



SEARCHLIGHT PICTURES Presents
A FRECKLE FILMS / MADISON WELLS STUDIOS Production

THE EYES OF
*Tammy
Faye*

JESSICA CHASTAIN
ANDREW GARFIELD
CHERRY JONES
and
VINCENT D'ONOFRIO

Music by
THEODORE SHAPIRO

Film Editors
MARY JO MARKEY, ACE
ANDREW WEISBLUM, ACE

Production Designer
LAURA FOX

Director of Photography
MICHAEL GIOULAKIS

Executive Producers
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FENTON BAILEY
RANDY BARBATO

Produced by
JESSICA CHASTAIN, p.g.a.
KELLY CARMICHAEL, p.g.a.
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GIGI PRITZKER
Based upon the documentary
“The Eyes Of Tammy Faye” by
FENTON BAILEY and RANDY BARBATO

Written by
ABE SYLVIA

Directed by
MICHAEL SHOWALTER

DIRECTED BY.....MICHAEL SHOWALTER
WRITTEN BY.....ABE SYLVIA
PRODUCED BY..... JESSICA CHASTAIN
..... KELLY CARMICHAEL
..... RACHEL SHANE
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PRODUCTION DESIGNER.....LAURA FOX
FILM EDITOR.....MARY JO MARKEY
COSTUME DESIGNER.....MITCHELL TRAVERS
MUSIC BY.....THEODORE SHAPIRO
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THE EYES OF *Tammy Faye*

THE EYES OF TAMMY FAYE is an intimate look behind the extraordinary rise, fall and redemption of televangelist Tammy Faye Bakker. In the 1970s and '80s, Tammy Faye and her husband, Jim Bakker, rose from humble beginnings to create the world's largest religious broadcasting network and theme park. Renowned for her message of love, acceptance and prosperity, Tammy Faye became inseparable from her indelible eyelashes, her idiosyncratic singing, and her eagerness to embrace people from all walks of life. However, it wasn't long before financial improprieties, scheming rivals, and scandal toppled their carefully constructed empire.

The Eyes Of Tammy Faye stars Jessica Chastain (ZERO DARK THIRTY, TREE OF LIFE), Andrew Garfield (HACKSAW RIDGE, SILENCE), Cherry Jones (THE HANDMAIDS TALE, SUCCESSION), Gabriel Olds (SURROGATES) Fredric Lehne (THE GREATEST SHOWMAN), Mark Wystrach (JOHNNY CHRIST), Sam Jaeger (PARENTHOOD, SHAZAM!), Chandler Head (THE GLASS CASTLE) and Vincent D'Onofrio (THE CELL, MEN IN BLACK). A Searchlight Pictures production, the film is directed by Michael Showalter (THE BIG SICK; HELLO, MY NAME IS DORIS), written by Abe Sylvia (DEAD TO ME, DIRTY GIRL). Chastain produced, alongside Kelly Carmichael (NINE, MY WEEK WITH MARILYN) through their Freckle Films banner with Gigi Pritzker (MOTHERLESS BROOKLYN, RABBIT HOLE) and Rachel Shane (MOTHERLESS BROOKLYN, HELL OR HIGH WATER) of Madison Wells. Fenton Bailey, Randy Barbato, and Meredith Milton are executive producers as well as Jordana Mollick of Semi-Formal Productions, and Adrian Alperovich from Madison Wells.

TAMMY FAYE'S STORY ON SCREEN

Over thirty years ago, it seemed just about everyone had an opinion about Tammy Faye Bakker, when in reality, no one really knew the woman behind the television personality. As a child of the 80s, producer and star Jessica Chastain first became aware of Jim and Tammy Faye when their empire crashed and burned to the ground, all before a national televised audience. Instantly recognizable with her iconic makeup and larger-than-life personality, Tammy Faye's face was plastered across every tabloid in the grocery checkout line. Years later, after watching Fenton Bailey's and Randy Barbato's (THE EYES OF TAMMY FAYE, RUPAUL'S DRAG RACE, PARTY MONSTER) acclaimed documentary of the same name, THE EYES OF TAMMY FAYE (2000), Chastain was surprised to learn that Tammy Faye was more than just a magazine headline: Bakker had genuine integrity and faith, and she saw how misogyny and tabloid culture played a significant role in her very public humiliation.

Seeing the documentary inspired Chastain to tell a more complete story of a profoundly compassionate woman who was way ahead of her time. She approached Bailey and Barbato who were immediately taken by her passion and vision for the project. "The documentary was a glimpse behind the curtain," says Chastain. "We could see her without all the societal judgment. She was just so filled with love. Her story was rich and complex, and it played out over three decades. I hadn't even started Freckle Films yet, but I just reached out to the documentary filmmakers and bought the rights."

Documentary filmmakers Fenton Bailey and Randy Barbato of World of Wonder Productions had also always felt a strong connection with Tammy Faye. Says Bailey and Barbato, "She had the spirit of an outsider and the fearlessness of a drag queen, she was our kind of girl. We had always assumed that

everything about her and Jim in the press was true. Meeting her, however, revealed such a sweet and caring person. What you saw was what you got, literally. She was completely honest, authentic and up-front. As we came to understand the story of what had happened to her, we could see that the reality was far more nuanced and complex than had been portrayed in the media. Jerry Falwell's jaw-dropping treachery in the so-called Christian community was shocking. We felt people deserved a more three dimensional portrait of her."

Chastain met with producer Rachel Shane (DIVERGENT, HELL OR HIGH WATER, MOTHERLESS BROOKLYN) of Madison Wells Media who was immediately intrigued by the project. The duo previously worked together on the film LAWLESS, produced by Shane and starring Chastain. Shane and her producing partner, Gigi Pritzker (DRIVE, HELL OR HIGH WATER, ENDER'S GAME), aligned with Chastain to bring the story to life. "It's been a family film from the very beginning," says Chastain.

"We were incredibly excited about the potential for bringing Tammy Faye's life to the screen," said Shane. "As a young teen, I remember seeing Jim and Tammy Faye splashed across the tabloids, but she and Jim were not only innovative, they were moving against the tide of traditional, evangelical Christianity."

Chastain and her Freckle Films producing partner, Kelly Carmichael (AVA, MY WEEK WITH MARILYN, THE NANNY DIARIES), developed THE EYES OF TAMMY FAYE while working on other projects together. Rachel Shane approached screenwriter Abe Sylvia (DEAD TO ME, THE AFFAIR, NURSE JACKIE), who she had worked with previously, to pen the script based on the documentary. Says producer Carmichael, "Abe is a great writer, he and I worked together years ago on a film he directed. When I joined Freckle Films Rachel and Jessica has already identified Abe to write the screenplay. For me it was so great to reconnect on Tammy. He had a very clear vision on how to translate the documentary into a narrative film that incorporating over 4 decades of her life."

While working on another project with director Michael Showalter (THE BIG SICK, SEARCH PARTY), Chastain and Carmichael realized how perfect he would be to direct THE EYES OF TAMMY FAYE. Since his work as a director had been largely comedic, they were curious to see how what he would bring to Sylvia's script.

Says Showalter, "I had been working with Jessica and Kelly on a different project. I knew about Tammy Faye from my teenage years, so I was really excited about it. I loved the script and spoke to them about my vision, how I thought the movie could feel. It had a combination of many things I love: humor, drama, sex, criminality, and all sorts of controversy, so it was a great story, on top of its cinematic potential. It's an important event culturally that really resonated with a lot of people. I really fell in love with the characters and the totality of who they were; the good and the bad. I was excited to bring it to life."

Chastain was impressed with Showalter's confidence in shaping the story, as well as his sense of play. He understood and related to the light-hearted aspect of Tammy Faye's character, and saw how each beat in the story encompassed both drama and comedy. "We would send each other stories about Tammy Faye," she added, "I really felt that Michael loves her as much as I do...Michael just has a sense of play about him, and Andrew Garfield, who plays Jim Bakker, and I, we're very much work-oriented. We do our research, we're very serious and having someone like Michael direct inspired play in us, which is what works so well with Tammy and Jim."

JESSICA CHASTAIN AS TAMMY FAYE BAKKER

"I won't go forward looking in the rearview mirror of my life."

– Tammy Faye Bakker

When developing characters, Jessica Chastain is known for her meticulous preparation and research, and becoming Tammy Faye was no different. She studied Tammy Faye Bakker for seven years, going so far as to memorize all of her mannerisms and vocal inflections from the hours of tape she watched. Michael Showalter was impressed: "Her bar is very high, her level of dedication, perfectionism and

preparedness. The level of the performance, the depths that she's willing to go to. It's amazing to work with an actor like that, because they give so much."

Building a character based on a well-known, public figure is always a challenge, but the biggest hurdle Chastain faced was overcoming how other people perceived Tammy Faye.

"I spent years looking at footage of her and never once saw mascara running down her face," said Chastain. "Tammy Faye was nothing like the caricature the media fed off of. She was the ordained minister Jim wasn't. She preached acceptance and compassion and meant it, and that's what we wanted people to see in this film. When everyone turned their backs on people with HIV and AIDS, she invited a high profile gay pastor who had AIDS to be on her show. She also hosted Praise The Lord network shows all day long, wrote four books and released twenty-four albums. She never got paid for any of it, she gave her money back to the church."

Chastain had been in close touch with Tammy Faye's children before and during production. Tammy Faye's daughter, Tammy Sue, and her two children traveled to set for the pivotal interview scene with HIV/AIDS activist Steve Pieters (played by actor Randy Havens), a gay minister who candidly spoke with Tammy about his illness, coming out and losing his partner. By the end of the shoot, family members were in tears, stunned and moved by the emotion the scene evoked. Bailey and Barbato also recognized the significance of her contribution to the LGBTQIA community: "Homosexuality has often been demonized by the Christian community. At a time when people shrank from HIV and AIDS, Tammy was having none of it. She didn't believe in labeling people. She understood the power of the camera to look into the eyes of people far and wide and share the truth."

Playing a singer was another test for Chastain, whose previous musical experience was limited to college. Drawing inspiration from Tammy Faye, she dove right into an area outside of her comfort zone. "She was never embarrassed," the actress added. "People were drawn to her because she was unique. She used her platform to advocate for a celebration of our differences, and knowing that made it easier for me to perform." It inspired Andrew Garfield in his role as Jim as well. "Tammy is so rooted into Jessica's heart, and that's an amazing place to come from. You follow her into the fray because of that; because she's so passionate and devoted."

ANDREW GARFIELD AS JIM BAKKER

"Remember, God loves you. He really, really does."

– Jim Bakker

Early in the film's development, Showalter and the producers agreed that British-American actor Andrew Garfield (THE AMAZING SPIDER MAN, HACKSAW RIDGE, NEVER LET ME GO) is the best Jim Bakker. They were confident he would be able to embody a repressed, long-suffering man who lost his way in no small part due to the abuse and neglect Bakker suffered in childhood. They also felt Garfield exuded the same charming and charismatic qualities that drew Tammy Faye to Jim in the first place, not to mention the millions of viewers that tuned in to watch every day.

Chastain and Garfield connected prior to shooting and began sending each other articles and videos about the Bakkers, but their commitment to building the characters' relationship didn't stop there.

"Once we got to Charlotte, North Carolina, we would go to church every Sunday at Heritage USA," Chastain recalled. "It became a weekly thing. We saw people that we recognized, from watching the documentaries, who had worked with Jim and Tammy. They were generous in giving us their insight. It was an incredible and inspiring way to start the work week."

Having been raised in the U.K., Garfield wasn't initially familiar with the Bakker's story, so he had a fresh perspective on the couple.

"I knew that Tammy Faye was an icon in the LGBTQ community, but I didn't know anything else," said Garfield. "It's a very American story, even the evangelical movement is a very American movement."

Garfield had always been captivated by spirituality, and how ego and money can bastardize nearly every spiritual movement. Jim originally met Tammy Faye at North Central Bible College after leaving behind a "sinful" life as a rock'n'roll-loving DJ and devoted himself to serving Christ. Later on,

when he and Tammy Faye founded Praise The Lord (PTL), the world's largest religious broadcasting network, their success and wealth twisted Jim's perception of his own faith. While researching Jim's decline, Garfield was struck by how many preachers equated God's love with material wealth as opposed to redemption in the afterlife.

"Jim's actually a very complicated person," says Garfield. "I found it easy to fall in love with him. What he and Tammy did was really radical. They created a wild alternative to other Christian broadcasting of the time. They had a longing to heal people. Instead of waiting for joy in heaven, they advocated for happiness in the here and now. His downfall was that he lost sight of all of that, and I found his fallibility fascinating."

Showalter also recognized the importance of portraying Jim Bakker in a more nuanced way. "Andrew really found a humanity to Jim Bakker and...really forced us all to see Jim not just as a two-dimensional character...we could have gone down that path, and I'm so glad we didn't. Andrew has created this incredibly complicated, deeply flawed but also compelling character in Jim."

CHERRY JONES AS RACHEL

In 2012, when Jessica Chastain starred in "The Heiress" on Broadway, acclaimed actress Cherry Jones (THE VILLAGE, THE HANDMAID'S TALE, SUCCESSION) came to visit her backstage. Jones had won a Tony for the same role twenty years before, and brought books and other research materials she'd used for her earlier performance to give to Chastain. Deeply moved by the gesture, Chastain hoped she'd someday have the opportunity to work with Jones.

When casting for Tammy Faye's conservative, deeply religious mother, Rachel, Jones immediately came to mind. Chastain and Carmichael were delighted when she accepted the part.

"Anything Cherry Jones does comes with so much heart and empathy, because she's just so tremendously talented," said Carmichael. "In the script, the role is a little bit less nuanced and Cherry brings so much to fill it all in. Everything she's doing we love."

Jones has always had a soft spot for Tammy Faye. Even though the Bakkers had become somewhat of a national laughingstock, they had so many devoted followers who were heartbroken over their downfall. The connection Tammy Faye had made with her viewers was genuine.

"I've always been very intrigued by them," she said, "and I wondered what happened in their childhoods that helped shape who they became."

Jones portrays Tammy Faye's mother with a lot of honor and heart, as well. She felt compassion for Rachel, who had never been fully accepted by the church, despite her devotion and commitment to her faith. Her divorce from Tammy Faye's father made her a perpetual outsider in that community. In a bid for acceptance, and to keep her daughter from judgement, Rachel even went so far as to forbid Tammy Faye from going to church services.

"Rachel gave so much to her church and got nothing in return," said Jones. "Her home life was unstable as well. She was stressed physically and spiritually. Throughout her life, she feared for Tammy's soul, and was terrified Tammy wouldn't have everlasting life. I'm finding ways to soften her a bit. She loved her daughter, but her life was harsh."

Later, when she came to live with Tammy Faye and Jim during the height of their success, she became increasingly concerned that her daughter's larger-than-life personality, prosperity gospel, and excessive lifestyle were antithetical to their Christian beliefs. Tammy Faye was deeply affected by her mother's disapproval, and in some ways Rachel prevented Tammy Faye from straying too far from her beliefs.

VINCENT D'ONOFRIO AS JERRY FALWELL

A bible-thumping absolutist and inflexible archconservative, Jerry Falwell's approach to Christianity was larger than life, and the antithesis of the Bakker's. While he looked down on their Pentecostal faith, he secretly envied their success. Jim admired and trusted him, but Tammy Faye had

always been wary, especially since he was openly dismissive of her ideas. Jim's misplaced trust in Falwell ultimately led to the Bakkers expulsion from the Praise The Lord Network and Heritage USA.

Chastain, who'd long admired Vincent D'Onofrio's (MEN IN BLACK, JURASSIC WORLD, RATCHED) work, contacted the actor, asking if he'd be interested in the project. D'Onofrio watched the documentary, then read the script and was hooked on the story and the part.

Falwell played by D'Onofrio is a smooth, dark-suited wolf in sheep's clothing. While he feigns a friendship with the Bakkers, he sees them as lower class, Minnesotan rubes, and resents that they have the biggest show with the broadest reach. He wants what they have, and knows the only way to get it is to take what they built.

"That whole world is strange because it's sort of like show business," said D'Onofrio. "Those televangelists are like actors. Falwell is sort of like a Judas character. He befriended the Bakkers, gained their trust and then claimed he barely knew them. Their rise, his betrayal, and their fall, is all very Shakespearean."

GARY PAXTON and ROE MESSNER

"Pssst...Tammy's in Love!"

– PEOPLE MAGAZINE, 1992

To round out the cast of real-life characters, Mark Wystrach (JUST MY LUCK) and Sam Jaeger (THE HANDMAID'S TALE) were brought on to play the other men in Tammy Faye's life. Gary Paxton, the Grammy-award winning singer and music producer known for the hit song "Monster Mash", was played by 6'3" country music singer Mark Wystrach, who embodied the man who gave Tammy what she'd been missing in her marriage. Showalter observed, "Mark...really understood that Gary needed to be what Jim wasn't...he was able to see things, see a sensual side of Tammy that Jim wasn't paying attention to."

Mark, who coincidentally grew up in Paxton's hometown of Tucson, felt the music producer had a huge influence on Tammy's music. "Gary's impact on the Bakkers' life was rather large; the most important thing for her really was music. Her Ministry was told through music, and her relationship with Paxton making records made a big impact on her."

Tammy Faye's future husband, Roe Messner, had been deeply enmeshed with the Bakkers' affairs, financial and extra-marital, since the beginning of Praise the Lord. Not only was he the real estate developer who built Heritage USA, but Messner often handled financial matters in secret for Jim. It was actually Messner who delivered the hush money to church secretary Jessica Hahn to cover up Jim Bakker's infidelities.

THE LOOK AND FEEL OF THE EYES OF TAMMY FAYE

"Ask. Believe. Receive."

– Tammy Faye Bakker

Critical to telling Tammy Faye's story are its vibrant, visual touchstones. Tammy Faye was a splash of technicolor in an era filled with dour, bible-thumping men in dark suits. She resembled no other televangelist of the time, and her extravagant wigs and shimmering makeup became as much a calling card as her compassion and commitment to loving and accepting others. Showalter knew this visual language also needed to be applied to Tammy Faye's rich, inner life, beginning with her acceptance of the Holy Spirit in the Pentecostal church of her youth, and culminating in middle-age with her addiction to Ativan and alcohol. Tammy's emotional state swung from head-over-heels love to deep despair, religious ecstasy to drug-induced hallucinations, and Director of Photography, Michael Gioulakis (IT FOLLOWS, US, GLASS), created a visual language to explore every swing of that pendulum.

In order to faithfully recreate scenes from Tammy Faye's and Jim's show or their interview with Ted Koppel, Gioulakis built a meta-universe with cameras that seamlessly flowed from one to another. Even if the recreation was shot-for-shot from the show or an iconic, televised event, they wanted to achieve

the point of view of someone peeking into the Bakker's world, and not simply recreate what television viewers once saw. Gioulakis worked closely with Showalter to find a way to achieve the imagery using a vast archive of existing footage for their research since so much of the Bakkers lives were lived on-camera. Directors Fenton Bailey and Randy Barbato's documentary supplied yet another resource, and Showalter was able to fill in the blanks to form a more layered, comprehensive narrative.

Showalter notes, "There's a lot in the movie that is right from the Bakkers' actual show, where we actually recreate the final broadcast, where they say goodbye to their viewership. And we do it in two different ways: One is a very faithful recreation; Jessica and Andrew have a lot to do with the success of those on-camera scenes, since they perfectly recreate their mannerisms and every single, tiny tick. But then we also have our cameras within that to create a different perspective, showing what is happening right before the on-screen moment and right after that happened."

Gioulakis worked with two different kinds of cameras: vintage, broadcast television cameras and lenses that capture the look and feel of the time period, and Alexa LF film cameras which create a more omniscient perspective representing the Bakkers' world off-camera. Handheld cameras were also used to enhance Tammy Faye's relation to her environment as she unraveled and succumbed to emotional trauma and addiction.

"When we were shooting the TV show, we had at least two of our vintage, broadcast cameras working and two of our present-day cinema cameras working. So for a lot of the PTL footage, we're having four cameras rolling at once to mimic a TV show. We get the spirit of those interviews, and hopefully capture the feeling of what that was for both the audience watching and the Bakkers experiencing it," explains Gioulakis.

Gioulakis collaborated closely with production designer Laura Fox and costume designer Mitchell Travers to set the tone of the film's look and create a cohesive palette that evolved with Tammy Faye as the decades pass on screen.

"The palette starts off in their earlier years in Minnesota from Tammy Faye's childhood through the beginning of her relationship with Jim," says Gioulakis. "That look is muted and we emphasized earth tones. As the Bakkers begin their journey into the Christian Broadcast Network (CBN) and PTL years, we emphasized deeply saturated reds and blues. Blues were a big color for them on PTL, and the palette is full blown."

BUILDING THEIR WORLD

"Oh Lordy, Lordy! Jim Bakker's Bizarre Trial"

– PEOPLE MAGAZINE, 1989

Production designer Laura Fox (GIFTED, 500 DAYS OF SUMMER) also relied heavily on research to design sets from all the eras in the film spanning the 60s to the 90s. Fox poured through existing footage, read interviews and actually visited what was left of the Bakker's empire. She researched Tammy Faye's childhood in Minnesota, the Bible College and revival tents of the 60s, Tammy Faye's puppetry on the Christian Broadcast Network (CBN) in the 70s, and the Praise the Lord (PTL) sets from the 80s and 90s. Using real locations whenever possible, Fox designed new sets to fill in the gaps. Says producer Carmichael, "She has literally created five decades that bring you right back in time. You walk out on the PTL stage, and you're actually there, and she's done that across the board."

Fox knew that Jim, in particular, was incredibly concerned with how things looked to other people. "A telling comment for me," says Fox, "was after Tammy Faye left Jim and someone asked her about her house: She said it was great, it was just like a set for television. She even had life-size dolls sitting at a table in her kitchen. That gave me real insight into how their homes looked. I imagined it as kind of an extra-extravagant *Murder She Wrote* set, because that was the era."

One of Fox's biggest challenges was finding ways to accentuate the luxuriousness and eccentricity of the Bakkers' surroundings. She kept the background palettes fairly pared down and neutral to allow Tammy Faye and Jim to stand out, with a few notable exceptions. She also covered their extravagant home

with Tammy Faye's framed records and massive, framed photos of Jessica Chastain as Tammy Faye throughout the years.

"When we went and scouted the real location, we found out her real dressing room was floor-to-ceiling glass, all four walls, just mirrors, mirrors, mirrors, mirrors...there's mirrors everywhere on this set because they were pretty vain, both of them."

In designing their lavish mansion, Fox made sure the sets also reflected Tammy Faye's insecurities from her impoverished childhood.

"I'd heard some stories that Tammy Faye was the original Maxinista. She went to TJ Maxx with two bodyguards and an assistant literally every day...there was another store called Belk's and she wasn't allowed to shop there after a while because she would buy clothes, they would see her on-air with them, and then her assistants would try to return them with makeup all over them. Tammy always remained thrifty and saw herself as poor; she would say "Jesus asked me to ask for a discount." She never had anything, and then they suddenly she and Jim have a ton of money and it's a tough adjustment. Jim was actually the more decadent one. He was ready to spend to impress...and most of their life was about what it looked like to others."

STEPPING INTO TAMMY'S CLOSET

Like the filmmakers, Mitchell Travers (HUSTLERS, THE BOURNE LEGACY, THE AMAZING SPIDERMAN), the film's costume designer, has adored Tammy Faye since the day he laid eyes on her.

Chastain says, "Mitch did this incredible research and understood that we weren't recreating outfits, but treating the costumes like a psychology class. He created this closet that had over a hundred different looks. I was able to dress her to reflect how she felt at any given moment. It was as if Tammy Faye was always there with us, helping with the clothing and jewelry decisions."

Travers created a "bible" of looks, which he broke into five-year periods of time.

"Tammy was a woman who believed in sending and receiving signals. Everything she wore had meaning," he explains. "We're able to get a real sense of her because of her wardrobe."

The designer enjoyed the challenge of the film's non-linear time frame, and used color as a tool to differentiate time periods in her life. For her earliest days, Travers used a color palette that was limited and earthy, but when her world expands at Bible College, he introduced apricot, mint and navy hues. When the story reaches the 1980s, he brought in mauve, pale blue and her favorite color, pink. As that decade continued, he took more chances with her attire and dressed her in more shocking reds and blues.

Travers used costumes to showcase the character's mental state as well.

"As different influences affected her life and certain people had a bit more control over her, you see that her personal control over her clothing shifts...she starts to be wildly expressive - you get crazy metallics, you get sequins, you get an abundance of jewelry, and for me, it's an attempt to showcase how overwhelming much of her life was," says Travers.

Travers also created a custom body suit to take audiences through Tammy Faye's pregnancies and weight fluctuations.

"It's an incredibly complicated process that starts with making a full body cast. Then we built out different sized pieces of reticulated foam, and depending upon the Tammy Faye that was on screen that day, put it together like kind of like a jigsaw puzzle."

Travers paid careful attention to the evolution of Jim Bakker's wardrobe too. For years, Tammy Faye had influence over Bakker's appearance. Travers dressed Bakker in a wide variety of cardigans and V-necked, drop shoulder sweaters, a casual look he was known for. Later, as he became the Johnny Carson of Christian television, he's dressed like a late-night host, in single tone, bespoke suits.

If Tammy Faye's character is illustrated by an ever-changing, flamboyant wardrobe, her mother Rachel's served as a stern counterpoint. A picture of moral decency and rebuke to her daughter's excess, Rachel wears earth-toned and floral print dresses in polyester that never changed their shape or style despite the passage of time. Travers believed Tammy Faye's costumes screamed out who she was, and reflected her desire to be heard, not just by her mother, but the entire world:

“For me, Tammy is joy. Tammy really had fun in a way that I wish more people could. She was someone who dressed to impress, whether that was for breakfast with her children or an audience of 500 people...I love the exuberance, I love the fearlessness.”

BECOMING TAMMY FAYE:

“We’re all just people made out of the same old dirt. And God don’t make no junk.”

– Tammy Faye Bakker

To recreate Tammy Faye's features, hair and iconic, tattooed makeup, Chastain would arrive at the makeup trailer to begin the physical transformation as early as 3:30am. Like wardrobe's use of body enhancement, facial prosthetics allowed Chastain to disappear into the role.

Makeup artist Linda Dowds (MAMA, TRUE DETECTIVE, X-MEN: DARK PHOENIX) and hairstylist Stephanie Ingraham (X-MEN: DARK PHOENIX, IT, MOLLY’S GAME, CRIMSON PEAK) would often work in tandem to finish the look.

"I've been working with Linda and Stephanie since 2011," notes Chastain. "I wouldn't be able to play this role without them."

Both Dowds and Ingram did extensive research to ensure Chastain's Tammy Faye remained true to form. They were so successful that when Tammy Faye's daughter, Tammy Sue, visited the set, she was floored by their accuracy.

Ingram custom-made ten wigs for the Tammy Faye. Some were elaborate combinations of two different wigs to create the spectacular, multi-layered and highlighted fluff Tammy Faye is remembered for. Other wigs were constructed to reveal a second wig or bald cap underneath to display the varying degrees of hair loss.

Dowds went so far as to source makeup from every time-period she had to cover. Many of those era-defining shades are no longer in production and were so entwined with different points in Tammy Faye's life, she felt it would be distracting if they weren't exact. Just like her wardrobe, Ingram noticed how much Tammy Faye's makeup changed to reflect what was happening in her life.

"The makeup became a bit of a mask for her. In the beginning, her face is fresh and hopeful," says Dowds. "She didn't really discover how make up could transform her features until she began appearing on television, and then she used more eye makeup and a bit more blush. But right through most of the 1980s, the colors were still lighter."

When Tammy Faye's life began to unravel, her colors abruptly changed. "Her wardrobe and makeup got darker. Even her nails were affected. She started to wear acrylics that were so long, they curved over like claws," she continued. "By the late 1980s and early 1990s, her facial contour was really stark, and she had permanent makeup lining her eyes and lips. When she was at her most broken, makeup became her shield against the world."

AN ICON AHEAD OF HER TIME

“Jesus loves me just the way I am. Jesus loves the way I love.”

– Steve Pieters, Pastor and HIV/AIDS activist

In a world where powerful men, religious or otherwise, escape scandal with little to no consequences, Tammy Faye stands apart. Unlike Jim, she never turned away from her faith or eschewed her gentle and loving version of God for a fire and brimstone replacement. Because her heart remained open to the experiences of others, she was beloved despite her transgressions and evolved beyond her televangelist and tabloid stardom. Says producer Shane, “She really wanted to touch human beings living in a modern world; she wanted to see what modern society needed from their pastors..Looking back now, broadcasting into people’s homes was incredibly bold. Behind all the clothing and makeup was real humanity.”

When the Bakkers’ marriage finally fell apart in the 80s, Tammy Faye very publicly spiraled out of control while Jim was misappropriating funds and having affairs. His sex scandal and financial

improprieties were their ultimate undoing, and in the glare of the media spotlight, the Bakkers as a couple became a punchline. Although Jim would go to prison, Tammy Faye bore the brunt of the humiliation, and Jerry Falwell, in whom Jim had placed his trust, took control of the entire operation and fired the Bakkers from their own network.

Despite the ordeal, Tammy Faye recovered and came back stronger than ever. By the 1990s, she had divorced Jim, left televangelism and revived her own ministry. On their show, Tammy Faye had always challenged her viewers by inviting guests who might be considered controversial on her show. She encouraged her viewers to show compassion and empathy, showing how people whose beliefs and lives seemed foreign were actually not so different. She continued this mission in the 90s by becoming a vocal AIDS advocate and a beloved supporter of the LGBTQ community in an era where HIV patients were largely rejected and ostracised. She watched her children grow up and eventually married Roe Messner, the real estate developer who built their theme park, Heritage USA, in 1978.

Tammy Faye also spent more than a decade fighting cancer until finally succumbing in 2007. Before she died, she let documentary filmmakers Fenton Bailey and Randy Barbato into her life to record her truth. The filmmakers captured the real Tammy Faye, giving her the unique ability to reclaim her own narrative and restore her legacy. Says Bailey and Barbato, “Whether you liked them or not, Jim and Tammy Faye were television pioneers. They built not one but three television networks, and their intimate style of broadcasting, inviting viewers into their home and sharing their lives has left its mark on everything from breakfast television to talk shows and reality television. We felt it was important to tell that story. Without Jim and Tammy Faye you wouldn’t have the Kardashians, Oprah or Good Morning America.” Chastain hopes the commitment to her memory continues with *The Eyes of Tammy Faye*: “Tammy Faye Bakker inspired love in others. She believed we all want to be seen and loved and accepted without judgement. It’s my hope that everyone can learn to love others the way she did, and we hope this film inspires its audience the same way she inspired hers.”

THE FACTS (TIMELINE):

- March 7, 1942 Tammy Faye LaValley is born to Rachel Minnie Fairchild and Carl Oliver LaValley.
- 1960 Tammy Faye meets Jim Bakker while they were students at North Central Bible College in Minneapolis, Minnesota. Tammy Faye worked at a boutique while Jim worked in a restaurant inside a department store.
- April 1, 1961 Tammy Faye and Jim are married in Minneapolis, MN.
- 1962 Tammy Faye and Jim move to South Carolina where they begin their ministry together, traveling across the United States. Jim preached while Tammy Faye sang and played the accordion.
- 1964 Tammy Faye and Jim created a puppet ministry for children called *Come on Over* on Pat Robertson's Christian Broadcasting Network (CBN).
- 1966 Jim Bakker became the first permanent host of *The 700 Club* on CBN, a nightly, 2-hour Christian variety program of music, preaching, group prayer, Bible study and interview segments.
- 1970 Tammy Faye gave birth to their daughter, Tammy Sue "Sissy" Bakker.
- 1972 Jim and Tamy Faye Bakker leave CBN. *Come on Over* on CBN ends.
- 1974 Jim and Tammy Faye Bakker create *The PTL (Praise the Lord) Club*, also known as *The Jim and Tammy Show*, and later *PTL Today* and *Heritage Today*. The show was their flagship television program on the PTL Satellite Network founded by Jim Bakker and generated more than 120 million a year in the 70s.
- 1975 Tammy Faye gave birth to their son, Jamie Charles "Jay" Bakker.
- 1979 The PTL ministry is under investigation by the FCC for allegedly misusing funds raised on-air.
- 1980 Tammy Faye and Grammy-award winning singer and music producer, Gary Paxton are rumored to have an on-going affair in Nashville.
- December 6, 1980 According to Jessica Hahn, while she was a 21-year-old church secretary, she was drugged and raped by Jim Bakker and another preacher, John Wesley Fletcher. She was paid off for her silence by PTL funds delivered by Roe Messner.
- 1983 It is discovered that \$350,000 raised on-air towards over-seas missions actually went to Heritage USA, and PTL funds had been used for the Bakker's personal funds. The FCC dropped the investigation after Bakker sold the TV station he owned. Jim Bakker was able to use the incident to raise more funds on-air.
- 1985 The IRS reported 1.3 million in ministry funds were used for the

- Bakker's personal benefit form 1980-1983, but no action was taken.
- 1985 Tammy Faye interviews Steve Pieters, a gay minister diagnosed with AIDS where they discussed his coming out, diagnosis and death of his partner.
- 1987 It is revealed that \$287,000 had been paid from the PTL organization to buy the silence of Jessica Hahn who claims Jim Bakker raped her on a business trip to Clearwater, Florida. Jim steps down as head of PTL Satellite Network and Heritage USA.
- 1989 Jim Bakker is indicted, convicted and imprisoned on numerous counts of fraud and conspiracy, causing the dissolution of *The PTL Club*.
- 1992 Tammy Faye divorces Jim Bakker.
- October 3, 1993 Tammy Faye marries Roe Messner, property developer who built Heritage USA and numerous other large churches.
- 1996 Tammy Faye Messner is diagnosed with colon cancer.
- July 20, 2007 Tammy Faye Messner passes away following a long fight with colon cancer.

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FILMMAKER BIOS

MICHAEL SHOWALTER (Director) Writer-director Michael Showalter is currently in production on the Hulu series *The Dropout* written by Liz Meriwether, starring Amanda Seyfried. He most recently wrapped production on the Apple TV series *The Shrink Next Door* written by Georgia Pritchett, starring Will Ferrell and Paul Rudd. His Searchlight produced feature film, *The Eyes of Tammy Faye*, starring Jessica Chastain and Andrew Garfield, is set to premiere in theaters September of this year. Previously, Michael directed the critically acclaimed film *The Big Sick*. Other projects include the feature film *Hello My Name Is Doris* and the HBO Max television series *Search Party*, of which he is a co-creator. He helms Semi-Formal Productions with his producing partner Jordana Mollick.

JESSICA CHASTAIN (Producer), Two-time Academy Award nominee Jessica Chastain is one of Hollywood's most sought after actresses of her generation. She has received numerous global nominations and accolades for her work from the LA Film Critics, British Academy of Film and TV, Broadcast Film Critics, HFPA, National Board of Review, Screen Actors Guild, Film Independent and the Academy of Motion Pictures Arts and Sciences, to name a few.

Chastain will next star alongside Oscar Isaac in *SCENES FROM A MARRIAGE*, an adaption of Ingmar Bergman's 1970s miniseries. This HBO limited series will reexamine the original miniseries' iconic depiction of love, hatred, desire, monogamy, marriage and divorce through the lens of a contemporary American couple. Chastain and Isaac reunite on screen again, previously having co-starred in *A24's A Most Violent Year* in 2014. The limited series will premiere on September 12th. Also in September, Chastain will be seen in *THE EYES OF TAMMY FAYE*, in which she stars opposite Andrew Garfield for Searchlight Pictures. Directed by Michael Showalter, the film centers around televangelists Jim and Tammy

Faye Bakker who seek redemption after their religious empire and marriage crumbles. Produced by Freckle Films, the film is set for a September 17th release.

Chastain is currently in production on the Netflix thriller THE GOOD NURSE. She will star opposite Eddie Redmayne. The Good Nurse will tell the true story of the pursuit and capture of Charlie Cullen (Redmayne), a nurse who is regarded as one of the most prolific serial killers in history. Now called “Angel of Death,” Cullen was a married father who was thought to be a responsible caretaker, but his secret compulsion to take life led to his implication in the deaths of as many as 300 patients over 16 years, spread across nine hospitals in New Jersey and Pennsylvania.

On January 7, 2022, Chastain will be seen in THE 355, an international spy thriller based on an original idea by Chastain for her production company Freckle Films. Written by Theresa Rebeck and directed by Simon Kinberg that will also star Penelope Cruz, Lupita Nyong'o, Fan Bing Bing, and Diane Kruger. The 355 was the buzz of Cannes 2018 and sold to Universal Studios for distribution. Later in 2022, Chastain will be seen in THE FORGIVEN, opposite Ralph Fiennes. The film is based on the acclaimed novel by Lawrence Osborne, which chronicles the dramatic fallout following a random accident on the lives of an English couple, their friends and the locals who all converge on a luxurious desert villa during a decadent weekend-long party. Focus Features and Universal Pictures International have acquired worldwide rights, excluding North America and Film4 have UK television rights.

Chastain will soon begin production to play country music legend Tammy Wynette in the Spectrum Originals and Paramount Network limited series GEORGE & TAMMY. This co-production will chronicle the country music power couple and their complicated relationship. Josh Brolin is cast as George and the limited series is based on the book The Three of Us: Growing Up with Tammy and George, which was written by the couple's daughter, Georgette Jones. Later this year, Chastain will also begin production on the psychological thriller MOTHERS' INSTINCT. Starring opposite Anne Hathaway, the story follows two best friends/neighbors in the 1960s who both live an idyllic traditional lifestyle, but a tragic accident shrouded by guilt, suspicion, and paranoia begin to unravel their sisterly bond.

She was most recently seen starring in the hugely successfully Warner Bros. sequel IT CHAPTER 2, the much anticipated follow up to the hit film IT, alongside James McAvoy, Bill Hader and Bill Skarsgard. As the adult Beverly Marsh, sole female and heart of the Adult Losers the gang returns to Derry, Maine to deal with Pennywise once and for all. The film released globally in September 2019 and remained a strong presence in box offices and PVD worldwide.

Previously, Chastain was also seen in newest installment of the X-MEN franchise, X-MEN: DARK PHOENIX alongside Sophie Turner, and James McAvoy and Aaron Sorkin's film adaptation of Molly Bloom's memoir MOLLY'S GAME opposite Idris Elba. The film follows Molly, an Olympic-class skier who ran the world's most exclusive high-stakes poker game for a decade before being arrested. Chastain's powerful performance earned her a Golden Globe nomination for Best Performance by an Actress in a Motion Picture - Drama.

Her other recent film credits include Susanna White's period drama WOMAN WALKS AHEAD opposite Sam Rockwell, Niki Caro's adaptation of Diane Ackerman's novel THE ZOOKEEPER'S WIFE opposite Daniel Brühl and John Madden's drama MISS SLOANE opposite Mark Strong, Gugu Mbatha-Raw and Alison Pill. The film garnered her a Golden Globe Award nomination for Best Performance by an Actress in a Motion Picture, Drama for her enthralling performance as a ruthless and highly successful political strategist.

This success follows her riveting performance in A24's A MOST VIOLENT YEAR opposite Oscar Isaac, which proved successful after the film garnered acclaim from many critics including the National Board of Review Award for Best Supporting Actress, a Golden Globe nomination and Film Independent Spirit Award nomination. In addition, she produced and starred as the lead in Weinstein Co's indie darling THE DISAPPEARANCE OF ELEANOR RIGBY opposite James McAvoy, starred in Liv Ullmann's film adaptation of August Strindberg's play MISS JULIE opposite Colin Farrell, as well as Christopher Nolan's critically acclaimed film INTERSTELLAR alongside Matthew McConaughey, David Oyelowo and Anne Hathaway. That same year, she was honored with the first-ever Critics' Choice MVP Award in recognition

of the breadth of her accomplishments in 2014. She also received a 2014 MTV Movie Award nomination for Best Scared as Sh*t Performance from her performance in Andres Muschietti's horror MAMA.

Prior, Chastain starred as the lead in Terrence Malick's Academy Award nominated drama TREE OF LIFE opposite Brad Pitt and Sean Penn, Miramax's THE DEBT alongside Helen Mirren and Sam Worthington, Jeff Nichol's TAKE SHELTER opposite Michael Shannon and Weinstein's LAWLESS alongside Shia LaBeouf and Tom Hardy. She also starred in Dreamworks' Academy Award nominated adaptation of Kathryn Stockett's novel THE HELP, which won numerous awards in 2011 including Chastain's Oscar nomination for Best Supporting Actress, Golden Globe nomination, Screen Actors Guild nomination and Critics' Choice nomination. This was followed by a leading performance in Kathryn Bigelow's ZERO DARK 30, which earned her the 2013 Critics' Choice Award and Golden Globe Award for Best Actress in addition to an Academy Award nomination.

She made her Broadway debut in revival of The Heiress in 2012. Previous theater work includes Rodney's Wife and Oscar Wilde's Salome with Al Pacino. The play was later released as a documentary titled WILD SALOME.

In addition to her critically acclaimed work as an actor, Chastain launched Freckle Films, a New York based film and television production company, in 2016. In addition to The 355 and The Eyes of Tammy Faye, Freckle Films is currently in development with Netflix on THE DIVISION, based on the best-selling Ubisoft video game, with Jake Gyllenhaal and Chastain starring. Additionally, Freckle is developing a series adaptation of the novel HIS & HERS written by Alice Feeney alongside Endeavor Content. Freckle Films currently has series in development at ITV and SONY Television.

Outside of film and television, Chastain has recently invested in [Angel City FC](#), a Los Angeles based team National Women's Soccer team. Angel City is confirmed to begin soccer matches at their new stadium in 2022.

KELLY CARMICHAEL (Producer) is President of Production and Development of Freckle Films, the New York based independent film and television production company, launched by Jessica Chastain in 2016. Carmichael oversees all aspects of Freckle's original slate of film and television projects. Carmichael recently wrapped production on the international spy thriller 355 directed by Simon Kinberg.

Prior to joining Freckle Films, Carmichael served as an executive producer on the Academy Award® nominated films *My Week with Marilyn* starring Michelle Williams and Kenneth Branagh, and *Nine*, directed by Rob Marshall.

Additional credits include *The Nanny Diaries*, directed by Shari Springer Berman and Robert Pulcini and starring Scarlett Johansson; *The Great Debater* produced by Oprah Winfrey and directed by Denzel Washington; *Butter* starring Jennifer Garner; and *Awake* starring Hayden Christensen and Jessica Alba.

Carmichael began her career at Miramax Films.

GIGI PRITZKER (Producer) combines a strong entrepreneurial spirit and a long history as a producer. She has been champion of the voices of both established and up-and-coming storytellers while growing strong entertainment brands. The founder of Madison Wells, Pritzker is seeking to rectify the underrepresentation of voices by developing, producing, and funding projects in film, television, and theater by, and about, badass women, as well as people who love pushing boundaries. Widely considered one of the most powerful women in Hollywood, Pritzker's reputation allows Madison Wells to collaborate and incubate content with partners who are aligned in a belief that good storytelling sparks important conversations.

In 2001, Pritzker formed the independent production and finance company Oddlot Entertainment, which she merged into Madison Wells in 2015. Through her leadership and vision, she has turned Madison Wells into one of the most respected indy producers in Hollywood. Additionally, Pritzker's support for innovation has led the way for Madison Wells to maintain strategic holdings in numerous companies including Wonderstorm, Breakwater Studios, Atom Tickets, STX Entertainment, and The Void.

Under Pritzker's leadership, Madison Wells releases have become very familiar on the Awards circuit having been regularly nominated for Academy Awards, Emmy's and Tony's. Among the most notable releases are the Academy Award-nominated feature film "Hell or High Water," starring Chris Pine and Jeff Bridges, the Tony award-winning Broadway musical "Hadestown," NatGeo's Emmy and Golden Globe Award-nominated anthology series "Genius;" as well as the Academy Award and BAFTA nominated feature film "Drive".

Pritzker currently holds a position on the Sundance Institute Board of Trustees and is deeply involved in a diverse portfolio of philanthropic endeavors. She received her Bachelor of Arts degree in Anthropology from Stanford University. As an undergraduate student, she lived in Nepal for a year, which led her to producing her first documentary feature, "Bhutan, Kingdom of the Thunder Dragon," with the BBC, which launched her career in the motion picture business.

Pritzker received her Bachelor of Arts degree in Anthropology from Stanford University. As an undergraduate student, she lived in Nepal for a year, which led her to producing her first documentary feature, Bhutan, Kingdom of the Thunder Dragon, with the BBC, which launched her long and successful career in the motion picture business.

She is a proud native Chicagoan, and while traveling non-stop still calls that city home.

RACHEL SHANE (Producer), has a passion for identifying inspiring and diverse projects. Shane oversees all aspects of feature film and television development and production for Madison Wells. A member of the Madison Wells team since 2013, she has built a robust and award-winning pipeline of film and television projects including having served as Executive Producer on the Academy Award®-nominated HELL OR HIGH WATER (starring Jeff Bridges, Chris Pine and Ben Foster) and Producer on Warner Bros. Golden Globe-nominated MOTHERLESS BROOKLYN (written, directed by and starring Edward Norton, as well as Alec Baldwin, William Dafoe, Bruce Willis and Gugu Mbatha-Raw).

Additionally, Shane is a Producer on THE EYES OF TAMMY FAYE (starring Jessica Chastain and Andrew Garfield) and THE THING ABOUT JELLYFISH (producing with Reese Witherspoon and Bruna Papandrea and starring Marsai Martin with Wanuri Kihui directing) as well as Executive Producer on ARETHA (starring Cynthia Erivo), in addition to PICASSO and EINSTEIN, the Emmy® award winning and Golden-Globe nominated series GENIUS (in conjunction with Imagine, Fox 21 and National Geographic), TV series ALL ADULTS HERE with Apple (written by Emma Straub), TELL with FX (starring Sarah Paulson and Nanette Burstein directing) and GRAINNE (starring Caitriona Balfe) with Searchlight TV. Through MWM's partnership with STX, Shane served as Executive Producer of 21 BRIDGES (starring Chadwick Boseman and produced by Joe and Anthony Russo) and MY SPY (directed by Pete Segal).

Shane began her tenure at Madison Wells as President of Production at OddLot Entertainment (aka MW) which produced and financed high-profile indie films including THE WAY WAY BACK starring Steve Carell, DRIVE starring Ryan Gosling, and Jon Stewart's directorial debut, ROSEWATER as well as Gillian's Robespierre's sophomore debut LANDLINE.

Prior to Madison Wells, Shane served as Executive Vice President of Production at Doug Wick and Lucy Fisher's Red Wagon Entertainment. At Red Wagon, she Executive Produced the international YA franchise DIVERGENT and star-studded thriller, LAWLESS (starring Tom Hardy, Shia LeBeouf and Jessica Chastain).

Furthering her contributions to the entertainment industry, Shane is a member of the Academy of Motion Pictures Arts & Sciences, the Academy of Television Arts & Sciences, the Producers Guild of America,

Women In Film, Women at Sundance, Film Independent and the Entertainment Division of the Anti-Defamation League.

ADRIAN ALPEROVICH (Executive Producer) is the Chief Operating Officer at Madison Wells (formerly OddLot Entertainment). As the COO, Alperovich oversees business operations for the company's film and television divisions, as well as managing new business initiatives.

For the past 25 years, Alperovich has worked in the entertainment industry with intimate involvement in the production, acquisition, distribution and financing of hundreds of projects. Prior to Madison Wells, he was the COO for Focus Features following tenure as the COO at Film District, and as the Senior Executive Vice President and General Manager of Sony Pictures Worldwide Acquisitions (SPWA), and the Senior Executive Vice President of International at Sony Pictures Home Entertainment.

Alperovich is a graduate of Northwestern University's Kellogg School of Business and Cornell University. He started his professional career at publisher Bantam Books in the editorial department and later at the First National Bank of Chicago as part of their First Scholar program and then Corporate Banking Officer. He is an active member of the Academy of Motion Picture Arts and Sciences and he lives in Los Angeles with his wife and 2 daughters.

JORDANA MOLLICK (Executive Producer) is a Los Angeles-based producer with a background in theater, film, television and digital media, as well as literary management. In 2009 she co-founded a company called Black Sheep Management and Productions, which merged with Haven Entertainment in 2013, where she was a partner. In 2018, she joined forces with Michael Showalter to form Semi-Formal Productions, a production company which aims to produce film and television that is edgy, contemporary, and socially aware, and to tell commercial stories with unconventional characters that have as much heart as they do humor.

Mollick began her career in theater and created the Unscreened Play Series, an annual development and presentation of four world-premiere short plays by some of Hollywood's fastest rising screenwriters and television writers. Through this annual project, she has produced work written and directed by Leslye Headland, Dahvi Waller, John Whittington, Michelle Morgan, Will Graham, Raamla Mohamed, Corrine Kingsbury, The Shipley Brothers, James Ponsoldt, and Susanna Fogel & Joni Lefkowitz, among others.

Mollick produced *Hello My Name is Doris* starring Sally Field and directed by Michael Showalter. The film was distributed by Roadside Attractions and Sony Worldwide, and played in theaters nationwide. She executive produced *Night Owls* starring Adam Pally and Rosa Salazar, which was distributed by MGM. Both films premiered at SXSW. Jordana also produced *Life Partners*, directed by Susanna Fogel and starring Leighton Meester, Gillian Jacobs, and Adam Brody. *Life Partners* originated as a short play in Unscreened, and the feature film premiered at the Tribeca Film Festival where it was acquired by Magnolia Pictures. Additionally, Mollick produced the documentary *It Started As A Joke*, which premiered at the 2019 SXSW film festival.

In 2012, Mollick was a creative producing fellow with the Sundance Institute, and in 2013 she was a Women at Sundance Fellow. She was also the recipient of the Piaget Producer's Award at the 2017 Independent Spirit Awards. Most recently she produced *The Lovebirds*, directed by Michael Showalter and starring Kumail Nanjiani and Issa Rae, which will be released by Paramount and MRC in April 2020. She is currently in production on *The Eyes of Tammy Faye* -- also directed by Showalter -- and is executive producing TV shows at HBO Max, IFC, TBS, Apple, and Showtime.

MEREDITH MILTON (Executive Producer) is an independent producer, and is currently in post-production on *The Eyes of Tammy Faye* for Searchlight Pictures.

She most recently held the position of Senior Vice President of Production at Fox Searchlight Pictures, where she oversaw production on *The Favourite*, directed by Yorgos Lanthimos, and starring Olivia Colman, Emma Stone, Rachel Weisz.

Prior to joining Fox Searchlight, Meredith was an Executive Producer on the television series *Step Up: High Water* for YouTube Originals and Lionsgate Television.

Milton began her development career at Summit Entertainment, working for then President of Production, Erik Feig. She rose from Director of Development to Senior Vice President of Production, and was promoted to Executive Vice President of Production at Lionsgate following their acquisition of Summit. During her twelve-year tenure at Summit and Lionsgate, she oversaw a diverse slate of films, including all five films in the *Step Up* franchise, *Draft Day*, *Letter to Juliet* and *Remember Me*. She has always found it gratifying to identify and nurture new filmmakers, and is particularly proud of *Step Up* for that reason. During the course of the franchise, she worked with four first-time filmmakers, three of whom were either female or diverse.

Milton is a member of the Executives Branch of the Academy of Motion Picture Arts & Sciences. She was selected by Daily Variety as one of Hollywood's New Leaders in 2011.

Milton graduated cum laude from Princeton University with a B.A. in English.

JENNY HINKEY (Executive Producer) is an executive who loves making movies! A graduate of Vancouver Film School, Hinkey got her start working on independent films in Seattle, WA and soon made her way to Los Angeles, CA. Hinkey has been lucky to work on a lot of great projects with great people. Her movies span all genres and budgets such as critically acclaimed *Neo Ned* (Jeremy Renner, Gabriel Union), the much loved *500 Days of Summer* (directed by Marc Webb, starring Zoe Deschanel and Joseph Gordon Levitt), supernatural thriller *Annabelle* (produced by James Wan), action-packed disaster movie *San Andreas* (Dwayne Johnson) and recent Sundance hit *Troup Zero* (directed by Bert & Bertie, starring Viola Davis and Allison Janney). Hinkey recently completed her first film for Netflix, a *Tall Girl*, an inspirational and heart-warming comedy (directed by Nzingha Stewart, starring Ava Cota and Griffin Gluck). Jenny is currently hard at work on *The Eyes of Tammy Faye* (directed by Michael Showalter, starring Jessica Chastain and Andrew Garfield) and is excited to continue to bring diverse and moving stories to life.

MICHAEL GIOULAKIS (Director of Photography), before his career as a cinematographer, studied the trumpet and earned a degree in fine arts at Florida State University. He's been shooting feature films since 2010 and his latest is M. Night Shyamalan's mega hit film *Glass*. His other recent credit is Jordan Peele's 2019 horror-thriller *Us* which premiered this year at SXSW.

Gioulakis shot *Under the Silver Lake*, directed by David Robert Mitchell, with whom he also made *It Follows*.

Gioulakis was nominated for a Film Independent Spirit Award for *It Follows* and the \$2-million-budge film took in over \$20 million at the box office.

Other credits include M Night Shyamalan's 2016 psychological thriller *Split*. He is currently working on Shyamalan's second season of *Servant* for Apple +.

Gioulakis also shoots commercials for high end clients such as Samsung and IBM.

MARY JO MARKEY (Editor) began her career in the cutting room in 1986, when she worked for a year and a half as apprentice to the great Dede Allen, who was then cutting Robert Redford's film *The Milagro Beanfield War*. After a short period of assistant editing, she went on to cut a series of independent films in the 1990's, including a buddy comedy, a psychological drama, a romantic musical, a thriller and a science fiction film.

In 1998, Markey was approached about joining the editing staff of a TV series, to cut only one or two episodes, and that led to the most significant collaboration of her career. She ended up staying with JJ Abrams and Matt Reeves's TV series *Felicity* for its first two and a half seasons, during which she cut the first hour of television that Abrams ever directed. Markey then moved over to edit the inaugural two seasons of Abrams's first solo-created show, *Alias* an episode of which earned for her first Emmy nomination. Later, in 2005, Markey won the Emmy for Drama Series Editing for the *Lost* pilot, and she has cut every pilot that he has directed since then.

In 2006, Markey's collaboration with Abrams moved to the large screen with the Tom Cruise film *Mission Impossible 3*. 2009's *Star Trek* (which led to an American Cinema Editor Eddie nomination), 2011's

SUPER 8 (for which she received the Hamilton “Behind the Camera” award), and *Star Trek Into Darkness* in 2013 all followed.

Besides projects with Abrams, Markey has edited the award-winning HBO film *Life Support*, which was the closing night film for the 2007 Sundance Film Festival (and brought her an additional Emmy nomination as well as another American Cinema Editors Eddie nomination), *The Perks of Being a Wallflower*, *The Great Wall*, (directed by master of cinema Zhang Yimou), and the sci-fi thriller *Life*. But the highlight of her credit list has to be 2015’s *Star Wars: The Force Awakens*, which resulted in an Academy Award nomination and an additional Eddie nod for Markey.

She has also long been involved in professional organizations and activities. Markey created the first “Prime Cuts: Emmy-nominated Editors and their Craft” in 2008 to try to draw Hollywood’s attention to the incredible work being done by Television Editors. The now-annual seminar celebrated its tenth anniversary last fall. She has served for four years on the Academy of Motion Pictures Editing Branch Committee, and is currently serving a second term as an ACE board member. She has volunteered her services to the political consulting firm First Tuesday to cut campaign ads for candidates she supports, and she makes frequent appearances on panels and to give master classes.

She has mentored virtually all of her former editing and production assistants, several of whom are now editing, and she has never lost her love for the craft of editing.

ANDREW WEISBLUM, ACE (Editor) frequently collaborates with Wes Anderson, working on such films as *Isle of Dogs*, *Moonrise Kingdom*, *Fantastic Mr. Fox*, (all three of which were nominated for American Cinema Editors (ACE)/Eddie Awards) as well as *The Darjeeling Limited*. He most recently edited *The French Dispatch* for Mr. Anderson.

Weisblum has also worked regularly with Darren Aronofsky on the films *mother!*, *Noah*, *The Wrestler* and *Black Swan*, for which he was nominated for an Academy Award for Best Editing. His work on that film was also recognized with, among other honors, BAFTA and Eddie Award nominations, and the award for best film editing from the Boston Society of Film Critics. He previously worked with Mr. Aronofsky as visual effects editor on *The Fountain*.

Weisblum’s other credits as film editor include: James Bobin’s *Alice Through the Looking Glass*; Zal Batmanglij’s *The OA* and *The East*; Jason Reitman’s *Young Adult* (ACE Eddie nominated); Zoe Cassavetes’ *Broken English*; and the pilot episode of the television series *Smash* (ACE Eddie nominee), directed by Michael Mayer.

As an assistant editor for over a decade, Weisblum worked in the editorial department on such films as John Waters’ *A Dirty Shame* and *Cecil B. DeMented*; Brian De Palma’s *Femme Fatale* and *Snake Eyes*; Allison Anders’ *Grace of My Heart*; Richard Linklater’s *The School of Rock*; and Rob Marshall’s multi-Academy Award-winning *Chicago*, on which Mr. Weisblum served as visual effects editor.

MITCHELL TRAVERS (Costume Designer) is an American costume designer who has cultivated a film-heavy portfolio of intense character studies. His work explores specific groups of people, often not previously portrayed in film. His breakout work on Bo Burnham’s indie hit *Eighth Grade* earned him a spot on Variety’s Artisan’s Impact Report. He was tasked to transform Emma Thompson into a chic pantsuit sporting Late Night TV host in Mindy Kaling’s *Late Night* directed by Nisha Ganatra. His striking work on Lorene Scafaria’s hit film *Hustlers* earned him a nomination for the Costume Designer’s Guild Awards that year. Mitchell’s upcoming projects include *Home Before Dark* directed by Jon Chu for Apple TV, Lin Manuel Miranda’s musical *In the Heights* and *The Eyes of Tammy Faye* starring Jessica Chastain and Andrew Garfield, and directed by Michael Showalter.

Before beginning his own work, Mitchell spent 10 years as Associate Costume Designer on projects including *Oceans Eight*, & *The Meyerowitz Stories* and assistant costume designer on *Saturday Night Live*, *The Amazing Spider-Man 2*, *The Bourne Legacy*, *Joy*, *The Blacklist* and *30 Rock*.

Mitchell was educated at the University of Connecticut receiving dual BFA degrees in Costume Design and Puppetry. He splits his time between New York and Los Angeles.

LAURA FOX (Production Designer) is a highly regarded production designer with decades of experience in film, television, commercials and music videos. Her recent films include the soon to be released Bert & Bertie's *Troop Zero* (*Sundance Film Festival, World Premiere*) for Amazon Studios, Marc Webb's *Gifted* for Fox Searchlight, and Matt Shakman's *Cut Bank* for A24. Fox also designed Epix and MGM's *Perpetual Grace, Ltd.* and the pilot for The CW's hit show *Crazy Ex-Girlfriend* directed by frequent collaborator Marc Webb.

Fox's other feature film credits include Fox Searchlight's hit romantic comedy-drama *500 Days of Summer*, directed by Marc Webb, and Spencer Susser's *Hesher*, both starring Joseph Gordon-Levitt.

Fox is also highly accomplished with her work in music videos and commercials. She has been nominated for four MTV Video Music Awards for Best Art Direction in a Video; Shakira's *Hips Don't Lie*, The Killers' *Mr. Brightside*, Aerosmith's *Jaded*, and Britney Spears' *Circus*, directed by Francis Lawrence.

ABOUT FRECKLE FILMS:

Freckle Films is a New York based film and television production company launched by the two-time Academy Award nominated actress Jessica Chastain in 2016.

October 2019 Freckle Films wrapped production on *355* an international spy thriller based on an original idea by Chastain.

Freckle Films has begun production on *The Eyes of Tammy Faye* based on the documentary by the same name that has commenced shooting today for Searchlight Films with Michael Showalter directing and Chastain starring as Tammy Faye Bakker and Andrew Garfield as Jim Bakker.

In the fall of 2018 they produced *Eve* starring Jessica Chastain along with Colin Farrell, Geena Davis and John Malkovich.

Kelly Carmichael is President of Production and Development at Freckle Films.

Freckle Films is currently in development with Netflix on *The Division*, based on the best selling Ubisoft video game, with David Leitch set to direct and Jake Gyllenhaal and Chastain starring. Freckle is also developing the Untitled Holiday Comedy with Octavia Spencer and Chastain starring for Universal.

Freckle Films currently has series in development at ITV and Sony Television.

ABOUT MADISON WELLS:

Madison Wells is an award-winning, independent entertainment company that partners with creatives and brings underrepresented stories to life. Founded by award-winning producer Gigi Pritzker, the Madison Wells team has a strong bias towards stories for, by, and about badass women, as well as people who love pushing boundaries, navigating uncharted waters to spotlight unique voices, and pressing stories that need to be told. Madison Wells develops, produces and funds projects in the film, television and theater space, while collaborating and incubating content with partners who are aligned in our belief that good storytelling sparks important conversation. Those stories can start in many forms before they reach the stage or big screen. From the Broadway musicals "Million Dollar Quartet" and "Hadestown" to National Geographic's limited series "Genius" to the Chicago-based immersive art experience "Nevermore Park,"

Madison Wells produces purpose-driven projects that are distributed on all platforms. For more information about Madison Wells, click [here](#).

CAST BIOS

JESSICA CHASTAIN (Tammy Faye Bakker), See “filmmaker bios”

ANDREW GARFIELD (Jim Bakker) is an Academy Award® nominee and Tony Award® winning actor who captivates global audiences with his transformative performances spanning feature films and notable theatre productions. He continues to evolve his body of work in powerful roles and compelling narratives. Most recently announced, Garfield will star in Lin-Manuel Miranda’s *Tick, Tick.....Boom!* for Netflix. The film is an adaptation of the autobiographical Off-Broadway show written by Johnathon Larson, who is best known for writing the award-winning musical “Rent”.

He recently wrapped production on the Gia Coppola romance film *Mainstream*. The film details an eccentric love triangle and cautionary tale of preserving your identity within the fast-moving Internet age. He stars alongside Maya Hawke, Nat Wolff and Jason Schwartzman.

In 2018 Garfield was seen on stage in the Broadway revival of Tony Kushner’s Pulitzer-Prize winning *Angels in America*, directed by Tony Award®-winning Marianne Elliott. The play had its successful first run at the National Theatre in London and transferred to Broadway beginning February 22, 2019. He has received critical acclaim for his portrayal of “Prior Walter” alongside cast-mates Denise Gough, Nathan Lane, and James McArdle. For his portrayal, he has received a Tony Award® for Best Lead Actor in a Play, a 2018 Olivier Award nomination for Best Actor, a Drama League nomination for the Distinguished Performance Award and a Drama Desk nomination for Outstanding Actor in a play.

In 2016, Garfield appeared on the big screen in Mel Gibson’s Academy Award®-nominated World War II epic, *Hacksaw Ridge*. Based on a true story, Garfield played Army medic Desmond T. Doss, who was awarded the Medal of Honor by President Truman for saving the lives of over 75 of his comrades while under enemy fire during the Battle of Okinawa. The film co-starred Vince Vaughn, Hugo Weaving, Brenda Griffiths and Teresa Palmer and was released by Lionsgate on November 4th, 2016. Garfield’s critically acclaimed performance earned him lead actor nominations at the Academy Awards®, Golden Globe Awards®, Screen Actors Guild Awards and BAFTA Awards.

Additional film credits include: David Robert Mitchell’s noir-thriller *Under the Silver Lake*; Andy Serkis’ drama *Breathe*; Martin Scorsese’s *Silence* opposite Adam Driver; Ramin Bahrani’s *99 Homes* opposite Michael Shannon and Laura Dern; Marc Webb’s *The Amazing Spider-Man* and *The Amazing Spider-Man 2*, which combined grossed over 1.5 billion at the box-office; David Fincher’s *The Social Network*, for which he was nominated for a Golden Globe® for Best Supporting Actor; Mark Romanek’s *Never Let Me Go* opposite Keira Knightley and Carey Mulligan; Spike Jonze’s robot love story *I’m Here*; Terry Gilliam’s *The Imaginarium of Dr. Parnassus*; Julian Jarrold’s *Red Riding Trilogy - 1974*; Robert Redford’s *Lions for Lambs*; and John Crowley’s *BOY A*, for which he earned BAFTA’s Best Actor Award in 2008.

Garfield made his Broadway debut in 2012 in the revival of Arthur Miller’s Pulitzer Prize-winning play *Death of a Salesman*, opposite Phillip Seymour-Hoffman and directed by Mike Nichols. His portrayal of Biff Loman earned him a Tony® nomination for Best Featured Actor in a Play.

CHERRY JONES (Rachel) is a Tony and Emmy-winning American actress best known for her work in theatre and television. Most recently, she appeared on Broadway in *The Lifespan of a Fact* opposite Daniel Radcliffe and Bobby Canavale. She made her West End debut in the triumphant revival of Tennessee Williams’ *The Glass Menagerie*, which garnered seven Olivier Award nominations, including a nomination for Cherry for Best Actress. She is a five-time Tony Award nominee for her work on Broadway, winning the Award for the 1995 revival of *The Heiress* and for the 2005 original production of *Doubt*, for which she also won the Drama Desk, Lucille Lortel, Outer Critics Circle and Obie Awards. Cherry is a founding member of the American Repertory Theater in Cambridge, Massachusetts.

Jones played 'U.S. President Allison Taylor' on the Fox series *24*, for which she won an Emmy. More recently, she has had a recurring role on the Primetime Emmy Award-winning Amazon comedy-drama series *Transparent*, for which she was nominated for the Critics' Choice Television Award for Best Guest Performer in a Comedy Series in 2015. She can be seen in Season 2 of Hulu's *The Handmaid's Tale* opposite Elisabeth Moss as well as Channel 4's *Chimerica* opposite F. Murray Abraham. Currently, she is shooting the Apple limited series *Defending Jacob* opposite Chris Evans and Michelle Dockery.

Jones' film appearances include: *The Horse Whisperers*, *Erin Brockovich*, *Signs*, *Ocean's Twelve* and most recently *I Saw the Light* opposite Tom Hiddleston, Tina Fey's *Whiskey Tango Foxtrot*, and Sally Potter's black comedy *The Party*. Coming up, she will be in Amy Poehler's *Wine Country*, *Boy Erased* alongside Lucas Hedges, Woody Allen's *A Rainy Day In New York*, and *Motherless Brooklyn* opposite Edward Norton.

MARK WYSTRACH (Gary Paxton), born and raised in Sonoita, AZ, is the lead singer for the Grammy nominated band Midland. Midland signed a record deal with Nashville-based Big Machine Records in 2016. Their first album, *On The Rocks*, was a critical success, receiving a gold certification and yielding the double platinum hit song "Drinkin' Problem." In 2018 Midland earned two Grammy nominations and won "New Group or Duo of the Year" from the Academy of Country Music. The band recently released their second album, *Let It Roll*, which has received wide, universal praise. The band was nominated for Best New Artist and Best Vocal Group at the 2019 CMA Awards.

The band has performed on a variety of national media including: *The Tonight Show Starring Jimmy Fallon*, *Jimmy Kimmel LIVE!*, *The Late Show with Stephen Colbert*, *Ellen*, *Today*, and *Late Night with Seth Meyers*. Wystrach attended the University of Arizona.

Wystrach is married to Ty Haney, the founder of Outdoor Voices. They are the new parents of a baby girl born in late November, 2019.

GABRIEL OLDS (Pat Robertson) was born and raised in New York City. He's been an actor for more than 30 years on stage and screen, debuting at age 15 at The Public Theater in a performance of *Measure for Measure*. He made his Broadway debut in 1993 in the drama *Any Given Day*, while he was an undergrad at Yale University. Soon after, he was cast in the Penny Marshall-produced feature film *Calendar Girl*, alongside Jason Priestley and Jerry O'Connell. He returned to Broadway, starring opposite Anthony LaPaglia and Brittany Murphy in Arthur Miller's *A View from the Bridge* at the Roundabout Theater, which won the Tony Award for Best Revival of a Play.

His extensive television credits include guest appearances on such shows as: *Six Feet Under*, *CSI*, *Law & Order: SVU*, *Cold Case*, *Numb3rs*, *Medium*, *Franklin & Bash* and *Private Practice*. He has also has guest-starring roles on: *Elementary*, *You're the Worst*, *NCIS: New Orleans*, *Boardwalk Empire*, *The Mentalist*, *Criminal Minds*, *NCIS* and *Seal Team*.

Recently, Olds guest starred in the Amblin for AppleTV+ anthology series *Amazing Stories*, and also guest starred on NBC's *Blindspot*. In 2018, he was a recurring guest star on *NCIS: Los Angeles*.

In 2020, Olds will be seen on screen as "Pat Robertson" in director Michael Showalter's forthcoming Searchlight feature film *The Eyes of Tammy Faye*, starring Jessica Chastain and Andrew Garfield.

JAY HUGULEY (Jimmy Swaggart) is best known for playing 'David' on AMC's *The Walking Dead* and Jimmy Ledoux on HBO's *True Detective*.

Huguley's film work includes: the Oscar (Best Picture) winning film [12 Years a Slave](#), *Lizzie* with Chloe Sevigny and Kristen Stewart and the upcoming *The Gloria's: A Life on the Road* with Julianne Moore. Huguley, who lives in Los Angeles, has appeared in over 100 plays.

VINCENT D'ONOFRIO (Jerry Falwell) can currently be seen in season 1 of EPIX's new drama series *The Godfather of Harlem* starring opposite Forest Whitaker. Earlier this year, D'Onofrio made his directorial debut with his feature film entitled *The Kid* starring Ethan Hawke, Dane DeHaan and Chris

Pratt. Prior to that D’Onofrio worked on the CBS All-Access true-crime drama, *Interrogation* alongside Peter Sarsgaard, Kyle Gallner and Kodi Smit-McPhee. Last year, D’Onofrio returned for season 3 of Netflix’s popular Marvel series *Daredevil* where he reprises his noteworthy role of “Kingpin”.

In 2017, Vincent starred in the first season of SyFy’s paranormal series *Ghost Wars* which also stars Kim Coates and Avan Jogia, Netflix’s *El Camino Christmas* opposite Jessica Alba and Tim Allen, Eli Roth’s *Death Wish* opposite Bruce Willis and at the beginning of the year Vincent portrayed the complex role of The Wizard in NBC’s reimagining of *The Wizard of Oz: Emerald City*. The 10-episode mini-series was directed by Tarsem Singh who Vincent worked with years earlier on *The Cell* opposite Jennifer Lopez.

The year prior, Vincent starred in MGM’s *The Magnificent Seven*, playing one of the seven gun slinging outlaws alongside Denzel Washington, Chris Pratt and Ethan Hawke in addition to *In Dubious Battle*, based on John Steinbeck’s novel, directed by James Franco and featuring Bryan Cranston, Ed Harris and Selena Gomez.

2015 was also a busy year for D’Onofrio with the blockbuster success of *Jurassic World* and the critically acclaimed role he played of Wilson Fisk aka Kingpin in the Netflix series *Daredevil*, opposite Charlie Cox. Prior to that, he also starred in *Run All Night* opposite Liam Neeson and *The Judge*, opposite Robert Downey, Jr. and Robert Duvall.

D’Onofrio was born in Brooklyn, New York, and grew up in Hawaii, Colorado and Florida. He eventually returned to New York to study acting at the American Stanislavsky Theatre with Sharon Chatten of the Actors Studio. While honing his craft, he appeared in several films at New York University and worked as a bouncer at dance clubs in the city.

In 1984, he became a full-fledged member of the American Stanislavsky Theatre, appearing in: “The Petrified Forest,” “Of Mice and Men,” “Sexual Perversity in Chicago” and “The Indian Wants the Bronx.” That same year, he made his Broadway debut in “Open Admissions.” He recently starred off-Broadway in Sam Shepard’s “Tooth of Crime (Second Dance).”

D’Onofrio gained attention for his intense and compelling talent on the screen in 1987 with a haunting portrayal of an unstable Vietnam War recruit in Stanley Kubrick’s gritty *Full Metal Jacket*. His other early film appearances include: *Mystic Pizza* and *Adventures in Babysitting*. He also executive produced and portrayed 1960s counterculture icon Abbie Hoffman in the film *Steal This Movie*, opposite Janeane Garofalo, and starred opposite Jennifer Lopez and Vince Vaughn in the science-fiction noir film *The Cell*.

His other film credits include: *The Dangerous Lives of Altar Boys*, opposite Jodie Foster; *The Salton Sea*, opposite Val Kilmer; *Imposter*, with Gary Sinise; *Chelsea Walls*, directed by Ethan Hawke; *Happy Accidents*, co-starring Marisa Tomei; Robert Altman’s *The Player*; Joel Schumacher’s *Dying Young*; Tim Burton’s *Ed Wood*; Kathryn Bigelow’s *Strange Days*, opposite Ralph Fiennes and Angela Bassett; Harold Ramis’ *Stuart Saves His Family*; Barry Sonnenfeld’s *Men In Black*, opposite Will Smith and Tommy Lee Jones; *The Thirteenth Floor*, opposite Craig Bierko; *The Whole Wide World*, which he produced and starred in, opposite Renée Zellweger; and Oliver Stone’s *JFK*. More recently, D’Onofrio appeared in the sci-fi thriller *The Tomb*, featuring Sylvester Stallone and Arnold Schwarzenegger, and also recently finished *Fire with Fire*, opposite Bruce Willis and Josh Duhamel. Forthcoming film appearances also include the independent feature *Chained*, from writer-director Jennifer Chambers Lynch.

D’Onofrio starred as Detective Robert Goren in over 100 episodes of the series “Law & Order: Criminal Intent.” He received an Emmy Award nomination in 1998 for his riveting guest appearance in the “Homicide: Life on the Street” episode “The Subway.” D’Onofrio directed, produced and starred in the

short film, *Five Minutes, Mr. Welles*, and recently appeared in the Academy Award-winning short *The New Tenants*.