jitsu is a martial art just as boxing is a martial art and savate is a martial art,” said Mamet. “The main principal of Jiu-Jitsu is that understanding will defeat strength. And although it’s philosophical, it’s really extraordinarily practical. Don’t use more force than you need to; knowledge will conquer force. If you take two forces that oppose each other, one of them is wasting force, so eventually one of them is going to run out of steam. If you’ve got a stronger guy and a weaker guy and the weaker guy can exhaust the stronger guy, the guy runs out of steam, the weaker guy can now bring his skills to bear. It’s like (John) Machado was saying to me, “Jiu-jitsu doesn’t make you punch proof. What it does is it gives you the opportunity potentially at the last moment to turn the fight around.”

Currently a blue belt in Jiu-Jitsu, Mamet was immediately taken in by the techniques and philosophies of the art, and when he is on the mat, nothing else matters for him.

“He’s terrifying,” said Chiwetel Ejiofor, the star of *Redbelt*. “He gets a look in his eye like he’s not messing around and then he just goes for it. I saw him throw down, and he’s strong and really skilled at it.”

And even more than learning the nuts and bolts, Mamet was fascinated by the culture and people around Jiu-Jitsu, inspiring him to document what he had seen and learned.

“I decided fairly early in my experience with Jiu-Jitsu that the world was fascinating because it was cut across many different strata of society,” he said. “The guys you train with, some of them would be cops, some of them would be bouncers, some of them would be Navy SEALs or SWAT guys. Some of them would be stuntmen and some of us would just be regular guys who wanted to learn how to defend ourselves. I was inspired because I wanted to write a story about these guys, I wanted to write a story about these fighters, but it took me a while to figure out exactly what that story was.”

Eventually, Mamet began writing, and as fate would have it, the story ended up close to home in Hollywood, with the center of the action always coming back to the Jiu-Jitsu Academy owned by main character Mike Terry (played by Chiwetel Ejiofor).

“There’s a lot of cross-pollenization in Hollywood between the martial arts and the movie business. The movie business has films that involve fighting in them and there are stunt people doing the stunts, almost all of whom study mixed martial arts for various reasons.

Also, because there are movie stars, they need people to protect them, so they have bouncers and security agents and all of that stuff. And so *Redbelt* is the story about these different people meeting through the academy. So it wasn't so much that I decided to set it in Hollywood, but that I was looking at the culture of martial arts in Hollywood and writing about it."

While writing, two distinct influences colored Mamet's work, and they were far from typical.

"One is the samurai film, about the hero with no name, popularized by Clint Eastwood," said Mamet. "But really what that film is, is that spaghetti western, is Sanjuro Yojimbo, he's the fellow, the lonely warrior that was the film that Akira Kurosawa made many, many times. And the other strand is the American fight film, which is a film noir. A film like the original "Night and the City" or "The Harder They Fall" or "The Set-up" or "Champion" or "Somebody Up There Likes Me" or the Jake La Motta story, which is called "Raging Bull."

At the core of *Redbelt* though, was lead character Mike Terry, a Gulf War veteran who owned and operated a financially struggling Jiu-Jitsu school, but who also lived by a code of honor that he passed down to his students.

"Mike Terry is a guy who is sort of an uncomplicated character in many ways, which doesn't mean that he's simple," said Ejiofor. "But he's uncomplicated and he has an existence that makes sense to him in Los Angeles as a trainer at his academy. He teaches Jiu-Jitsu incredibly seriously and it's based both on his own experience and knowledge and understanding, and also on his belief in the philosophies of Jiu-Jitsu. He attempts to apply those things to his life, even when the situation seems like it's impossible. Obviously a situation like that kind of conspires within the affluent surroundings of Los Angeles life."

Included in Terry's code of living was the adage that "Competition weakens the fighter." So, despite the big money temptations of competing on the pro mixed martial arts circuit, Terry stayed true to his art and his moral convictions. Yet over the course of the film, Terry will be forced to question these convictions and eventually deal with breaking his code.

"The movie is about a guy who doesn't train fighters to compete, but he trains fighters, he says, to prevail, and he trains them to come out of the alley rather than in the ring and he is forced to participate in a competition. So, in a sense it's a samurai film because he has dedicated himself to a higher calling. If you're a priest and you dedicate yourself to a higher calling, you take a vow of poverty. That's what you do, and you know that if you become a priest you take a vow of poverty. So this guy is taking, in effect, a vow of poverty, and through certain things he's forced to give away that vow of poverty; not because he's become greedy, but because several things he did created a need in his life for money for his wife and the people he's responsible to and therefore he puts aside that vow of poverty and certain things happen to him."

There was just one thing missing, and soon Mamet found the piece that completed the puzzle for his story.

"This is a script that was always kind of looking for the hook, the thing that would make the script really make sense," said Producer Chrisann Verges. "And at the moment that he

(Mamet) came up with the idea of the three balls and choosing what your handicap will be, it all came around to him.”

In Mamet’s story, Terry engages in a ritual in his gym which he learned from his Jiu-Jitsu master (played by Dan Inosanto). Three balls – one black, two white – are placed in a bowl. Before a fight, the combatants reach into the bowl and pull a ball out. If it is white, the fighter will engage in a normal fight with all limbs. If a black ball is pulled out, the fighter will have to fight with a handicap, such as having one hand tied up. This ritual plays a key role throughout the film, and it tied up all the loose ends for Mamet, who finished the script for *Redbelt* and then proceeded on the adventure to get the film made. It wasn’t going to be easy though.

“At that point,” recalls Ms. Verges, “pretty much no one was interested in doing a movie about mixed martial arts.”

In Hollywood, boxing, karate, and kung fu action movies have enjoyed great mainstream success. Mixed martial arts, a sport that didn’t launch in the United States until the first Ultimate Fighting Championship show in 1993 had never seen a major motion picture use it as a backdrop. And the industry, much like mainstream America until the last few years, was leery of this sport, which combined jiu-jitsu, wrestling, boxing, and kickboxing in one exciting event.

“Mixed martial arts is just that, it’s a mixed sport,” said Randy Couture (Dylan Flynn), a three-time heavyweight and two-time light heavyweight champion in the UFC and a former Olympic alternate in wrestling. “And no matter what sports background you come from or what martial art you practiced, this sport, and jiu-jitsu in particular, showed us that there is no one style of martial arts that encompasses everything that could potentially happen in a fight. So the jiu-jitsu practitioner had to learn kickboxing and had to learn some Muay Thai and had to learn some wrestling skills to deal with athletes that came from those particular backgrounds. Me, coming from a wrestling background, I had to learn the striking and I had to learn some jiu-jitsu, and it becomes a true mixed sport, where you have to learn all the different pieces to be a well rounded fighter. If you neglect one of those areas, somebody’s probably going to point that out to you, and in pretty quick fashion.”

As the sport became regulated in the early part of the millennium, got back on cable television and secured a reality series entitled ‘The Ultimate Fighter’, fans came to the sport in droves, and soon, UFC events were packing arenas outselling boxing events on pay-per-view on a consistent basis. Why? It was real.

“I often liken it to kinetic chess,” said Couture. “And I think that people, once they kind of get over their initial shock over the sport and kind of tune into the tactics and the technique and the discipline and all the things that the guys do to be complete fighters, as well as the many dimensions to this sport, it attracts a lot of fans. People get hooked on it.”

One of those people was David Mamet.

“It’s more interesting because there are more possibilities,” he said. “And after you’ve watched mixed martial arts, especially if you understand something of any of the various techniques, watching boxing is generally like watching paint dry. Boxing’s a standup game. The whole point of boxing is to render your guy unconscious, give him a

concussion so he blacks out and falls to the canvas, and knock him out. So that's more or less the only thing that can happen, or the referee can step in and award the fight on points. But in mixed martial arts, a lot of things can happen. You can win on points, the opponent can pass out or he can do something which you don't find in boxing, which is he can tap out. Which is to say that a person can be put in a position whereby if his opponent applies a little bit more pressure, the victim is either gonna pass out or break something. And so the fellow who's getting beaten can simply say, "Tap, you win." And he can do that because he's being punched, because he's exhausted, because he's put in a choke hold, he's being choked out or because something is about to break."

So it was no surprise that the world of professional mixed martial arts became a big part of the *Redbelt* script. The question was, who would step up to get behind the film. That question was soon answered by Sony Classics' Tom Bernard and Michael Barker, who greenlighted the film. Five weeks later, pre-production on *Redbelt* began.

"We had quite a short pre-production period, but we realized immediately the one thing we had to do was get the actors in training," recalled Ms Verges. "So, first we had to cast the movie, and we cast Chiwetel fairly early on in the pre-production process. He lives in London, so we had him train with one of the Gracies from the famous Gracie family of jiu-jitsu. So he trained for three weeks in London. We brought him over three weeks before we started shooting and he did an intense rehearsal period and instruction. He was in the studio every day. And then as we cast the actors, we would get them together a couple times a week and work through the fights, which really paid off once we started shooting."

For Mamet, the choice of Chiwetel Ejiofor to play Mike Terry was an easy one.

"I'd met him several times because we have the same agent," said Mamet. "And before I ever saw anything that he did, we were at dinner and our agent was with me and Chiwetel walked in and our agent said, "I wanna introduce you to this guy, he's the best actor in the world." And I said, "Oh, that's good. Nice agenting." And then I saw a couple of Chiwetel's movies, notably *Dirty Pretty Things* and *Kinky Boots* and I said, "This agent Bernal, he has a point." And I was watching *Fail-Safe*, one of Sid Lumet's many great movies. And I was watching Henry Fonda, who I think was perhaps the greatest actor who ever lived. And Henry Fonda's always telling the truth, always simple and never making anything up. And Chiwetel's the same way, he has that – it's a great gift from God. And he uses it spectacularly and generously and simply and is a great, great actor."

What drew Ejiofor, who has also been seen in *American Gangster*, *Children of Men*, and *Inside Man*, was the fact that the script of *Redbelt* didn't contain your typical "fight film" story. There was much more there and the script allowed him to touch on subjects rarely seen in combat sports movies.

"I had to read it a couple of times because it was just so new," said Ejiofor of the script. "There was no way of really predicting what was gonna happen. It wasn't like a skip, where you could skip forward a few pages or just sort of half read stuff. Everything had real detailed relevance and everything was really important. And then by the end of it, I felt like I had to start over and just read it all over again because it was much bigger than I first thought. I guess when you start reading a script that you know is about Jiu-Jitsu or about martial arts, you kind of think it's gonna fit a certain kind of formula. And you're reading it, sort of with that in mind, that it's gonna be a certain kind of movie. So here's this guy and he's got this martial arts training and so obviously there's gonna be a

problem and then he's gonna use the martial arts training. You kind of feel like you know the script. And with this, it just hit so many deeper levels. By the end, it was really a story about people and about how people utilize what they have in order to survive in any situation. And how things haven't changed and that certain terms and certain ethics and morality have kind of disappeared from literature and movie writing in some ways. There are really big things in people's lives. Like how they choose to live their lives and that's what this film's about."

Emily Mortimer, who accepted the role of Laura Black, concurs. "There's a conflict involved in what it is to be a hero; whether it's possible to do entirely good in the world and how sometimes striving to do good in the world ends up causing pain and disaster. So I don't think I have ever read a script before that is so married to this sort of plot and the theme and he (Mamet) is just an extraordinary expert writer and it's amazing because on one level, this film is an action movie and yet it's so cerebral and so interesting and I guess it's kind of like a samurai film in that way. It works on all these different levels and that's why I loved it."

With Ejiiofor and Ms Mortimer on board, the casting of the rest of the characters in *Redbelt* was going to be key to the success of the film. Luckily, the depth of the project and the opportunity to work with Mamet brought in a cast of some of this generation's finest actors, including Alice Braga, Tim Allen, Joe Mantegna, Rodrigo Santoro, Ricky Jay, Max Martini, and David Paymer.

"Casting's more than really key," said Mamet, "it's the whole movie. If they can't act or they're the wrong person for that part, you ain't got nothing. So it all comes down to casting."

Adds Ms Verges, "This film, he's gone a little out of his norm. I see it as a cross between some of the Mamet regulars - Ricky Jay, Joe Mantegna, J. J. Johnston, David Paymer, Rebecca Pidgeon - and then we have the Brazilian element with Rodrigo Santoro and Alice Braga, which was just delightful, and then Chiwetel, of course, was our good fortune."

You can't set a film in the world of jiu-jitsu and mixed martial arts without fighters though, and while on paper it might have been a tall order to find fighters and Jiu-Jitsu Black Belts who could act as well as fight, the local community eagerly stepped up to lend a hand.

"Renato Magno's my teacher and the movie's very much inspired by him and his world," said Mamet. "And he also had the capacity to, because he knows everybody and is vastly respected, to reach out to the greatest fighters and these guys would come in and either appear in the movie and/or suggest moves for the choreography which Renato did. And it's like doing a movie about music and somebody's gonna call up Slava Rostropovich, dead though he is, or Yo Yo Ma, and say, "Come here, what do you think? How should this go?" So these guys did this very graciously."

"We wanted to do the best we could," added Ms Verges. "David is very involved in the jiu-jitsu world, everybody wanted to help him out, and we just got the best person to start advising us, which was Renato Magno as our main jiu-jitsu consultant. He brought in his cousin, John Machado, and Rico Chiapparelli. They became our fight choreographers. And then I found Jack Gill. I went through a process of really looking at all the good stunt coordinators out there who would be right for this film, and we came up with Jack,

and Jack and Dave got along famously. So then you have the two elements - you have the Hollywood stunt coordinator and then you have the Brazilian choreographers for the fights.”

As for the fighters cast in the movie, Mamet brought in a wide array of athletes from both past and present, such as Judo legend Gene LeBell (Ex-Stuntman), martial arts great Dan Inosanto (Joao Moro), UFC Champion Randy Couture (Dylan Flynn), former lightweight boxing champ Ray ‘Boom Boom’ Mancini (George), Jiu-Jitsu masters John Machado (Augusto Silva) and Renato Magno (Romero), wrestling standout Rico Chiapparelli (Sanchez), and mixed martial arts contenders Enson Inoue (Taketa Morisaki) and Frank Trigg. Some would say that such casting was a risky move. Not Mamet though.

“A category of people who have to do it when the pressure's on in front of an audience is fighters,” he said. “And 'Boom Boom' Mancini, for example, a champion of the world, is in a movie. And John Machado and Rico Chiapparelli are champions; a lot of them are – because they do it when the pressure's on and it (acting) ought to be simple. And they don't bring a lot of bulls**t to the equation. It's much simpler to take a non-actor who might have a gift than to take an actor who's been to drama school.”

With casting done, most directors would rehearse with the actors.

“He doesn't rehearse,” said Ms Verges. “He'll meet with the actors, he'll talk, but no rehearsal.”

The writing process kept on rolling though.

“The writing process goes on forever,” said Mamet. “Sometimes forever is a month, sometimes forever is ten years. And then when you start doing preproduction on the movie, you're always rewriting because you go to a location and you say, “Well, wait a second. I see now that what I wrote is not gonna work because, for whatever reason, I didn't understand what the location was like or we don't have the money, blah, blah, blah.” So you're always rewriting during the preproduction period of the movie, which is the most important period in making a movie, other than post production. The actual shooting is, curiously in many ways, the more foreseeable and so in many ways, the easiest of the three periods So you're writing it constantly, constantly, and then rewriting it in preproduction. And also you might find out you just don't have the money. You say, “Ooo, I found the location, the exact location I want. But if I shoot it here, the producer says, 'You aren't gonna have the money to shoot that other location on Mars.” So you're constantly rethinking the script in terms of what would – might be called non-artistic considerations.”

Shot on location in Los Angeles and Santa Monica, the first order of business once casting was complete was to get Ejiófor in the gym in London with Jiu-Jitsu standout Roger Gracie.

“I'd heard the term,” said Ejiófor of Jiu-Jitsu. “I always thought it was kind of a funky word actually, Jiu-Jitsu. If I'd ever thought about it, I always just thought it sounds like it could be interesting, so I was kind of excited when I heard that it (*Redbelt*) was about Jiu-Jitsu, just to learn more about it. And then you find out that it's a martial art, it's also a philosophy. It's a lot of different things. It also has this incredible history from Japan to Brazil. Just discovering that and finding out about that was really interesting.”

Then came the workouts, and needless to say, it was a new world for the UK actor.

“I think the difference is that the actual contact is so intense because it’s grappling,” he said. “So much of it is wrestling and grappling that a lot of it is about just intuition and just being intuitive to what responses are, and really sensing every different position and the chess game of being able to sense whether somebody is letting you do something in order to get advantage somewhere else. You know once it’s developed to a higher level and that’s the addictive quality of it. That’s why people just get kind of lost in Jiu-Jitsu, because it is so physical, but also so skillful. Then you apply this whole philosophical aspect to it and you find that there are huge life lessons that you can learn from this martial art. This is why David became fascinated with it and that’s why we’re all here.”

Even Brazilians Rodrigo Santoro (Bruno Silva) and Alice Braga (Sondra Terry), neither of whom fight in the film, got engrossed in Jiu-Jitsu and took classes with Renato Magno and John Machado once shooting began in California.

“I had a couple of classes with them and it was adorable,” said Ms Braga. “I asked Chrisann and David and the boys, Renato and John, to have some classes just to feel it because this girl grew up in this family that is completely from Jiu-Jitsu. So she is someone who probably knows about it and I wanted to feel in my body, to understand what it was. It’s a really beautiful martial art in my opinion because it’s not about the fight. It’s about how to avoid the fight. It’s not about hitting but it’s about making your way out. And it’s really mental, so it’s beautiful.”

Santoro agreed.

“Jiu-Jitsu is not just a fight and it's not just physical,” he said. “It's very mental, it's very philosophical, and spiritual in a way that you have to set your mind and just be calm. It has to do with how calm you are, how focused you are. Sometimes, watching those (UFC) fights, I saw really big guys go in there, and because of the crowd and the whole thing, they kind of lose their attention for one bit – done. And it's all about that. You gotta be confident, you gotta stay calm, you gotta stay focused, and you gotta know what you're doing. So a lot of it's up here (points to head); that's what I've been learning.”

For a month and a half before shooting, Santoro practiced the art celebrated in his home of Brazil, where it is not just sport, but a way of life.

“I grew up hearing stories and watching all those guys in Rio, where I live,” said Santoro. “Jiu-Jitsu's very, very big, it's like a religion. A lot of people do it and you hear about it all the time.”

And with Brazilian culture running throughout *Redbelt*, it was important to have actors from the country portraying roles in the film, an authenticity Mamet insisted on.

“People can portray Brazilians certainly, but they're different, culturally they're different,” he said. “Like any country is different, they (Brazilians) have their own rhythms, their own inflections in speaking English. And you look at Alice's work, again, she's something of a gem. Who better to play this role? I saw her in *Children of God*, of course, and *Lower City*. She's quite something. And Rodrigo is – well he's their Montgomery Clift. We saw him in *300* and a couple of things like that and he's the guy in Brazil, he's the Matinee Idol. We got real, real, real lucky with these actors. And as Hamlet says of the actors, you're better off having a bad epitaph than a poor rapport

during your lifetime. So to have actors say, “Yes, I’m thrilled to come over and work with you and work too hard and not get any sleep and cost myself a fortune,” that’s a great compliment.”

Santoro and Ms Braga were the lucky ones when it came to the International cast, as they were Brazilians portraying Brazilians. Ejiofor and Ms Mortimer, as natives of the United Kingdom, apparently had a more difficult task in playing Americans. But for these two vets, all it took was a little practice.

“Chiwetal and I were both saying to each other that it’s fine until the point where someone says ‘oh yeah, just improvise a few lines at the beginning of the scene,’” Ms Mortimer smiled. “Then you’re like, ‘Oh my God, what? I don’t know.’ And you go home and you learn how to say your lines with an American accent and then you come on the set and you say them and that’s great until someone says something different to you and then you are just dumbfounded. And you could probably do it, but you lose confidence. If you haven’t practiced it, you think you can’t say it. So yeah, it’s a bit hairy but I’ve done three films now back to back in an American accent and I am now feeling like I almost would dare open my mouth without having practiced it before.”

Once filming commenced, Mamet was in his element, and even with a new cast of actors around him, there were enough familiar faces who had worked with him before to bring a light atmosphere to the set.

“It’s very familial because very often you’re seeing people you’ve known and been friends with all your life,” said veteran actor Joe Mantegna (Jerry Weiss), who has worked with Mamet for years. “David is loyal beyond anyone’s reasonable imagination to think anyone would be, which makes him the special human being that he is. He doesn’t forget and so very often on these sets there is a good mixture of old and new, and you know, I blinked and I became part of the old, which makes me realize I know a lot of the faces and some I don’t, and that’s the new. And that’s what’s great. So, there’s a continuity about his sets in the sense of there will be people not just in the cast and the crew and everywhere that have been somehow in the circle of his life for many years. So, there’s something very familial about it, and it’s nice, it’s really nice.”

By the second day, Mantegna got a crash course in “the new” with the various characters on set.

“It’s typical in a sense that Dave usually tries to surround himself with people that he knows are going to jibe with the program,” he said. “It’s a collected group, and that’s what I like about it. I met everybody from old active friends from Chicago to two guys who chop people up in Brazil with martial arts training, which is great. So, we have a mix in terms of professions, we have people mixed in terms of nationalities, races, backgrounds and everything else. So it’s really wonderful, and we’re all on the same page in a sense that we all are here because of the will and desire of this one man who was instrumental in bringing in all the ingredients, mixes them together and we’re going to make a cake.”

Another familiar face to filmgoers on set was Tim Allen, the beloved actor on the hit series ‘Home Improvement’ and star of a host of comedy and family films. Yet what may shock many is that Allen doesn’t go for laughs in *Redbelt*.

“There’s nothing funny about this character,” said Allen, who plays Hollywood action hero Chet Frank. “And I like it that way. He’s tone deaf to me. I did a movie with Marty Short once that we had to do a serious scene in and now I totally relate. Comedy is so natural to me, and without any comedy in the scene it’s seems like there’s really no reason to pay me. And that worked out fine, because they’re pretty much not paying me. (Laughs) But that’s what I do. Instead David’s been very good about pushing my other buttons and just using other muscles which is wonderful.”

Allen certainly won’t garner any laughs from filmgoers for his rock-solid portrayal of Frank, but that doesn’t mean he wasn’t cracking jokes on set for the cast and crew.

“He’s hilarious,” said Ejiofor of Allen. “And he’s great to work with. There are certain ways of casting, and you can go with people who have very little relationship to the actual character, but will convince as the character. And then there are people who are exactly the same as the character. And then there’s this sort of this example of somebody who is very different in many ways to the character he’s playing, but also has the same sort of world. That’s a fascinating bit of casting, and I think the audience is going to see a different side to Tim Allen with Chet Frank, and that’s gonna be really interesting.”

For Allen, like most of the actors in *Redbelt*, the appeal of the story was not that it’s a knockdown, beat ‘em up type of movie, but that there are layers deep beneath the surface that eventually reveal themselves as the story progresses.

“It’s a morality play,” said Allen, “and it was really engaging. It was wonderful reading it. I’ve had several scripts by my desk over the years that you can’t wait to put up and this was the same thing. It was really well structured and brilliant to watch.”

Couture, a world-class professional fighter, wasn’t as sold as Allen was the first time he read the script, especially since lead character Mike Terry frowned upon prizefighting.

“When I first read the script I wasn’t sure I liked it,” said Couture. “It kind of went against what I spent the last ten years of my life doing, which is fighting, and the main character doesn’t really like fighting - he thinks that fighting weakens the combatant, because of the rules and that sort of thing. It’s sort of a traditional view of martial arts and how it applies. So it took me a little while to warm up to it and I kind of saw it as a kind of an American samurai story with one of the students committing suicide because of honor, and honor became involved. So once I put it in that perspective, it made a lot more sense to me.”

Yet for Couture, who has fought before tens of thousands of people in the UFC and has appeared on television countless times, being on the set with Mamet and a cast of renowned actors could have been more intimidating than fighting a highly-skilled opponent with knockout power in either hand. But Mamet, who has been down this road before, put the mixed martial arts champion at ease almost immediately.

“I think David has a little bit different approach in that he’s not too caught up in the script,” said Couture. “He seems to say, ‘well, just say what you would say there,’ and it’s little bit different than having to spend hours memorizing lines and sticking to it word for word and it’s a little more free flowing. It’s almost living and breathing, which is nice. It creates an atmosphere where you feel comfortable. You can adapt things to your own language and syntax.”

Filming mainly took place in Terry's Jiu-Jitsu Academy, and in the arena where the fights were filmed, with trips to the Terry house, the local police precinct, and Chet Frank's mansion in between. The starkest contrast though, was going from a well-worn fight gym to a packed arena with screaming fans.

"Days can feel very different to one another," said Ejiofor. "So the stuff we did at the academy, which is rundown, you know there are no frills, and it almost seems like a completely different movie to the luxurious surroundings and the stuff we're doing elsewhere. So, there's a sense that everything sort of moves in its own way and these different worlds are sort of combining, which is exactly what's happening. And what's great about that is that different people are coming in and out of the set and then you have a completely sort of different movie experience. So although some days there's a kind of calm reverence to the whole thing and then sort of some jovial kind of aspect, on other days, there's a kind of just sort of frenetic, hectic sense when we're doing all the fight sequences."

And when it was time to do those fight sequences, everyone who wasn't working at the moment dropped what they were doing to check out an art they may never have been exposed to before.

"The fight stuff is so new, they're really excited about it and they want to know more about it," said Ejiofor.

Translating the subtleties of jiu-jitsu to the silver screen was not going to be easy though, and Mamet saw this problem coming.

"When I was a kid they had a show called Kung Fu, which popularized a form of martial arts, which was a striking form," explained Mamet. "And so Kung Fu was so popular and the films of Chuck Norris were so popular and the Billy Jack films were so popular that there was 30 years worth of films about Kung Fu. Great. Jiu-jitsu is not a striking form. It's a grappling form. And so people really haven't seen a movie about the form of jiu-jitsu. It's completely different than the striking forms and, therefore, the way that you film it has to be very different. The thing about a striking form is it's very filmable. The people come together, they go apart. They come together, they go apart. The audience can follow it. I get it. I saw that punch land over there. I get it. They guy reacted and came back, oh, now the other guy is closing the distance. One of the reasons maybe that there hasn't been a jiu-jitsu film previously is that most of jiu-jitsu happens in a way that if you don't know what you're looking at you can't understand it, because the guys are tied up and the most dramatic thing can be one guy working for x-minutes to get his hand under there and that's what's going to turn the fight around."

It was a situation where shortcuts could have been taken to make the fights more 'Hollywood-esque' or spectacular, but Mamet would have none of such talk, insisting that the authenticity of the fight sequences was paramount.

"It's important to me to be completely authentic, because that's the point of this movie," he said. "It's a movie about jiu-jitsu. So, since this is a sport and a science and an art that I feel very deeply about, out of respect to my teachers and to the art which they've created, it's important that it's completely authentic. Nothing in this movie isn't authentic. They're actual jiu-jitsu moves, and not only are they actual jiu-jitsu moves, they're all the basic moves because those are the ones that are going to win a fight."

Enter Renato Magno, the first Black Belt under Rigan Machado and Mamet's teacher. Under his guidance, the actors and real-life fighters were choreographed in fights that are as real as anything you will ever see on screen.

"The choreography is really due to Renato," said Mamet. "We had six fights in the film and knew that each one had to be a little bit different. And Renato not only choreographed them but produced them. That is to say he was responsible for calling in the other guys to help with this, calling in other guys to help with that, and the fight scenes are very realistic. That's what a fight looks like, and we have very different kinds of fights in the movie. So, what I'm trying to do throughout the movie is show fight by fight the different ways in which today in Hollywood these actual guys, most of whom live in Los Angeles, use jiu-jitsu. Who are the people who use it? The cops use it, the bouncers use it, the stunt men use it, the special forces use it. So, there are different fights about how it would be applied in each of these situations."

Yet despite the authenticity of all the fights throughout *Redbelt*, filmgoers won't truly be immersed in the realistic action if lead character Mike Terry doesn't perform up to snuff when the bell rings. That's when Ejirofor's months of intense training on the mat paid off.

"With Jiu-Jitsu, because it's a completely new skill to me, it was really helpful to get all the basics down and to get everything, to get all the basic moves or as much of them as I could get," he said. "Then you put that into the fight and you sort of request...you say, 'Can I do the one where I throw the guy through the thing? I really like that one. I was practicing it.' So then that kind of finds its way into the fight. So it's kind of useful to be able to do both things - to have the choreographing obviously, but then also to have the good grounding foundation of it all. I was quite fortunate as well, because John Machado, I fight him in the movie and he was also instructing me in jiu-jitsu. So you've got this sort of double advantage. I mean Jack Gill is the stunt coordinator, but John Machado and Renato were really hands on in the actual sort of pulling together the fight, because obviously they know jiu-jitsu very expertly. So it's a great help to have somebody who is teaching you and he's also in the movie. I mean I've never experienced that before. I don't know many people who have. But that was great."

But for the final word on the authenticity of the fight scenes in *Redbelt*, you may be best served by asking a fighter.

"I think that what I've seen technically has been pretty authentic," said Randy Couture. "They're using real athletes and all the guys are getting skills in jiu-jitsu and fighting technique. I think anything you do for the fight genre for camera is a little bit 'Hollywoodized', there's no way around that. We can't sit out here and punch guys in the face, unfortunately, but it seems pretty realistic to me."

Finding a place to film the final fight sequence might have been the toughest fight of all. Just ask producer Chrisann Verges.

"We surveyed the available arenas, most of which are quite large," said Ms Verges. "But none were available. We were starting to really get worried about that and the arena we did use (in Long Beach) actually shut down a woman's volleyball tournament in order to accommodate us. So, that was lucky."

Maybe so, but the finished product that is *Redbelt* had nothing to do with luck. What made this movie was the vision of David Mamet and the outstanding work of a stellar

cast and crew that truly reflected not only the culture and art of jiu-jitsu and the pro fight circuit, but of a deeper meaning of honor, loyalty, and integrity, and what that means in today's world. In other words, it's got Mamet's stamp all over it.

"I think the fight part of it is new, but all of the elements are classic, classic Mamet," said Ms Verges. "How can you get much better than this David Mamet script and some fighting?"

"I think the audience for this film should be massive," said Mamet. "Why? Because the market for mixed martial arts films is big and more importantly because it's a really good film. It's a traditional American story and it's also a traditional Japanese story. It's a samurai film with an American samurai."

HISTORY OF FIGHT MOVIES

Ever since 1901, when Thomas Edison filmed the popular vaudeville act 'The Boxing Gordon Sisters', those who made and enjoyed motion pictures were captivated by the idea of two people fighting. It's a primal instinct in a lot of ways – just see the crowds that gather when a fist fight breaks out on the street or the pay-per-view revenues from a major boxing or mixed martial arts event.

But when it comes to Hollywood, boxing, wrestling and martial arts has always made for compelling viewing. And more than anything, it's not always the action in the ring that captivates filmgoers, but the human stories involved as well. This was never more evident than in the 1931 King Vidor film *The Champ*, which featured the relationship between a down on his luck former heavyweight champion (played by Wallace Beery) and his son (played by Jackie Cooper).

And though there is always something magical about the rise of a contender to a championship against all odds (the subject of many fight films), Hollywood has not shied away from presenting the darker side of the fight game, such as in *Requiem for a Heavyweight* (1962), *The Harder They Fall* (1956), *Raging Bull* (1980) and *On the Waterfront* (1954).

But at its core, fighting is about the triumph of the human spirit, and some of the best films ever to grace the silver screen have covered this very topic. Perhaps the most shining example of this was the 1976 film *Rocky*, which was not only the first sports movie to win an Academy Award, but one that launched a series that will live on in fight lore forever. As club fighter Rocky Balboa, Sylvester Stallone portrayed a pug with a heart who was given a once in a lifetime shot to take the world heavyweight title from champion Apollo Creed (Carl Weathers). And though the odds were against him, all Balboa wanted to do was go the distance with the champ and prove that he was worthy to share the same ring with him. In this film, as in many fighters' careers, the result is never as important as the journey.

It's the type of journey that some of the world's greatest actors, writers and directors have chosen to follow, with the likes of John Huston, Budd Schulberg, Elia Kazan, Martin Scorsese, John Ford, Ron Howard, Robert DeNiro, Hilary Swank, Denzel Washington, Marlon Brando, Paul Newman, and Russell Crowe all lending their talents to notable fight films over the years.

Of course, boxing has been the main event when it comes to combat sports in the movies, but in the 1970's, a young man named Bruce Lee revolutionized the idea of fighting on film with a series of movies which showed the savage grace of a world-class martial artist at work. Lee and his movies launched a host of imitators, both high budget and low budget, and some of his spiritual descendents like Jackie Chan, Jet Li, Steven Seagal, Chuck Norris and Tony Jaa have continued Lee's work as martial artists who have made the transition to action movies and fight films.

In the new century, fight films have broadened their horizons, with female boxing (2004's *Million Dollar Baby*), historical recreations (2005's *Cinderella Man*), and mixed martial arts (2008's *Redbelt*) all taking on different aspects of combat sports. The emergence of mixed martial arts is a particularly interesting field, with superstars such as former UFC champions Tito Ortiz and Sean Sherk counting the movies *Bloodsport*

(1988) and *Vision Quest* (1985), respectively, as key reasons why they took up MMA in their formative years.

This sport, one of the fastest growing in the world, is the focus – along with Brazilian Jiu-Jitsu – of David Mamet’s 2008 film *Redbelt*, and is likely to lead the way for a new generation of fight films that will thrill audiences around the world for years to come.

HISTORY OF MIXED MARTIAL ARTS

“If you want your face beaten and well smashed and your arms broken, contact Carlos Gracie at this address.”

With that newspaper ad in the 1920’s, Carlos Gracie and his family laid down a gauntlet for all those who questioned the effectiveness of Gracie Jiu-Jitsu in a real fight. Even heavyweight boxing champion Joe Louis got an invite when at the height of his powers in the 40’s, one that he never responded to.

And those who did respond to the ad got a lesson they would not soon forget, usually from the lanky and unimposing Helio Gracie, who won challenge match after challenge match against fighters from different combat sports disciplines over the years in bouts that were soon dubbed ‘Vale Tudo’, for anything goes.

By 1951, these matches had gained national attention, with Gracie’s bout against Japan’s Masahiko Kimura drawing 120,000 people to Maracana Stadium in Brazil. The Gracies were national celebrities, even garnering television shows such as Vale Tudo on TV and Heroes of The Ring.

And while the Gracies were doing well at home, the American market was tougher to crack, until 1991, when California advertising executive Art Davie publicized a videotape entitled Gracies in Action which featured the family’s challenge matches.

Sales of the tape went through the roof, and Davie and Helio’s son Rorion came upon an idea to put together an event pitting eight fighters of different martial arts styles against each other in a tournament format to determine which style was best.

Entitled, the Ultimate Fighting Championship, fans packed McNichols Arena in Denver, Colorado in November 12, 1993 and saw a skinny kid from Brazil, Royce Gracie, beat bigger, stronger, and faster opponents with Gracie Jiu-Jitsu to win the tournament.

And not only was a star born that night, but so was a sport – mixed martial arts. The UFC shows became must see TV for fans of combat sports, but in the early years, the lack of state regulation and a significant set of rules led to the show being taken off cable television.

But after a series of ‘dark years’, a company named Zuffa (which is Italian for “fight”) took over the nearly bankrupt company in 2001, a set of unified mixed martial arts rules were implemented, and suddenly MMA was no longer a spectacle, but a sport.

Along the way, television got back on board, with a hit reality show, ‘The Ultimate Fighter’, truly bringing MMA into the mainstream in the United States, while events around the world continue to pack in the fans from the UK to Japan.

As for the action in the Octagon or ring, fighters have evolved, knowing that one particular style will not work in competition on a consistent basis. This means fighters must learn boxing, wrestling, kickboxing, and jiu-jitsu just to compete on a level playing field with similarly skilled athletes.

“A bunch of television guys got together with the Gracie family and wanted to answer the age-old question of which fighting style is the best,” said current UFC President Dana White. “Could a boxer beat a wrestler? Could a karate guy beat a kung fu guy? They put on their first event and it was so successful that they did another and another and another. What they never realized is that they were creating a sport. Because the answer to that age-old question is...no one fighting style is the best. You need a little piece of everything to be a complete fighter.”

Needless to say, MMA has come a long way and shows no signs of stopping anytime soon.

HISTORY OF JIU-JITSU

Originally developed during Japan’s feudal period, Jujutsu was a wide-ranging form of martial art which was designed for warfare and practiced by the Samurai in the battlefield. By the 17th Century, hundreds of different forms of the art existed – based on various areas of study and different specializations - with some scholars placing the number of forms at 750.

Eventually, with civil war coming to a close, the power of the Shogun shifted to the Emperor, and a law was passed which made practicing martial arts in the name of the samurai illegal, thus leading the study of jujutsu to solely encompass unarmed (and thus non-lethal) fighting techniques. In 1878, a student named Jigoro Kano began refining techniques and taking bits and pieces from the different schools of jujutsu to develop his own style of throwing, groundwork, and striking called Kudokan Judo.

This style became very popular, and in matches between Judo practitioners and those of Jujutsu, Kano’s followers dominated except when fighting students of the Fusen-Ryu Jujutsu style, whose ground techniques were eventually integrated into the Kudokan curriculum.

In the early 1900’s Kano sent one of his students, Mitsuyo Maeda, to the United States to demonstrate his techniques for US President Theodore Roosevelt. Soon after, Maeda went on a tour of North and South America competing in ‘challenge’ matches to prove the effectiveness of his style, and his success earned him the name “Conde Koma”, which means Count of Combat.

By 1915, Maeda settled in Brazil, and made the acquaintance of Brazilian businessman Gastao Gracie, who offered to help Maeda secure a consulate post in exchange for teaching his son Carlos his style of jujutsu. Maeda agreed and began teaching the 14-year old Carlos Gracie, the oldest of five brothers.

In 1925, Carlos opened his own academy (which now held the spelling Jiu-Jitsu), and taught three of his brothers the art. A fourth brother, a frail teenager named Helio, was forbidden to partake in these lessons by doctors who forbid him from participating in strenuous exercise. But Helio watched his brothers and memorized every move they made on the mat. And in a stroke of fate, he one day filled in for Carlos as an instructor,

and students soon requested to be taught by Helio, who not only refined the techniques, he added to them, eventually becoming the most proficient jiu-jitsu master in the world, and patriarch of the most prominent family in the art – the Gracie family.

It wasn't until 1993 and the launch of the Ultimate Fighting Championship that the Gracie name and Jiu-Jitsu finally exploded on the world scene though, and with that notoriety, fans have seen Jiu-Jitsu become an important ingredient in the arsenal of any successful mixed martial artist. Put simply, if you can't fight on the ground, you won't last long in mixed martial arts or in a real fight for that matter.

LINKS TO FIGHT SITES

John Machado Jiu-Jitsu www.johnmachado.net

UFC.com www.ufc.com

Sherdog.com www.sherdog.com

MMA Weekly www.mmaweekly.com

MMA Junkie www.mmajunkie.com

Gracie Jiu-Jitsu www.gracie.com

Fightnews www.fightnews.com

MaxBoxing www.maxboxing.com

On The Mat <http://onthemat.com>

NOTABLE FIGHT MOVIES

Gentleman Jim (1942)

Body and Soul (1947)

Champion (1949)

The Set-Up (1949)

On The Waterfront (1954)

Somebody Up There Likes Me (1956)

The Harder They Fall (1956)

Requiem for a Heavyweight (1962)

Fists of Fury (1971)

The Chinese Connection (1972)

Fat City (1972)

Return of The Dragon (1973)

Enter The Dragon (1973)

Rocky (1976)

Game of Death (1978)

The Champ (1979)

Raging Bull (1980)

The Karate Kid (1984)

Vision Quest (1985)

Bloodsport (1988)

The Boxer (1997)

The Hurricane (1999)

Girlfight (2000)

Ong Bak (2003)

Million Dollar Baby (2004)

Cinderella Man (2005)

About David Mamet (Writer/Director)

As Director/Screenwriter

- 2004 *Spartan*



Director/Screenwriter: David Mamet

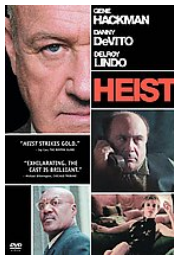
Cinematographer: Juan Ruiz Anchia

Editor: Barbara Tulliver

Original Music: Mark Isham

Cast: Val Kilmer, Derek Luke, William H. Macy, Ed O'Neil

- 2001 *Heist*



Director/Screenwriter: David Mamet

Cinematographer: Robert Elswit

Editor: Barbara Tulliver

Original Music: Theodore Shaprio

Cast: Val Kilmer, Derek Luke, William H. Macy, Ed O'Neil

- 2000 *State and Main*



Director/Screenwriter: David Mamet

Cinematographer: Robert Elswit

Editor: Barbara Tulliver

Original Music: Theodore Shaprio

Cast: Alec Baldwin, Charles Durning, Clark Gregg, Phillip Seymour Hoffman, Patti LuPone, William H. Macy, Sarah Jessica Parker, David Paymer, Rebecca Pidgeon, Julia Stiles

- 1999 *The Winslow Boy*



Director/Screenwriter: David Mamet

Cinematographer: Terence Rattigan

Editor: Barbara Tulliver

Original Music: Alaric Jans

Cast: Nigel Hawthorne, Jeremy Northam, Rebecca Pidgeon, Gemma Jones, Guy Edwards, Matthew Pidgeon, Colin Stinton, Aden Gillett

• 1997 *The Spanish Prisoner*



Director/Screenwriter: David Mamet
Cinematographer: Gabriel Berstein
Editor: Barbara Tulliver
Original Music: Carter Burwell

Cast: Cambell Scott, Rebecca Pidgeon, Steve Martin, Ben Gazzara, Ricky Jay, Felicity Huffman

Awards: 1997 Independent Spirit Award
Best Screenplay

• 1994 *Oleanna*



Director/Screenwriter: David Mamet
Cinematographer: Andrzej Sekula
Editor: Barbara Tulliver
Original Music: Rebecca Pidgeon

Cast: William H. Macy, Debra Eisenstadt

• 1991 *Homicide*



Director/Screenwriter: David Mamet
Cinematographer: Roger Deakins
Editor: Barbara Tulliver
Original Music: Alaric Jans

Cast: Joe Montegna, William H. Macy, Natalija Nogulich, Ving Rhames

• 1988 *Things Change*



Director/Screenwriter: David Mamet
Screenwriter: Shel Siverstein
Cinematographer: Juan Ruiz Anchia
Editor: Tridy Ship
Original Music: Alaric Jans

Cast: Don Ameche, Joe Montegna, Robert Prosky, J.J. Johnson

• 1987 *House of Cards*



Director/Screenwriter: *David Mamet*
Writer Original Story: *Jonathan Katz*
Cinematographer: *Juan Ruiz Anchia*
Editor: *Tridy Ship*
Original Music: *Alaric Jans*

Cast: *Lindsay Crouse, Joe Montegna, Mike Nussbaum, Lilia Skala*

Awards: 1987 Golden Globe Nominee
Best Screenplay

As Screenwriter

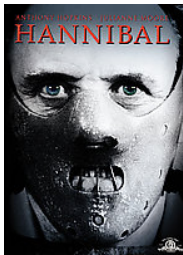
• 2005 *Edmond*



Director: *Stuart Gordon*
Screenwriter: *David Mamet*
Cinematographer: *Denis Maloney*
Editor: *Andy Horvitch*
Original Music: *Bobby Johnston*

Cast: *William H. Macy, Julia Stiles, Joe Mantegna, Rebecca Pidgeon, Mena Suvari, Denise Richards and Bai Ling*

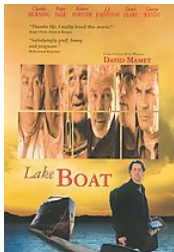
• 2001 *Hannibal*



Director: *Ridley Scott*
Screenwriter: *David Mamet and Steven Zaillen*
Writer Original Novel: *Thomas Harris*
Cinematographer: *John Mathieson*
Editor: *Pietro Scalia*
Original Music: *Hans Zimmer*

Cast: *Anthony Hopkins, Julianne Moore, Ray Liotta, Gary Oldman, Francesca Neri, Frankie R. Faison*

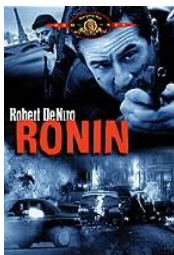
• 2000 *Lakeboat*



Director: *Joe Mantegna*
Screenwriter: *David Mamet*
Cinematographer: *Paul Sarossy*
Editor: *Christopher Cibelli*
Original Music: *Bob Mamet*

Cast: *Charles Durning, Peter Falk, Robert Forster, Denis Leary, Andy Garcia*

• 1998 *Ronin*



Director: *John Frankenheimer*
Screenwriter: *David Mamet and J.D. Zeik*
Cinematographer: *Robert Fraisse*
Editor: *Antony Gibbs*
Original Music: *Elia Cmiral*

Cast: *Robert DeNiro, Jean Reno, Natascha McElhone, Stellan Skarsgaard, Sean Bean, Katatrina Witt*

• 1997 *Wag the Dog*

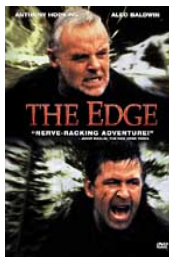


Director: *Barry Levinson*
Screenwriter: *David Mamet*
Writer Original Novel: *Larry Beinhart*
Cinematographer: *Robert Richardson*
Editor: *Stu Linder*
Original Music: *Mark Knopfler*

Cast: *Dustin Hoffman, Robert DeNiro*

Awards: 1998 Oscar Nominee Best Writing,
Screenplay Based on Material
from Another Medium
1999 BAFTA Nominee Best
Screenplay
1997 Golden Globe Nominee Best
Screenplay
1997 WGA Award Nominee
Best Screenplay

• 1997 *The Edge*



Director: *Lee Tamahori*
Screenwriter: *David Mamet and J.D. Zeik*
Cinematographer: *Donald McAlpine*
Editor: *Neil Travis*
Original Music: *Jerry Goldsmith*
Producers: *Art Linson*

Cast: *Anthony Hopkins, Alec Baldwin, Elle
Macpherson, Harold Perrineau, L.Q.
Jones, Kathleen Wilhoite*

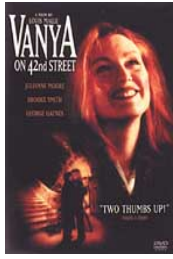
• 1996 *American Buffalo*



Director: *Michael Corrente*
Screenwriter: *David Mamet*
Cinematographer: *Richard Crudo*
Editor: *Kate Sanford*
Original Music: *Thomas Newman*

Cast: *Charles Durning, Peter Falk, Robert
Forster, Denis Leary, George Wendt,
Andy Garcia*

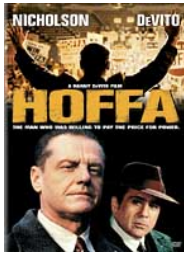
• 1994 *Vanya on 42nd Street*



Director: Lousi Malle
Screenwriter: Andre Gregory
 David Mamet (Play Translation)
Cinematographer: Declan Quinn
Editor: Nancy Baker
Original Music: Joshua Redman

Cast: Wallace Shawn, Julianne Moore, Geroge Gaynes, Brooke Smith, Phoebe Brand, Lynn Cohen, Herry Mayer, Larry Pine, Andre Gregory

• 1992 *Hoffa*



Director: Danny DeVito
Screenwriter: David Mamet
Cinematographer: Stephen Burum
Editor: Ronald Roose
Original Music: David Newman

Cast: Jack Nicholson, Danny DeVito, Armand Assante, J.T. Walsh, John C. Reilly, Frank Whaley, Kevin Anderson, John P. Ryan, Robert Prosky, Natalija Nogulich

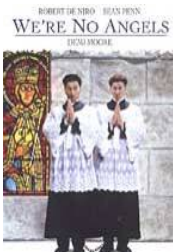
• 1992 *Glengarry Glen Ross*



Director: James Foley
Screenwriter: David Mamet
Cinematographer: Juan Ruiz Anchia
Editor: Howard Smith
Original Music: James Newton Howard

Cast: Al Pacino, Jack Lemmon, Ed Harris, Alex Baldwin, Alan Arkin, Kevin Spacey, Jonathan Pryce
Awards: 1992 WGA Award Nominee for Best Screenplay

• 1989 *We're No Angels*



Director: Niel Jordan

Screenwriter: David Mamet
Cinematographer: Philippe Rousselot
Editor: Mick Audsley
Original Music: George Fenton

Cast: Robert De Niro, Sean Penn, Demi Moore, James Russo, John C. Reilly

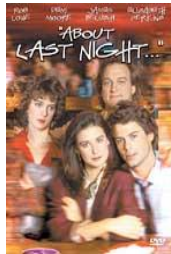
• 1987 *The Untouchables*



Director: Brian De Palma
Screenwriter: David Mamet
Cinematographer: Stephen Burum
Editor: Gerald Greenburg
Original Music: Ennio Morricone

Cast: Kevin Costner, Sean Connery, Rober De Niro, Charles Martin Smith, Andy Garcia, Billy Drago, Patricia Clarkson
Awards: 1987 WGA Award Nominee Best Screenplay

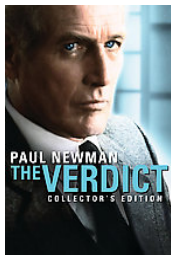
• 1986 *About Last Night*



Director: Edward Zwick
Screenwriter: David Mamet (Original Play)
 Tim Kazurinsky, Denise DeClue
Cinematographer: Philippe Rousselot
Editor: Mick Audsley
Original Music: George Fenton

Cast: Rob Lowe, Demi Moore, James Belushi, Elizabeth Perkins,, Catherine Keener

• 1982 *The Verdict*



Director: Sidney Lumet
Screenwriter: David Mamet
Cinematographer: Andrzej Bartowiak
Editor: Peter Frank
Original Music: Johnny Mandel

Cast: Paul Newman, Jack Warden
Awards: 1983 Nominated Oscar for Best Writing, Screenplay
 1982 Nominated for Golden Globe Best Screenplay – Motion Picture
 1982 Nominated for WGA Award - Best Drama

• 1981 *The Postman Always Rings Twice*



Director: Bob Rafelson
Screenwriter: David Mamet
Cinematographer: Sven Nykvist
Editor: Graeme Clifford
Original Music: Michael Small

Cast: Jack Nicholson, Jessica Lange, Michael Lerner, Christopher Lloyd, Anjelica Houston

As Playwright

1970	<i>Lakeboat</i>
1972	<i>Duck Variations</i> <i>Mackinac</i> <i>Marranos</i>
1974	<i>The Poet and the Rent</i> <i>Sexual Perversity in Chicago</i> <i>Squirrels</i>
1975	<i>American Buffalo</i>
1976	<i>Reunion</i>
1977	<i>All Men are Whores: An Inquiry</i> <i>Dark Pony</i> <i>A Life in Theater</i> <i>The Revenge of the Space Panda's Or, Binky</i> <i>Rudich and the Two-Speed Space Clock</i> <i>The Water Engine</i> <i>The Woods</i>
1978	<i>Mr. Happiness</i>
1979	<i>Lone Canoe: Or, The Explorer</i> <i>The Sanctity of Marriage</i> <i>Shoeshine</i>
1981	<i>In Old Vermont</i> <i>Litko</i> <i>A Sermon</i>
1982	<i>Edmond</i>
1983	<i>But So What</i> <i>The Disappearance of the Jew</i> <i>The Dog</i> <i>Film Crew</i> <i>Five Unrelated Pieces</i> <i>Four A.M</i> <i>Glengarry Glen Ross</i> <i>Prologue: American Twilight</i> <i>Red River</i> <i>Two Conversations</i> <i>Two Scenes</i> <i>Yes</i>
1984	<i>Conversations with the Spirit World</i> <i>Dowsing</i> <i>The Frog Prince</i> <i>Mamet</i> <i>Pint's A Pound The World Around</i> <i>Vermont Sketches</i>
1985	<i>The Cherry Orchard</i> <i>Columbus Avenue</i> <i>Food</i> <i>In the Mall</i> <i>Maple Sugarling</i> <i>Morris and Joe</i> <i>Orchards</i>

	<i>Power Outage</i> <i>Prarie du Chien</i> <i>The Shawl and Prarie</i> <i>The Spanish Prisoner</i> <i>Vint</i>
1987	<i>Speed-the-Plow</i>
1988	<i>House of Games</i> <i>Uncle Vayna</i> <i>Where Were You All When It Went Down</i>
1989	<i>Bobby Gould in Hell</i>
1990	<i>Bradford</i> <i>Cross Patch</i> <i>Goldberg Street</i> <i>Museum of Science and Industry Story</i> <i>Oh Hell</i> <i>Waitress in Yellowstone</i> <i>Wasted Weekend</i> <i>We Will Take You There</i>
1991	<i>David</i> <i>Oh Hel</i> <i>The Three Sisters</i>
1992	<i>Oleanna</i> <i>Homicide</i>
1994	<i>Life in the Theatre</i> <i>Speed the Plow</i> <i>We're No Angels</i>
1995	<i>The Cryptogram</i>
1997	<i>The Old Neighborhood</i> <i>Old Religion</i>
1999	<i>Dodge</i>
2001	<i>Boston Marriage</i> <i>State and Main</i>
2004	<i>Faustus</i>
2005	<i>Romance</i>
2006	<i>Bone China</i> <i>The Voysey Inheritance</i>
2007	<i>November</i>

As Author – Books and Articles

1987	<i>Writing in Restaurants</i>
1988	<i>The Owl (Children's Book)</i>
1989	<i>Some Freaks</i> <i>Warm and Cold (Children's Book with drawings by Donald Sultan)</i>
1990	<i>The Hero Pony (Poems)</i>
1991	<i>On Directing Film</i>
1992	<i>The Cabin: Reminiscence and Diversions</i> <i>On Directing Film</i>
1993	<i>The Village</i>
1994	<i>A Whore's Profession</i>
1995	<i>Passover (Children's Book)</i>
1996	<i>The Duck and the Goat (Children's Book)</i> <i>Three Uses of the Knife</i>
1997	<i>The Old Religion</i> <i>True and False: Heresy and Common Sense for the Actor</i>
1998	<i>Three Uses of the Knife: On the Nature and Purpose of Drama</i>
1999	<i>Bar Mitzvah (Children's Book with drawings by Donald Sultan)</i> <i>The Chinaman: Poems</i> <i>Henrietta</i> <i>Jafsie and John Henry; Essays</i> <i>On Acting</i>
2000	<i>Wilson: A Consideration of the Sources</i>
2003	<i>Five Cities of Refuge</i>
2006	<i>The Wicked Son: Anti-Semitism, Self-Hatred and the Jews</i> <i>Tested on Orphans: Cartoons by David Mamet</i>
2007	<i>Bambi Vs. Godzilla: On the Nature, Purpose of the Movie Business</i>

ABOUT THE CAST

Chiwetel Ejiofor (Mike Terry)

Born in the Forest Gate section of London to Nigerian parents, Chiwetel Ejiofor started acting in school plays at the age of 13. After earning a scholarship to the London Academy of Music and Dramatic Art, he made his feature film debut in 1997 in Steven Spielberg's *Amistad*. Ejiofor would follow this performance with turns in Stephen Frears' critically acclaimed "*Dirty Pretty Things*, where he had many critics' pick for Best Actor. He has also done *Love Actually*, Spike Lee's *She Hate Me*, and *Inside Man*, Woody Allen's *Melinda and Melinda*, John Singleton's *Four Brothers*, and Joss Whedon's *Serenity*. In 2006, Ejiofor received a nomination for the 2006 BAFTA *Orange Rising Star* award which recognizes exceptional talent and outstanding performances in young actors. In 2007, Ejiofor received a Golden Globe nomination for Best Performance by an Actor in a Motion Picture Musical or Comedy for *Kinky Boots*." He also received a second Golden Globe nomination for Best Performance by an Actor in a miniseries or Motion Picture made for Television and just won the Golden Nymph Award in Monte Carlo for his performance in *Tsunami: The Aftermath*.

Ejiofor was recently seen in Universal's *Children of Men*, directed by Alfonso Cuaron, opposite Clive Owen and Julianne Moore, as well as in the Focus Feature Film *Talk to Me* opposite Don Cheadle. In *Talk to Me* Ejiofor plays Dewey Hughes, the lifelong producer of Washington D.C. radio personality Ralph Greene (Cheadle), an ex-con who became a popular talk show host and community activist in the 1960s.

He also completed *Tonight at Noon* in which he stars alongside Connie Nielsen and Lauren Ambrose with appearances by Ethan Hawke and Nick Nolte. This independent film is written and directed by Michael Almercyda. In addition, he recently completed Ridley Scott's *American Gangster*, opposite Russell Crowe and Denzel Washington.

In 2008, Ejiofor will be seen in the Sony feature *Redbelt*, directed by David Mamet. This story is about Mike Terry, a Jiu-jitsu master who has avoided the prize fighting circuit, choosing to instead pursue a life of honor and education by operating a self-defense studio in Los Angeles. Terry's life is dramatically changed however when he is conned by a cabal of movie stars and promoters. In order to pay off his debts and regain his honor, Terry must step into the ring for the first time in his life.

Ejiofor was voted Outstanding Newcomer at the London Evening Standard Awards in 2000 for his performance in "Blue/Orange," a play about a mental patient who claims to be the son of an exiled African dictator. He was also awarded the Jack Tinker Award for Most Promising Newcomer at the 2000 London Critics Circle Theatre Awards (Drama) for the performance. In 2001, he was nominated for a Laurence Olivier Theatre Award for Best Supporting Actor for his performance in "Blue/Orange" at the Royal National Theatre. In 2003, he was nominated for Best Actor by The Washington Area Film Critics Association and won a British Independent Film Award, San Diego Film Critics Society Award, and The Evening Standard British Film Award for Best Performance by an Actor for *Dirty Pretty Things*.

Film Credits

2007 *Tonight at Noon*
2007 *American Gangster*
2006 *Children of Men*
2006 *Inside Man*

2005 Kinky Boots
2005 Slow Burn
2005 Serenity
2005 Four Brothers
2004 Melinda and Melinda
2004 Red Dust
2003 Love Actually
2003 3 Blind Mice
2002 Dirty Pretty Things
2001 My Friend Soweto
2000 It Was an Accident
1999 G:MT Greenwich Mean Time
1997 Amistad

Emily Mortimer (Laura Black)

Emily Mortimer's many film credits include her breakout role in the critically-acclaimed *Lovely & Amazing*, a comical, bittersweet tale of four hapless, but resilient, women and the lessons they learn in keeping up with the hectic demands of their individual neuroses. The film brought Mortimer great critical acclaim and a 2003 Independent Spirit Award for her role in the film.

Mortimer was last seen on screen in back-to-back successes: Woody Allen's *Match Point*, which she received glowing reviews starring alongside Scarlett Johansson, Jonathan Rhys Meyers and Matthew Goode; and *The Pink Panther*, playing Inspector Clouseau's hapless secretary alongside Steve Martin.

Over the last year, she's worked continuously shooting a handful of upcoming projects: Sidney Kimmel Entertainment's touching comedy *Lars and the Real Girl*, starring opposite Ryan Gosling and Patricia Clarkson; the Brad Anderson (*The Machinist*) thriller, *Transsiberian*, opposite Woody Harrelson, Kate Mara, Eduardo Noreiga and Sir Ben Kingsley; and the romantic comedy *Chaos Theory*, in which she stars opposite Ryan Reynolds under the direction of Marcos Siega.

Mortimer's other diverse film credits include starring in Shona Auerbach's *Dear Frankie*, as an impoverished single mother who has moved to a seaside Scottish town with her deaf child; *Young Adam*, an independent production by first time writer/director David Mackenzie, starring Ewan McGregor, which Mortimer was nominated in the Best British Actress category at the 2004 Empire Awards and in the Best British Actress in a Supporting Role category at the 2004 London Film Critics Circle Awards; leading the ensemble cast in Stephen Fry's directorial debut, *Bright Young Things*; *Notting Hill*; Kenneth Branagh's *Love's Labour's Lost*; Shekhar Kapur's award-winning *Elizabeth*; *The Saint*; *The Ghost and the Darkness*; *Formula 51* with Robert Carlyle and Samuel L. Jackson; Wes Craven's *Scream 3*; *The Kid* opposite Bruce Willis; and Helmut Schleppi's independent feature *A Foreign Affair*.

In addition to her several film projects, Mortimer played the recurring role of Phoebe (as Alec Baldwin's Jack McBrayer's love interest) on this season's acclaimed "30 Rock," and provided the voice for the character of young Sophie in Walt Disney Studios' English language version of *Howl's Moving Castle*, directed by the renowned Japanese animator Hayao Miyazaki (released in 2004). Mortimer has also starred in a range of television projects for the BBC.

Mortimer's theatre credits include the productions of "The Merchant of Venice" for the Lyceum Theatre and "The Lights" for the Royal Court. While studying English at Oxford University, Mortimer had starring roles in numerous stage productions including: Ophelia in "Hamlet" at Oxford Shakespeare Festival, Gertrude in "Hamlet" and Lady Nijo/Winn in "Top Girls" at the Edinburgh festival 1992, Miss Burstner/Leni in "The Trial" at the Oxford Playhouse, and Helena in "A Midsummer Night's Dream" at the Old Fire Station, Oxford. She also devised, directed and acted in a production of "Don Juan," which was a Drama Cupper's Winner in 1990.

Mortimer was born in London, England. She is the daughter of famed writer John Mortimer and Penelope Glossop. Mortimer attended the highly respected St. Paul's Girls School in Barnes, London. She then studied English and Russian at Oxford University from 1990 - 1994. She married actor Alessandro Nivola in 2002, and their first child was born in 2003.

Film Credits

2007	Lars and the Real Girl
2007	Chaos Theory
2006	Paris, je t'aime
2006	The Pink Panther
2005	Match Point
2004	Dear Frankie
2003	Young Adam
2003	Bright Young Things
2003	The Sleeping Dictionary
2003	Nobody Needs to Know
2003	A Foreign Affair
2001	The 51 st State
2001	Lovely & Amazing
2000	The Kid
2000	The Miracle Maker
2000	Love's Labour's Lost
2000	Scream 3
1999	Killing Joe
1999	Notting Hill
1998	Elizabeth
1997	The Saint
1996	The Last of the High Kings
1996	The Ghost and the Darkness

Alice Braga (Sondra Terry)

Brazilian born actress Alice Braga has been receiving critical acclaim and international recognition ever since her stirring performance in *City of God* helped catapult the film to multiple Golden Globe and Oscar® nominations. Appearing in nearly a dozen films in just five years, Braga, already a fixture of Brazilian cinema, has captured Hollywood's attention with a host of promising projects on the horizon.

In December 2007, Braga starred opposite Will Smith in *I Am Legend*, the story of the last survivor of a man-made plague that has mutated humans into vampires. Based on the novel by Richard Matheson, this Warner Bros. release is directed by Francis Lawrence with a screenplay adapted by Akiva Goldsman and Mark Protosevich.

In Wayne Kramer's upcoming film, *Crossing Over*, Braga joins an ensemble cast, including Harrison Ford and Sean Penn, in a film about the lives of immigrants living in Los Angeles and their efforts to achieve US citizenship.

Braga is currently filming *Blindness*, based on a novel by Nobel Prize winner Jose Saramago. Directed by Fernando Meirelles, the film tells the story of a doctor's wife who becomes the only person with the ability to see after an entire town is struck with a mysterious case of sudden blindness. The film also stars Julianne Moore, Mark Ruffalo, Danny Glover and Gael Garcia Bernal.

Braga's past credits include: her portrayal of a carefree art student opposite Diego Luna, in *Sólo Dios Sabe (God Only Knows)* which premiered at the Sundance Film Festival; *A Journey to the End of the Night*, an independent film set against the backdrop of the Brazilian sex trade industry with Mos Def and Brendan Fraser; and the offbeat comedy *Cheiro do Ralo, O (Drained)*.

For her performance in the riveting drama about the dangers of a love triangle, *Cidade Baixa (Lower City)*, Braga won nine prominent film awards including the Grand Jury Prize from the Miami International Film Festival as well as honors from the Brazilian Academy of Cinema and the Verona Film Festival.

Film Credits

2008	Crossing Over
2007	A Via Láctea
2007	Rummikub
2006	Cheiro do Ralo, O
2006	Journey to the End of the Night
2006	Sólo Dios sabe
2006	"Carandiru, Outras Histórias"
2005	Cidade Baixa
2002	Cidade de Deus
1998	Trampolim

Tim Allen (Chet Frank)

Tim Allen was last seen on screen in the Touchstone Pictures' hit comedy *Wild Hogs*, in which he stars opposite John Travolta, Martin Lawrence and William H. Macy. The movie revolves around a group of frustrated, middle age suburban biker wannabes who hit the open road in search of adventure, only to encounter a group of real Hells Angels.

Allen was also seen on screen this past holiday season in Disney's *The Santa Clause 3*, in which he once again reprised his role as Santa Claus. In August 2006, Allen starred in the Revolution Studios' comedy *Zoom*, in which he played a former superhero who is called back to work to transform an unlikely group of ragtag kids into superheroes at a private academy. In March 2006, he starred in Disney's *The Shaggy Dog*, an update of the family classic, in which he played a lawyer whose devotion to his career comes at the expense of his family.

Tim Allen honed his talents as a stand-up comic throughout the eighties, providing the perfect lead-in to his highly successful ABC television series "Home Improvement" where he garnered a Golden Globe Award, an Emmy nomination, and was honored with the People's Choice Award for "Favorite Male Performer in a Television Series" for an

unprecedented eight years in a row. While passionately ensconced in a hit sitcom, Tim still found time to expand his talents.

He made his film debut in 1994, playing the historic holiday icon in the Walt Disney blockbuster hit *The Santa Clause*, earning him another People's Choice Award. He gave voice to the beloved, yet deluded space ranger Buzz Lightyear in the computer animated smash hit, *Toy Story*," and starred in Disney's *Jungle 2 Jungle* with Martin Short, and Universal's *For Richer or Poorer* with Kirstie Alley.

While the Taylor family was still at the top of the prime-time charts, Tim revisited his comedy roots with a successful national concert tour that finished with a sell-out performance at Caesar's Palace, and found time to pen his first book about the male perspective, *Don't Stand Too Close to a Naked Man*, topping the New York Times Bestseller List. This was followed by his second bestseller *I'm Not Really Here* focusing on midlife, family and quantum physics.

In 1999, during the eighth and final season of "Home Improvement", Tim was honored with the TV Guide Award for Favorite Actor in a Comedy Series, and in a tearful farewell, Tim hung up his tool belt, shifting his film career into high gear with resounding success.

To the delight of moviegoers, Tim reprised his character, Buzz Lightyear in the Disney sequel, *Toy Story 2* which grossed over \$250 million to become the sixteenth highest film of all-time. This was followed by the popular Dreamworks film, *Galaxy Quest* where Tim portrayed the washed-up actor Jason Nesmith and his sci-fi alter ego Commander Peter Quincy Taggart, playing opposite Sigourney Weaver and Alan Rickman.

Representing the 'average Joe', Tim starred in the 20th Century Fox picture, *Joe Somebody* opposite Jim Belushi, and in 2001 he partnered with Rene Russo in the Barry Sonnenfeld ensemble comedy *Big Trouble*. In 2002, with an interesting departure from playing mythical icons and the average 'everyman', Tim took on the role of Critical Jim, a professional hit man in the Paramount Classics comedy *Who Is Cletis Tout?* opposite Christian Slater, and in November 2002, Tim helped kick off the holiday season, successfully reprising his role as 'the big man in red' in the long awaited sequel, *The Santa Clause*". In a brief return to television in April 2003, Tim's old Tool Time pals, Debbie Dunning and Richard Karn, joined Tim on stage for the live event ABC special, "Tim Allen Presents: A User's Guide to Home Improvement". In 2004, he starred opposite Jamie Lee Curtis in the Revolution Studio's comedy "Christmas with the Kranks". The film, directed by Joe Roth, was an adaptation of John Grisham's best selling novel *Skipping Christmas*.

Film Credits

2007	Wild Hogs
2006	The Santa Clause 3: The Escape Clause
2006	Zoom
2006	The Shaggy Dog
2004	Christmas with the Kranks
2002	Santa Claus 2
2002	Big Trouble
2001	Joe Somebody
2001	Who Is Cletis Tout?
1999	Galaxy Quest
1997	For Richer or Poorer

1997 Jungle to Jungle
1994 The Santa Clause
1989 Tropical Snow

Joe Mantegna (Jerry Weiss)

Joe Mantegna was awarded the Tony and Joseph Jefferson Awards for his acclaimed performance as Richard Roma in David Mamet's Pulitzer Prize-winning play, *Glengarry Glen Ross*. He subsequently starred on Broadway as Bobby Gould in Mr. Mamet's "Speed the Plow". He made his Broadway debut in Stephen Schwartz's musical of Studs Terkel's "Working". Off-Broadway, Mr. Mantegna conceived and co-authored the play "Bleacher Bums", which was subsequently produced for television and earned him an Emmy Award. He directed an updated production of the play which had a successful run at the Organic Theater in Chicago. His work with the Organic Theatre Company includes "The Wonderful Ice Cream Suit" and "Cops", as well as two European tours.

A native of Chicago, his association with David Mamet includes the premiere of "A Life in the Theater" and "The Disappearance of the Jews" at the Goodman Theatre. He directed a critically acclaimed production of Mamet's "Lakeboat" which enjoyed a successful theatrical run in Los Angeles. He originated the role of Dalton Trumbo in the highly acclaimed Los Angeles premiere of "Trumbo: Red White and Blacklisted".

Mr. Mantegna made his feature film debut in Frank Perry's "Compromising Positions". His early films include co-starring roles in *The Money Pit*, *Weeds*, and *Suspect*. Mr. Mantegna starred in the critically acclaimed David Mamet film, *House of Games*. He also starred in Mr. Mamet's films, "Things Change", for which he received the coveted Best Actor Award at the Venice Film Festival, and the highly praised police thriller, *Homocide*.

Mr. Mantegna can also be seen starring in Woody Allen's *Alice* and *Celebrity*, Francis Ford Coppola's *The Godfather III*, Barry Levinson's *Liberty Heights* and *Bugsy*, Steven Zaillian's *Searching for Bobby Fischer* and Billy Crystal's *Forget Paris*. Other starring roles include *Up Close and Personal*, *Baby's Day Out*, *Airheads*, *Queens Logic*, and *Eye for an Eye*.

Recently, he starred in the feature film "Nine Lives" with Glenn Close, Holly Hunter and Sissy Spacek. He also co-starred opposite William H. Macy in David Mamet's *Edmond*. Upcoming films include starring roles opposite Max Minghella and Mary Steenburgen in *Elvis and Annabelle*, *Lonely Street* with Jay Mohr and Robert Patrick, *Childless* with Barbara Hershey, *Cougar Club*, *Hank and Mike*, *Right Hand Man*, *Hunted*, and the feature film of *The Simpsons*. Presently, he is filming David Mamet's new film *Witless Protection*.

His original feature films for cable include starring roles in "State of Emergency", "A Call to Remember", "My Little Assassin", "The Water Engine", "Boy Meets Girl", "Jerry and Tom" and "The Rat Pack" for which he was nominated for both an Emmy and a Golden Globe Award. He also starred in a series of original films based upon Robert Parker's Spenser novels on the A&E Network. These included "Small Vices", "Thin Air", and "Walking Shadow".

On television, Mr. Mantegna starred in the Emmy nominated series, "Joan of Arcadia". Prior to that, he also starred in the CBS series, "First Monday". He also starred in the mini-series of Mario Puzo's best-selling novel, "The Last Don", for which he was

nominated for an Emmy Award, and its sequel “The Last Don II. He co-stars opposite Debra Messing in the USA network miniseries “The Starter Wife”.

Mr. Mantegna made his feature film directorial debut with *Lakeboat*, which has a screenplay by David Mamet based on his original play. He also serves as producer on the film which stars Robert Forster, Andy Garcia, Denis Leary, Charles Durning, and Peter Falk.

He starred as the voice of the Boatman in the animated feature, *The Trumpet of the Swan*. He will be the voice of *Flagg* in the upcoming animated film *Justice League: The New Frontier*. Over the past decade he has also been heard as the recurring role of Fat Tony on the FOX series, “The Simpsons”.

Mr. Mantegna is the narrator of the Oscar-nominated documentary films, *Crack U.S.A.: County Under Siege* and *Death on the Job*.

Film Credits

2008	Hank and Mike
2007	West of Brooklyn
2007	Buster’s Class Project
2007	The Simpsons Movie
2007	Cougar Club
2007	Naked Fear
2007	Elvis and Anabelle
2006	Club Soda
2005	The Kid & I
2005	Edmond
2005	Nine Lives
2004	Pontormo
2004	Stateside
2004	First Flight
2003	Uncle Nino
2002	Mother Ghost
2001	Off Key
2001	Laguna
2001	Turbulence 3: Heavy Metal
2000	The Last Producer
2000	More Dogs Than Bones
2000	Lakeboat
2000	Fall
1999	Liberty Heights
1999	The Runner
1998	Boy Meets Girl
1998	Celebrity
1998	The Rat Pack
1998	Hoods
1998	The Wonderful Ice Cream Suit
1998	Jerry and Tom
1998	Error in Judgement
1998	Airspeed
1998	Body and Soul
1997	For Hire

1996	Persons Unknown
1996	Thinner
1996	Albino Alligator
1996	Underworld
1996	Up Close & Personal
1996	Eye for an Eye
1995	Above Suspicion
1995	Forget Paris
1995	For Better or Worse
1995	Captain Nuke and the Bomber Boys
1994	Airheads
1994	Baby's Day Out
1993	Searching for Bobby Fischer
1993	Family Prayers
1993	Body of Evidence
1991	Bugsy
1991	Homicide
1991	Queens Logic
1990	Alice
1990	The Godfather: Part III
1989	Wait Until Spring, Bandini
1988	Things Change
1987	Suspect
1987	Weeds
1987	House of Games
1987	Critical Condition
1986	Three Amigos
1986	Off Beat
1986	The Money Pit
1985	Compromising Positions
1979	To Be Announced
1978	Towing
1978	A Steady Rain
1977	Medusa Challenger

Rodrigo Santoro (Bruno Silva)

Rodrigo Santoro, one of Brazil's most talented and famous young actors, was most recently seen in Warner Bros. *300*, based on the Frank Miller's graphic novel, which broke box office records throughout the world. Rodrigo stars as *Xerxes*, the Persian King who sends his massive army to conquer Greece in 480 B.C. He was nominated for an MTV Movie Award for Best Villain. Rodrigo was most recently seen on ABC's hit series "Lost," in which he played *Paulo*.

Rodrigo was part of the star-studded ensemble cast of Universal's romantic comedy *Love Actually*, starring alongside Hugh Grant, Emma Thompson, Colin Firth and Liam Neeson. In the role of *Karl*, he stars opposite Laura Linney as co-workers grappling with the dicey protocol of an office romance. Prior to this film, Rodrigo made his American debut in the highly sought after role of *Randy Emmers* in "Charlie's Angels: *Full Throttle*, directed by McG, starring Cameron Diaz, Drew Barrymore and Lucy Liu.

He has been seen for the past two years starring as the "mystery man" opposite Nicole Kidman in the Baz Luhrmann directed commercial for Chanel.

Rodrigo's most recent Brazilian film, *Carandiru*, directed by Hector Babenco, was recently released and broke all Brazilian box office records. It is Brazil's entry in the Foreign Film category for the Academy Awards. *Carandiru* premiered at the Cannes Film Festival and will be distributed in the US by Sony Pictures Classics in February 2004. The film is a groundbreaking portrayal of the largest penitentiary in Latin America, the Sao Paulo House of Detention, and the lives of the people in it. Dr. Dráuzio Varella bases the movie on the best-selling book "Carandiru Station".

Rodrigo has won eight Best Actor awards, including the first ever award for Best Actor from the Brazilian Academy of Arts and Film, for his portrayal of a young man forced into a mental institution by his parents in "Brainstorm," the critically acclaimed film by director Lais Bodansky.

He has also been celebrated for his performance in the Miramax film *Behind the Sun* directed by Walter Salles (*Central Station*), in which he plays *Tonio*, the middle son of a Brazilian family caught in the middle of an age-old family feud in 1910. He is forced by tradition and honor to kill a member of the neighboring family, positioning him next in line to be killed. The heart of the movie finds *Tonio* and his little brother discovering a world outside their family and home. *Behind the Sun* was nominated for a Golden Globe in 2002 for Best Foreign Language Film.

Last year Rodrigo appeared opposite Helen Mirren, Olivier Martinez and Anne Bancroft in *The Roman Spring of Mrs. Stone*, directed by Robert Allan Ackerman, for Showtime.

Based on the novella by Tennessee Williams, *The Roman Spring of Mrs. Stone* was nominated for five Emmy Awards in 2003.

Film Credits

2007	Nao Por Acaso
2006	300
2006	Desafinados, OS
2004	A Dona da Historia
2003	Love Actually
2003	Charlie's Angels: Full Throttle
2003	Carandiru
2001	Abril Despedacado
2001	Bicho de Sete Cabeças
1999	Trapalhao e a Luz Azul, O
1996	Depois do Escuro

Max Martini (Joe Collins)

Born Maximilian Carlo Martini in Woodstock, New York, Martini is a citizen of not only the United States, but also of Canada and Italy. His parents were involved in the arts and instilled in him an appreciation for all things creative. After moving around a bit as a child he made his way back to New York City and began to study acting. Starting out at the Neighborhood Playhouse he did the majority of his training with Michael Howard' in Manhattan.

He then took a break from acting to focus on his early love of fine art, attending the School of Visual Arts in Manhattan and receiving a BFA in painting and sculpture. After completing college Martini began to work steadily in both film and television projects. His film roles were sharing the screen with Tom Hanks and Matt Damon in *Saving*

Private Ryan (1998) as *Cpl Fred Henderson*, Ryan's commanding officer who helped *Captain Miller* (Hanks) and his men in the brutal final shootout of the film; and he also had roles in some smaller independent films, working with Calista Flockhart in *Jane Doe*, Chris Penn and Jeffrey Wright in "Cement" (1999) and in the 2000 Sundance Film Festival favorite, *Backroads* (2000). He also took on a lead role in the Steven Spielberg Emmy-nominated 20 hour mini-series, *Taken* (2002) and has a recurring role with Kiefer Sutherland as *Agent Steve Goodrich* on Fox's Emmy nominated 2nd season of "24" (2001). Other television work includes series regular roles on John Sacret Young's "Level 9" (2000), Chris Carter's "Harsh Realm" (1999) and recurring roles on "Breaking News" (2002), and the award-winning Canadian series, "Da Vinci's Inquest" (1998). He has also co-starred in several TV movies including Morgan Freeman's "Mutiny" (1999) and Francis Ford Coppola's "Another Day" (2001). He also made many memorable guest-star turns on popular series.

Martini is active in the theatre, having co-founded Theatre North Collaborative in New York City, a theatre company of American and Canadian actors dedicated solely to producing new works from both sides of the border. Max has recently been filming CBS's, "The Unit" (2006), created by David Mamet and produced by Shawn Ryan of "The Shield" (2002).

He has also written a film, *Desert Son* (1999), which he co-directed with his younger brother, Christopher Martini and was Costume Designed by his sister Michelle Martini. Martini, his wife Kim Restell and their two boys spend their time between their home in Los Angeles and their horse ranch out of town.

Film Credits

2005	The Great Raid
2000	Backroads
1999	Tail Lights Fade
1999	Desert Son
1999	Cement
1998	Saving Private Ryan
1998	Conversations in Limbo
1997	Contact
1995	Pictures of Baby Jane Doe
1990	Repossessed

David Paymer (Richie)

One of modern TV and moviedom's most sturdy and reliable character actors, David Paymer dreamed of being an actor from early childhood. Although he came from a traditional middle class Jewish family that urged him to become a doctor or lawyer, Paymer felt more at home in the world of the thespian.

At 14, he used a fake I.D. to see *The Graduate* (1967), which starred a young Dustin Hoffman. He grew up in Oceanside, New York, where his father was in the scrap metal business. His mother, a homemaker, had fled Belgium with her family to escape the Nazis. When his father quit the scrap metal business to pursue music, it inspired young Paymer to give his acting dream a try.

His aborted big break came when he was cast in the TV series “St. Elsewhere” (1982) as *Dr. Wayne Fiscus* - then promptly dumped and replaced by Howie Mandel. Luckily, his real big break was destined to be on the big screen, as *Ira Shalowitz* in the Billy Crystal vehicle *City Slickers* (1991). Crystal was so pleased with Paymer's work that he wrote the part of *Stan Yankelman*, beleaguered brother of the titular character in the movie *Mr. Saturday Night* (1992), especially for Paymer. The part earned Paymer an Oscar nomination in 1993.

Film Credits

2007	Ocean's Thirteen
2005	Checking Out
2005	My Suicide Sweetheart
2005	The Fix
2005	Marilyn Hotchkiss Ballroom Dancing & Charm School
2004	The Good Company
2003	Alex & Emma
2003	Candor City Hospital
2002	The Burial Society
2001	Focus
2001	Bartleby
2000	Bounce
2000	Enemies of Laughter
2000	Bait
2000	State of Main
1999	The Hurricane
1999	Mumford
1999	Chill Factor
1999	Payback
1998	Mighty Joe Young
1998	Outside Ozona
1998	The Lesser Evil
1997	Amistad
1997	Gang Related
1997	The Sixth Man
1996	Carpool
1996	Unforgettable
1996	City Hall
1995	Nixon
1995	The American President
1995	Get Shorty
1994	Quiz Show
1994	City Slickers II: The Legend of Curly's Gold
1993	Heart and Souls
1993	Searching for Bobby Fischer
1992	Mr. Saturday Night
1991	City Slickers
1990	Crazy People
1989	No Holds Barred
1987	No Way Out
1986	Night of the Creeps
1986	Howard the Duck
1985	Perfect

1984	Irreconcilable Differences
1984	Best Defense
1982	Airplane II: The Sequel
1979	The In-Laws

Rebecca Pidgeon (Zena Frank)

A versatile and accomplished actress/singer/songwriter, Rebecca Pidgeon can be seen in the critically acclaimed Steve Martin film, *Shopgirl*. Pidgeon recently completed production on the British film *Provoked* with Miranda Richardson and Robbie Coltrane, as well as the independent film *Edmond* with William H. Macy, Joe Mantegna and Julia Stiles. She is also currently working in television with the recurring roles on the ABC drama "In Justice", and the CBS series "The Unit".

Other television credits include: "Campaign", "Uncle Vanya" (BBC/PBS), "She's Been Away" (BBC) and "The Water Engine" (TNT). Pidgeon's film credits include "State & Main", "Heist", "The Winslow Boy", "The Spanish Prisoner", "Homicide" and "The Dawning", among others.

Her Broadway debut, in the fall of 1997 was at The Booth Theater, playing the role of *Deeny* in "The Old Neighborhood". Other stage credits: "Boston Marriage" at The Geffen, "Dangerous Corner", "Oleanna", "The Changeling", "School for Scandal", "When We Were Women", "Bow Down" and "Speed The Plow" at the Royal National Theater in London.

Rebecca Pidgeon has also sustained a more personal, but critically significant music career for more than 15 years and has recorded five albums. Pegged as a provocative singer in her first band "Ruby Blue" (Polygram UK), Rebecca has continued to write, sing and perform, with her latest CD, "Tough on Crime", out now on The Lab/Universal Label. Joined on "Tough on Crime" by legendary musicians such as Billy Preston and Steely Dan co-founder Walter Becker, among others, and helmed by award winning producer Larry Klein (Joni Mitchell, Madeleine Peyroux), the album has been acclaimed for its genre-defying arrangements and simple, elegant story telling. Rebecca continues to work on songs for a yet to be released album and frequently performs her music in Los Angeles.

Film Credits

2006	Provoked: A True Story
2005	Shopgirl
2005	Edmond
2002	Advice and Dissent
2001	Heist
2000	State and Main
2000	Catastrophe
1999	The Winslow Boy
1997	The Spanish Prisoner
1991	Homicide
1988	The Dawning

Randy Couture (Dylan Flynn)

Randy Duane Couture was born in Lynwood, Washington on June 22, 1963. Randy served six years in the Army after graduating in high school, where he took up boxing to offset the standard Army physical training.

Having over 25 years of training in freestyle and Greco-Roman wrestling, Couture's preferred method of offense in mixed martial arts competition was what is commonly referred to as "Ground and Pound". However, over the years Randy has become an expert in all forms of MMA. Couture served as an assistant wrestling and strength conditioning coach at Oregon State University.

In 1997, at the age of 33, Randy made his debut in the UFC (Ultimate Fighting Championship) where he defeated Tony Halme and Steven Graham in the Heavyweight class. Randy then scored a TKO victory against the Brazilian "Phenom" Vitor Belfort.

This is when Randy's nickname "The Natural" came to be. Randy earned his first Heavyweight title in December 1997 after his match against kickboxer Maurice Smith.

On November 17th, 2000 Randy took the Heavyweight title a second time from Kevin Randleman. Randy was then victorious in both classic battles against Brazilian fighter Pedro Rizzo in 2001.

Randy moved down in weight class and TKO'd long-time number one contender Chuck Liddell in his debut in the Light Heavyweight class, leaving Randy as the only competitor to hold titles in both the Heavyweight and Light Heavyweight divisions of the UFC. This earned Randy another nickname, "Captain America".

Randy's next bout on September 26, 2003, was against five-time defending champion Tito Ortiz for the Undisputed Light Heavyweight title. After five rounds, at the age of 40, "The Natural" scored a unanimous decision and became the UFC's Undisputed Light Heavyweight Champion, literally spanking Tito in the octagon en route to victory.

After five more fights, Couture retired from the sport after a 2006 fight with Chuck Liddell, but on March 3rd, 2007, he stunned the world when he came out of retirement to defeat Tim Sylvia for the Heavyweight Championship of the World, solidifying his Hall of Fame credentials forever.

The story continues.

Film Credits

2008	Big Stan
2006	Invincible
2006	Fighter
2005	No Rules
2003	Cradle 2 the Grave

Ray Mancini (George)

One of the most exciting fighters of boxing's last Golden Age in the 1980's, Ray "Boom Boom" Mancini was also one of the most popular. Fighting out of the small town of Youngstown, Ohio, Ray endeared himself to boxing fans not only with his aggressive style, but with the story of his relationship with his father Lenny.

Lenny Mancini was a lightweight contender in the 40's who later joined the army, and was wounded in World War II. Due to this injury, the elder Mancini never received a deserved title shot, so after a 50 fight amateur career, Ray picked up his father's mantle, and became a pro fighter in 1979.

Ray was an instant hit among boxing fans, with his aggressive, power punching style. After 20 straight wins, including victories over contenders Jose Luis Ramirez, Johnny Summerhays, and Norman Goins, “Boom Boom” got a chance to fulfill his father’s dream by taking on the legendary Alexis Arguello for the WBC lightweight title on October 3, 1981. After a valiant effort, Mancini succumbed to Arguello in the 14th round, but he was undeterred in his quest to become champion.

Seven months later, on May 8, 1982, Mancini finally won a title for himself and his father. In 2 minutes and 54 seconds which contained more action than many 12 round championship fights, Mancini stopped Arturo Frias to win the WBA lightweight crown.

He defended the title four times (including a knockout over Duk-Koo Kim after which Kim tragically died), before losing the title on an upset stoppage by unheralded Livingstone Bramble in 1984.

In 1985, Mancini lost a rematch to Bramble via a close decision, and this loss, coupled with Mancini’s increasing struggle to make weight, caused him to retire. “Boom Boom” returned to the ring twice more though, losing controversially to Hector Camacho in 1989 (L12), and more convincingly to Greg Haugen in 1992 (KO by 7). After the loss to Haugen, Mancini retired for good.

But in one of boxing’s rare happy endings, Mancini’s post-retirement days have seen him take on Hollywood with the same determination and drive he displayed in battling challengers to his world title in the ring, and as a successful actor and producer, he has now displayed his talents to a new generation of fans.

Film Credits

2003 Chooch
2001 Turn of Faith (also produced)
1998 Body and Soul (also produced)
1997 The Girl Gets Moe
1996 Bullet
1996 The Mouse
1995 Opposite Corners
1995 Fatal Choice
1994 The Search for One-Eye Jimmy
1992 Deadly Bet
1992 Aces: Iron Eagle III
1991 Timebomb
1990 Backstreet Dreams
1990 Wishful Thinking
1984 Mutants in Paradise

Jose Pablo Cantillo (Snowflake)

While many successful actors begin their journey as children, Jose Pablo Cantillo came to acting almost by accident. A native of Terre Haute, Indiana, Cantillo graduated from Terre Haute South Vigo High School in 1996 with his eyes on a business degree, one which he earned from Indiana University’s Kelley School of Business.

But along the way, a professor suggested that Cantillo take a Drama class to enhance his public speaking skills for business presentations, and from the moment he stepped into the class, Cantillo was hooked.

After graduation, Cantillo made his way to New York City, where he studied with the renowned Atlantic Theater Company and The Barrow Group Theater Company in order to hone his craft. And though living in a rundown apartment and struggling to get work was difficult, he persevered, and after driving seven hours to an audition that lasted less than a minute, he got his break with the role of Villalobos in the 2004 film *The Manchurian Candidate*.

Since then, Cantillo - who has also worked in television shows such as *ER*, *Law and Order*, *CSI: Miami*, and *Crossing Jordan* – has made a name for himself as an actor to watch with his roles in *Crank* and *Disturbia*, and this unlikely career shows no signs of slowing down anytime soon.

Cantillo lives in Santa Clarita, California with his wife and daughter.

Film Credits

2007 *Cleaner*

2007 *Disturbia*

2007 *After Sex*

2006 *Crank*

2006 *Bondage*

2005 *Shackles*

2004 *The Manchurian Candidate*

John Machado (Augusto Silva)

A member of one of the first families of Brazilian Jiu-Jitsu, John Machado continues to do honor to his family name while spreading the gospel of Brazilian Jiu-Jitsu to the masses through his schools and seminars, as well as through appearances in movies and television shows that showcase his art.

Born in Rio De Janeiro and raised in Teresopolis, Machado – along with his brothers Carlos, Jean Jacques, Rigan, and Roger - began studying Brazilian Jiu-Jitsu with their cousin Carlos Gracie Jr. at an early age, and John was a quick study.

Eventually, he would dominate the Jiu-Jitsu scene on the local and national level, winning the Rio De Janeiro State Championship every year from 1982 to 1990, and National and World titles from 1983 to 1990.

In 1990, after receiving his degree in Environmental Farming from Rio Federal College, the fourth degree Black Belt relocated to the United States, and in 1991 opened his own school in California. And though Brazilian Jiu-Jitsu was slow to catch on at first, by the time of the first Ultimate Fighting Championship show in 1993, the sport exploded.

Machado was not one to rest on his laurels though, and while his school flourished, he kept training and learning, not only in Jiu-Jitsu, but in judo, wrestling, and the Filipino arts. He also found time to win the National and Pan American Sambo championships.

As the years went on, training mixed martial artists for their upcoming fights became a passion for him, and such standouts as former UFC Heavyweight Champion Ricco Rodriguez, Travis Lutter, Enson and Egan Inoue, and Elvis Sinosic all excelled under John's watchful eye.

In 1994, Machado was bitten by the acting bug, and after some classes with a theater coach who was also one of his Jiu-Jitsu students, he began to appear as an actor in feature films and also took on the role as a fight choreographer as well, eventually starring in and producing the 2003 film *Brazilian Brawl*.

2008 will see Machado return to the big screen in a featured role in the highly anticipated film *Redbelt*.

Film Credits

2003 *Brazilian Brawl* (also produced)

1997 *Mean Guns*

1995 *Heatseeker*

1995 *Under Siege 2: Dark Territory*

1994 *Kickboxer 4: The Aggressor*

Jiu – Jitsu Master Dan Inosanto (Gilberto)

In a world where the word 'legend' is thrown around more freely than it should be, Dan Inosanto truly lives up to and is deserving of the term. Still as vital to the world of martial arts today as he was decades ago, Inosanto continues to teach and represent Filipino Martial Arts as well as Bruce Lee's Jeet Kune Do.

Born and raised in California, Inosanto was a skilled athlete who starred in football and track for Whitworth College in Spokane, Washington, and after graduation he began studying judo.

Kenpo Karate got added to the mix in 1959 when Inosanto served as a paratrooper in the 101st Airborne Division, and after his tour of duty in the US military ended in 1961, he continued to study under "The Father of American Karate", Ed Parker, who later awarded Inosanto his first Black Belt.

Three years after meeting Parker, Inosanto crossed paths with another person who would change his life forever in Bruce Lee. The two became fast friends and Inosanto studied under Lee for nine years until the Jeet Kune Do founder died tragically in 1973. Inosanto has since carried on the work of his friend and is seen as the world's foremost authority on Jeet Kune Do.

But like all truly great martial artists, Inosanto has not confined his learning to just one aspect of martial arts; instead, he has become an advocate for and is proficient in many styles, including Muay Thai, Filipino Martial Arts, Savate, and Brazilian Jiu-Jitsu, and the list of world-renowned martial artists he has taught is almost endless.

One of the most revered figure in martial arts today, Inosanto has also amassed a laundry list of awards, including 1996 Man of The Year, 1988 Weapons Instructor of The Year, 1983 Instructor of The Year, 1977 Jeet Kune Do Instructor of The Year, and recognition as a member of Black Belt magazine's Hall of Fame.

At 71, Inosanto is still going strong, still teaching at his California academy and at seminars around the world, and he has also carved out a niche for himself in Hollywood, where he has been appearing in feature films since the late 70's.

In 2008, Inosanto returns to the silver screen to appear in David Mamet's *Redbelt*.

Film Credits

2003 Brazilian Brawl
1996 Escape from LA
1991 Out for Justice
1986 Big Trouble in Little China
1981 Sharky's Machine
1981 Long de ying zi
1981 Skirmish
1978 Game of Death

Enson Inoue (Taketa Morisaki)

“Yamato Damashi”, which translated from Japanese means “The Samurai Spirit”, is the code by which Japanese-American mixed martial arts star Enson Inoue lives his life. For him, there is no other way.

Born in Hawaii, Inoue – a former Top 30 ranked racquetball player – eventually returned to the home of his ancestors and began studying Tae Kwon Do and Hapkido. By 21, he was learning the art of Gracie Jiu-Jitsu under Relson Gracie, and six years later he made his mixed martial arts debut with a first round TKO win over Shingo Shigeta.

Over the ensuing nine years, Inoue compiled a record of 11-8 while fighting in such major MMA organizations as the UFC, PRIDE, and Shooto. Among the legends he shared the ring with were Randy Couture, Mark Kerr, Antonio Rodrigo Nogueira, and Randy Couture, and while he may be best remembered for his classic war with Frank Shamrock in 1997, Inoue – win or lose – always left everything in the ring in each fight, and he takes pride in the fact that no matter how bad things got for him, he never tapped out (quit).

“I guarantee the fans two things,” Inoue said in a 2004 interview with the Honolulu Advertiser. “One, I will give everything I have — I will move until I cannot move anymore. And two, I will never, ever give up. I would rather die than tap out (to signal a submission).”

It was a philosophy that garnered him a significant fan following that to this day clamors to see the 40-year old warrior back in action again.

And while Inoue doesn't rule out an eventual return to the ring, his various business ventures – which include martial arts schools and a clothing line as well as an acting career - are taking priority right now.

Film Credits

2005 Muhito

Cyril Takayama

Perhaps one of the hardest arts to master, magic has fascinated the world for hundreds of years, with those such as Harry Houdini and David Copperfield achieving iconic status for their magical feats. Now you can add Cyril Takayama to the list of those who can captivate audiences with a single amazing act of illusion.

A dynamic performer who has thrilled fans from Tokyo and Thailand to Nepal and Las Vegas, Takayama fell in love with magic as a six year old after witnessing a Las Vegas magic show. From then on, the die was cast, and when Takayama was accepted into the

world renowned Magic Castle youth program in his home state of California, there was no question what this young man was going to do with the rest of his life.

By 1994, Takayama won the top prize in the Grand Illusion category of the F.I.S.M. (Federation International Society du Magique), a competition which is widely considered to be the Olympics of magic, and in 2001, he added the prestigious Golden Lion award at Siegfried and Roy's World Magic Seminar, announcing his arrival as a performer to watch.

It was in Japan where Takayama's career truly took off, and since 2004 he has appeared in numerous two-hour specials. In one amazing moment, Takayama bungee dove headfirst from the top of a Las Vegas hotel with a sword in his hand, successfully piercing a playing card from a full deck which was placed in a pool of water.

Currently, Takayama is thrilling audiences with his live shows both solo and with his groundbreaking group Magic X Live, and following a stint on the MTV show Room 401, he is eager to show his wares in his feature film debut, 2008's *Redbelt*.

Renato Magno

A Brazilian Jii-Jitsu player for most of his 36 years, Renato Magno is one of the most respected practitioners and teachers of the art in the world today.

The first Black Belt under Rigan Machado, Magno – a multiple winner of the Pan-American Games and author of several instructional books and videos – moved to the United States in 1991 to teach at the Machados' academies.

In 1998, Magno founded the Street Sports Jiu-Jitsu Academy in Santa Monica, California, where he is creating the next generation of Jiu-Jitsu champions.

In addition to his work in the school, Magno is also a Defensive Tactics Consultant to the Los Angeles Police Department, and he has also entered the world of film and television as a consultant, fight choreographer and actor.

His next project, *Redbelt*, is written and directed by one of Magno's students, noted writer and director David Mamet.

Film Credits

2004 Spartan

Rico Chiapparelli

One of the most revered and decorated amateur wrestlers in US history, Rico Chiapparelli was an NCAA Division I National Champion and three-time All-American for the University of Iowa (where he was coached by the legendary Dan Gable). Chiapparelli can also claim a US Freestyle Championship and World Cup Championship on his resume, and was a member of the national wrestling team for four years.

After college, Chiapparelli did some fashion modeling and then founded the RAW (Real American Wrestling) team, and the members of this squad, which included Frank Trigg and Vladimir Matyushenko, became some of the most successful wrestlers ever to compete in mixed martial arts.

In 2006, Chiapparelli – the owner of the R1 Gym in El Segundo, California – founded the Professional Submission League (PSL), and in 2008 he will appear in the feature film “Redbelt”.

Mike Goldberg

The longtime blow-by-blow commentator for the Ultimate Fighting Championship, Mike Goldberg has become synonymous with the mixed martial arts juggernaut ever since his debut behind the mic for the organization in 1997.

But the Ohio native, a former hockey player, has also made a name for himself outside of the combat sports world with his work as a play-by-play announcer for ESPN hockey, the Detroit Red Wings, and the Minnesota Wild, as well as his work as the studio host for FSN’s college football telecasts.

In 2008, Goldberg will make his feature film debut in *Redbelt*.

Gene LeBell

Affectionately referred to as “The Toughest Man Alive”, Gene LeBell is an immortal figure in the worlds of judo, grappling, film, and television.

A two-time judo national champion who later competed in pro wrestling, LeBell went on to play a big role in the development of some of the world’s greatest martial artists, including Bruce Lee, Chuck Norris, Benny ‘The Jet’ Urquidez, and UFC star Karo Parisyan, among others.

It was in the movie and television industries that LeBell may have made his biggest impact though, having worked on over 350 films and television shows as a stuntman, actor, and stunt coordinator.

Still teaching, making appearances, and working on films at 75 years young, Gene LeBell is an American treasure.

Frank Trigg

A world-class wrestler for the University of Oklahoma and a 2000 Olympic trials finalist, Rochester, New York-born Frank Trigg parlayed his talent on the mat – where he is also a Black Belt in Judo - to a successful career in mixed martial arts, where he has been a perennial standout in the sport’s biggest organizations for the last decade.

Along the way, the 35-year old Trigg, nicknamed “Twinkle Toes” for his unique pre-fight ritual of painting his toenails, has challenged UFC legend Matt Hughes twice for the welterweight title, won the Icon Sport middleweight championship in 2006, and owns wins over such MMA standouts as Dennis Hallman, Jean Jacques Machado, Fabiano Iha, and Jason Miller.

In addition to his fight career, Trigg has made a smooth transition to the other side of the ring as a color commentator and expert analyst for various mixed martial arts promotions and is the host of a popular radio show. Trigg, who now makes his home in Las Vegas, has also appeared on the hit series *King of Queens* and on VH1’s reality show *Kept*.

About the Filmmakers

Chrisann Verges (Producer)

In addition to *Redbelt*, Chrisann Verges has produced films including HBO's *Warm Springs* (for which she won an Emmy Award) *Mrs. Harris* (Emmy nomination), *Over Her Dead Body*, *Joe Gould's Secret*, *Washington Square*, and *Fresh*. Her credits as unit production manager include *For Your Consideration*, *Calendar Girls*, *Dinner With Friends*, *Bed of Roses* and *Flash*. She produced the pilot for "Gilmore Girls", the "Lifetime Women's Film Festival" and documentaries and music videos for Miles Davis, Philip Glass and The Rolling Stones.

Barbara Tulliver (Editor)

Barbara Tulliver is proud of both her long collaboration with David Mamet, and her work with distinguished directors M. Night Shyamalan, Paul Thomas Anderson, Gregory Mosher and James LaPine.

Since 1990, Tulliver has edited Mamet's films: *Homicide*, which opened the Cannes Film Festival and closed the New York Film Festival; *Oleanna*; *The Spanish Prisoner*; *The Winslow Boy*; *State and Main*; *Heist*; and *Spartan*. She also edited for Mamet HBO's acclaimed theatre production of "Ricky Jay and his 52 Assistants," and an installment of Channel 4's Samuel Beckett series featuring Sir John Gielgud's last performance. Tulliver edited M. Night Shyamalan's *Signs*, and *Lady in the Water*. She also edited Paul Thomas Anderson's debut film *Hard Eight* (also known as "Sydney"), as well as James Lapine's HBO production of "Earthly Possessions," and TNT's "A Life in the Theatre," directed by Gregory Mosher and starring Jack Lemmon.

In keeping with her love for working with writer/directors, she recently completed *The Mysteries of Pittsburgh* for Rawson Marshall Thurber before beginning work on *Redbelt*.

CAST

Mike Terry Chiwetel Ejiofor

Laura Black Emily Mortimer

Sondra Terry Alice Braga

Chet Frank Tim Allen

Jerry Weiss Joe Mantegna

Bruno Silva Rodrigo Santoro

Marty Brown Ricky Jay

Joe Collins Max Martini

Richie David Paymer

Snowflake Jose Pablo Cantillo

Zena Frank Rebecca Pidgeon

Dylan Flynn Randy Couture

Gini Collins Cathy Cahlin Ryan

Lawyer Matt Malloy

George Ray Mancini

Augusto Silva John Machado

Lucy Jennifer Grey

Jimmy Sakata Cyril Takayama

Gilberto Danny Inosanto

Taketa Morisaki Enson Inoue

Guayabera Shirt Man Jake Johnson

Billy the Bartender Scott Barry

Brazilian Girl Caroline De Souza Correa

Bar Patron #1 Jack Wallace

Singer in Bar Luciana Souza

Sammy Bob Jennings

Eddie Bialy Vincent Guastafarro

Official at Arena Damon Herriman

Ring Announcer J.J. Johnston

Officer Robert Rein

Detective Dominic Hoffman

Ex-Stuntman Gene Lebell

Cop #1 (Behind Partition) Mike Genovese

Stunt Coordinator Jack Gill

Stunt "Guayaberra's Colleague" Dennis Keefer

Security Guard #1 Chris Kaldor

Stunt Double "Mike Terry" Aaron Tony

Stunt Double "Joe Collins" Troy Gilbert

Stunt Double "Laura" Debbie Evans

Stunt Double "Chet Frank" Todd Warren

Stunt Double "Snowflake" Jose Luis Vasquez Jr.

Sports Announcer Scott Ferrall

Bruno Stunt Thug #1 Simon Rhee

Bruno Stunt Thug #2 Troy Gilbert

CREW LIST

Writer / Director David Mamet

Producer Chrisann Verges

Production Manager Mads Hansen

Assistant to Mr. Mamet Pam Susemihl

Assistant to Mr. Mamet Meg Librizzi

Assistant to Ms. Verges Katie Taylo

Production Coordinator Ellen Dunn

Assistant to Production Coordinator Erin Davis

Office PA Jeff Hunt

Office PA Siobhan Barnett

Cast Assistant Kelley Whitis

Production Accountant Tad Driscoll

1st Assistant Accountant Shea Kammer

2nd Assistant Accountant Liana Maeby

Production Designer David Wasco

Art Director Christopher Tandon

Art Department Coordinator Vanessa Deanda

Set Designer Tim Earls

Graphic Designer Karen Teneyck

Art PA Jacob Reinwand

1st Assistant Director Cara Giallanza

2nd Assistant Director Steve Hagen

2nd 2nd Assistant Director John Tagamolila

Key Set PA Jason Ruffolo

Set PA Weston Middleton

Set PA Jackson Rowe

Director of Photography Robert Elswit

1st AC "A" Camera Barry "Baz" Idoine

2nd AC Larissa Supplitt

Loader Jason Goebel

Casting Directors Bialy/Thomas Casting

Sharon Bialy

Sherry Thomas

Casting Associate Judith Sunga

Casting Associate Kathy Kaplan

Extras Casting Smith & Webster-Davis Casting

Dixie Webster-Davis

Tammy L. Smith

Construction Coordinator Brian Markey

Propmaker Chris Markey

Production Painter Pedro V. Suchite

Technical Consultant Renato Magno

Costume Designer Debra McGuire

Costume Supervisor Robin McMullan

Key Costumer Winifred Kennamer

Set Costumer Joe Cigliani

Set Costumer Mike Lutz

Costumer Nancy Jarzynko

Craft Service Stacey Kaubowski

Craft Service David Jelin

Editor Barbara Tulliver

Assistant Editor Mark Tuminello

Post Production PA Elizabeth Jones

Gaffer Jim Crawford

Best Boy Electric Greg Langham

Rigging Gaffer Jimmy Keys

Key Grip Michael Kenner

Best Boy Grip Johnny Morris

Dolly Grip Jeff Kunkel

Key Make-Up Artist Suzanne Diaz-Westmore

Key Hair Stylist Lori Guidroz

Attorney Stan Coleman

Attorney Matt Sugarman

Paralegal Kathy Sarreal

Locations Manager Matt Wersinger

Assistant Location Manager Dylan Kirkland

Assistant Location Manager Neale Fishback

Locations Scout Steven Lee

Locations Scout Ken Hunter

Locations Scout Patrick Mignano

Set Medic Howard Keys

Music Producer/Arranger Larry Klein

Studio Production Coordinator Cindy Peters

Manager Sandy Robertson

Post Production Supervisor Luca Borghese

Propmaster Peter Bankins

Assistant Propmaster Stuart Rankine

Script Clearance The Bloch Company, LLC

Researcher Deborah Ricketts

Script Supervisor Jane Goldsmith

Set Decorator Sandy Wasco

Leadman Edward J. Protiva

Set Dec Buyer Erin Fite

Swing Gang Steven G. Ladish

Set Dresser Kai Bloomberg

On Set Dresser Tom Callinicos

Sound Mixer Paul Lewis

SPFX Coordinator Dennis Dion

Still Photographer Lorey Sebastian

Storyboard Artist Eric Ramsey

Stunt Coordinator Jack Gill

Stunt Person Simon Rhee

Stunt Person Troy Gilbert

Transportation Coordinator Tim Abbatoye

Transportation Captain Rich Bennetti

Driver Warren Welsh

Driver Paul Tumber

Driver Lew Scaletta

Driver Joe Lanzl

Office Assistant Tammi Abbatoye

Video Playback Steve Irwin

Visual Effects David Altenau