

AMAZON MGM STUDIOS PRESENTS
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A FILM BY PETER FARRELLY

I PLAY ROCKY

I PLAY ROCKY PRODUCTION PRESS NOTES

Opens In Select Theaters November 6
In Theaters Everywhere November

The film is an electrifying true story about an unknown actor with an unshakable belief that he wasn't just meant to write Rocky—he was meant to be Rocky Balboa. Told “no” at every turn, Sylvester Stallone bets everything on himself, holding the line on playing the lead against seemingly impossible odds. The result is the ultimate underdog story behind the ultimate underdog movie.

Directed by: Peter Farrelly

Written by: Peter Gamble

Produced by: Toby Emmerich, p.g.a., Christian Baha, p.g.a., Peter Farrelly, p.g.a., Paul Currie, Michele Weiss

Executive Producers: Andrew Muscato, J.B. Rogers, Joe Guest, Glen Basner, Laine Kline, Melissa Morkus, Roland Kicking, Evan Bates, Gianni Benvenuto, Mario Biancacci, Mark Williams, Kyle Fox, Slava Vladimirov, Jared Underwood, Andrew Robinson

Cast: Anthony Ippolito, AnnaSophia Robb, Toby Kebbell, P.J. Byrne, Jay Duplass, Kiki Seto, Matt Dillon, Stephan James, Tracy Letts

Run Time: 2 hour 8 minutes

@iplayrockymovie #IPlayRocky
@AmazonMGMStudios

INTRODUCTION

There are films that inspire, that get us cheering, that make us smile, fill us with emotion, and reveal us to ourselves. A film that does all of those is a million-to-one shot.

Rocky is exactly that film — and has been since it became a knockout phenomenon 50 years ago. Before it was established as one of the best-known movie titles in history, *Rocky* won over audiences on its way to being a three-time Academy Award® winner, Directors Guild of America winner, and Golden Globe winner. (Bill Conti's No.1 *Billboard*-charting theme still gets people on their feet.) Laced into our collective memory is the story of small-time boxer Rocky Balboa, who — while romancing local girl Adrian and working as a loan shark's collector — is plucked from obscurity when heavyweight champion Apollo Creed selects him as an opponent for a Fourth of July bout in Philadelphia. Thanks to heart, decency, the love of Adrian, and the tough love of his trainer Mickey, Rocky turns what was seen as a stunt into a moment of glory.

But few people know the fight that went on behind the scenes, and how SYLVESTER STALLONE — a struggling actor living in New York's Hell's Kitchen neighborhood who, unable to get parts, wrote his own screenplay with a role perfect for him to play — got his original script into the hands of producing team IRWIN WINKLER and ROBERT CHARTOFF, who bought *Rocky* to make a low-budget boxing drama, hiring filmmaker JOHN G. AVILDSSEN to direct.

When the studio Winkler and Chartoff brought the film to, United Artists, began to set up the project, however, they insisted a known actor play Rocky. (The studio's main choice: *Love Story* and *Paper Moon* star Ryan O'Neal.) They offered Stallone — who'd only played bit roles in TV and movies and slept in Penn Station with his dog when he was homeless — an addition to their purchase price for his script if he gave up the role. He said no. They offered him still more money. He said no again, though he and his pregnant wife, SASHA CZACK, needed the money.

The studio kept offering more, and more, and *more* money to the 29-year-old actor-writer to get him to give up the role that Stallone knew could — like Rocky's fight in the story — change his life. Though turning down the money was tough, Stallone had one bargaining chip, and he stuck to it: "*I play Rocky.*"

Yet when they finally relented and allowed Stallone to play the pugilistic protagonist he created for himself, United Artists then put strict limits on the production: *Rocky* could not go a dollar over budget or a day over schedule otherwise Stallone would be replaced, and the film's location was moved from New York to Philadelphia for financial reasons. *Rocky*, filmed in 28 days for about \$1 million, went on to make over \$117 million — a blockbuster in that era — after it was released around Thanksgiving 1976. It was nominated for 10 Academy Awards, winning three: Best Editing, Best Director for John G. Avildsen, and, most incredibly, Best Picture (defeating four heavy hitters: Alan J. Pakula's *All the President's Men*, Hal Ashby's *Bound for Glory*, Sidney Lumet's *Network*, and Martin Scorsese's *Taxi Driver*). Stallone became the first person to be nominated for Best Actor *and* Best Original Screenplay for the same film since Orson Welles and 1941's *Citizen Kane*.

Now, Academy Award-winning director PETER FARRELLY (the Best Picture-winning *Green Book*) brings this true underdog tale to the screen with I PLAY ROCKY. Written by PETER GAMBLE, the film stars ANTHONY

IPPOLITO in a transformative performance as Stallone, and costars MATT DILLON, ANNASOPHIA ROBB, P.J. BYRNE, TOBY KEBBELL, TRACY LETTS, JAY DUPLASS, STEPHAN JAMES, and KIKI SETO.

Producer CHRISTIAN BAHHA acquired the script in 2020 and was immediately drawn to its inspiring underdog story. Baha developed the script with Peter Gamble and in 2024, connected with producer TOBY EMMERICH, who was working with producer MICHELE WEISS. Emmerich took Gamble's script to Sylvester Stallone who gave his blessing for the producers to try and put the movie together. Emmerich then sent Gamble's script to Farrelly, who was immediately taken with the material. Farrelly co-wrote the 2019 Academy Award-winning *Green Book* and, with his brother Bobby, wrote and directed the comedy landmarks *Dumb and Dumber*, *There's Something About Mary*, and *Me, Myself & Irene*. (Films Farrelly directed from scripts he didn't write include *Kingpin* and *Fever Pitch*.)

"I've known Toby Emmerich for 30 years, and one day he called me out of the blue and said, 'Hey Pete, I read a screenplay last night — it feels like the best script ever, but I'd like to know what you think,'" says Peter Farrelly. "I picked it up and I *could not* put it down. It actually *was* the best script I'd ever read, and by far it was the best script that was ever sent to me."

"*Rocky* is a film about perseverance, holding onto your dreams, not taking no for an answer, and fighting for what you believe in. The message of the movie and the message of that character resonate with so many people," says Toby Emmerich. "When I read Peter Gamble's script, I thought, this is an incredible story. It's a story that hasn't been told, though everybody thinks they know it."

"I watched Stallone on *The Tonight Show* from a short while after *Rocky* opened, and you could tell Johnny Carson loved the movie. And it was just a throwaway line, but Carson said, 'The story of how this got made is so crazy, you could make a movie out of *that*,'" adds Emmerich. "And now, 50 years later, we did."

"This film is the true story about the making of the ultimate 'root for the underdog' movie," says Michele Weiss. "I knew a little bit of the story [about the making of *Rocky*]. But there are a lot of ways you can tell a true story and not make it compelling. That was *not* the case with Peter Gamble's script."

Adds Weiss, "I had received the script from a friend of mine, Thomas Augsberger, a producer who put the pieces together before passing away suddenly in 2023; the film is dedicated to him. On top of our list for directors was Peter Farrelly — we knew he'd be perfect for this, because Pete's done comedies, dramas, he's a big sports fan, and he's got a lot of heart. We needed all of that: Somebody with heart who could really get behind this, and who understood that while this movie isn't a sports story, it feels like it is. And when Pete got the script, he loved it."

"Many people believe that Stallone was a superstar from the first day, yet he actually struggled a lot in life," says Christian Baha. "But he never gave up, and especially never gave up on this script. Stallone wanted to stick to his plan: work hard and make impossible things happen. He wanted to act, but he had so many disadvantages, so he wrote the script for himself."

"Most people don't believe they can do certain things, or can reach something," Baha adds. "A lot of people have great ideas but never go to the end or put the essential work in. But if you believe in it, you should go for it. Everybody can be a Rocky — you just must believe in yourself and make it happen."

Which was exactly the case with Ippolito. The actor — whose performance as the young Stallone toggles perfectly between a rough-around-the-edges version of an actor the world now knows well, and his specific character work in the original *Rocky* — says the details of how the 1976 hit film was made are intriguing on several levels. And, from having played Al Pacino in 2022's *The Offer*, the 8-episode TV series about the making of *The Godfather*, Ippolito sensed something was possible in the story.

“As an actor, you hear these ‘behind-the-scenes’ stories, and often they’re just as interesting as the films themselves,” says Ippolito. “I knew Stallone’s story and watched him on talk shows talking about it, and I always thought, ‘Wow, what a remarkable situation that was — it could be a movie.’ But I didn’t think more of it.”

“There’s so much emphasis on truth in I PLAY ROCKY — we’re not satirizing the situation that went into making *Rocky*,” adds Ippolito. “The concept of ‘making a movie about a movie’ is one thing, but we love how much the character of Rocky has meant to people. From an independent filmmaking and creative standpoint, hopefully this inspires a lot of people, because at its core that’s what allowed the original *Rocky* to come about.”

Says Farrelly, “One of the many things I love about this story is how Stallone says to the producers and the studio, ‘I’m not giving up this role for a million dollars or for 10 million dollars, because there are things in life that aren’t about money.’ Today, *everything* is about money. Everything. And here’s a story about a guy saying, ‘I don’t care about the money, I have to do this.’ There was no buying him out. I love that. I didn’t think about that element of the story at first, but as things went along, the idea that everybody is selling out, but Stallone didn’t, is something that would become very important to me.”

Says Emmerich, “The story of this movie — and it’s a true story — is that through his belief in himself and his perseverance, and his wife Sasha’s belief in him, he wills his dream to come true.”

RETELLING A STRUGGLE — AND GETTING A BLESSING

Screenwriter Peter Gamble, who’s worked in the film industry for over 20 years, drew upon many of the interviews Sylvester Stallone has given since 1976 — as well as Stallone’s autobiographical 1977 making-of diary-with-photos *The Official Rocky Scrapbook* — to fill his script for I PLAY ROCKY with verisimilitude. And he had the same perseverance Rocky had in the original film, and that Stallone had writing *Rocky*.

“I worked for an A-list screenwriter and worked on big projects, but nobody knew I had anything to do with them. I felt unseen; I felt like I had something to offer and was really good at this, but nobody knew it.” Gamble says. “So I was talking to my manager about biopics that we could work on, and the Stallone story came up. The minute we said his name, I was like, *that’s* what I want to work on.”

“Stallone in the early ‘70s felt like he had something more to offer, but no one would give him a chance,” continues Gamble. “So he pours his personal experience into a script that’s Rocky’s story, but it’s really Stallone’s story. People want to make the film but they don’t want him in it; they want a star. He fights to play the lead though wonders if he’s giving up the opportunity of a lifetime. But he says, ‘I have to play this role. This is deep in my soul.’ He was broke but turns down \$360,000. Then he’s given the chance to make the movie, but on a shoestring budget: they can only do one take, two takes max; any more and he’ll be

replaced. And he's terrified he's not going to be able to pull it off. But he pours his heart and soul into it, and they make not just a great movie but a cultural phenomenon. That's what drew me in."

"Then producer Thomas Augsberger came in, read my script, and said, 'This is amazing.' That changed everything," says Gamble. "And two months after I met Augsberger, he passed away. But he changed my whole life."

Farrelly recalled the stories he read upon *Rocky*'s release about its young writer/lead actor, and the experience of seeing the film for the first time in New York around Thanksgiving 1976.

"I saw *Rocky* when it opened — I had read an article in a magazine, just a little write-up about it, but it had said something like, 'This could be the sleeper movie of the year,'" says Farrelly. "So I went out and saw it. Who knew it would blow up like it did? Though it didn't happen that first week; it took a while. And then it kept going and going and going. I do remember thinking it's a masterpiece."

Adds Farrelly, "The article I read at the time said the actor — Stallone — had written it for himself, but I didn't know what he went through. Over the years, I had heard stories about that, but not to the extent that Peter Gamble revealed in the script. Stallone was homeless for a time in the early '70s, when he was struggling. He lived inside Penn Station for a while, sleeping on the floor with his dog." (In *I PLAY ROCKY*, Farrelly switched the location from Penn Station to an alleyway off New York's 42nd Street, as the logistics of recreating that era's Penn Station were prohibitive. And Stallone's dog, Butkus, went on to play Rocky's dog, also named Butkus, in *Rocky*.)

"Stallone is a huge star now, an icon, but something people haven't always appreciated about him is that he's *always* been a very smart guy," says Farrelly. "In our movie, when Sasha says that he should just write the script himself and he says, 'I'm not a writer,' she says, 'That *Citizen Kane* guy, Orson Welles, he did it!' That was in the script, but it wasn't until we'd been showing the movie to people that someone pointed out that Stallone was the first person to get nominated for an actor *and* a screenplay credit for the same film since Welles and *Citizen Kane*. So we added a card at the end of the movie that says it."

While Stallone was not involved with *I PLAY ROCKY* in any producing capacity, he gave invaluable input.

"The first thing I told Toby Emmerich was, 'I want to do this movie, but I'll only do it if Stallone is on board,'" says Farrelly. "So we sent him Peter Gamble's script. He read it and said, 'I love it, let's meet.'"

"So I went to the Polo Lounge in the Beverly Hills hotel — I felt like an old-fashioned movie director! I've never had a meeting there in my life! — and we're sitting in Stallone's booth in a corner, and I told him I'm not doing it unless he says, 'Do this movie.' He said, 'Do it.'"

"Stallone actually gave us so many important small details," adds Farrelly. "One of many was the music he listened to while he wrote the *Rocky* script; he has said he wrote it in three and a half days, and he listened to a lot of music. So I called to ask what music he listened to while writing it. He said that almost the whole time he was listening to Buffalo Springfield, early Hall and Oates, and Procol Harum. So we layered that throughout the scenes when he's writing."

But casting the early-'70s Sly Stallone was the ultimate make-or-break moment for *I PLAY ROCKY*.

“One of the most anxious moments I had in the journey of making the movie is when I sent Anthony’s audition to Stallone,” recalls Emmerich. “It was a guy in a basement against a wall, reading scenes from *Rocky* and reading dialogue that is supposedly Stallone arguing why Irwin and Chartoff should make his movie. And I’ll never forget the text I got back from Sly basically saying he loved it. He said that it wasn’t an impersonation, that it was a performance, that he felt that Anthony really had it.”

“Stallone told me that he showed Anthony’s audition to his wife and daughters, and they all loved it,” Emmerich adds. “I had been worried that when Stallone saw the audition and it became real and tangible, he might rethink it — like, does he want this movie to happen? Does he really want someone to go on film forever portraying him? That’s a big ask. But Stallone, like us, fell in love with Anthony’s performance, and we were off to the races.”

Says Weiss, “Stallone said, ‘If you make this, you should get an unknown to play me.’ My thinking at the time was, this movie is probably going to fall apart because we’re not able to cast a young Stallone — we won’t be able to move forward with an actor who he doesn’t like. People often don’t like seeing other people play them. But when Stallone saw Anthony, he was in.”

“You have to believe that Anthony *is* this character in every frame he’s in,” says Emmerich. “He had to hit a bull’s-eye, hit a grand slam. He had to hit the ball in just the right part of the bat, in just the right spot, at just the right swing and speed, to hit it out of the park. And that’s what he did.”

“We thought Anthony was great,” says Weiss, “and he got Stallone’s blessing.”

FINDING THE RIGHT STALLONE

Any film portraying a well-known person — not to mention that person’s Oscar-nominated performance in an Oscar-winning movie — faces challenges. But through a combination of luck, tenacity, and fate, Anthony Ippolito became I PLAY ROCKY’s Sylvester Stallone.

“The big question through all of this was, how do we cast the Stallone character?” says Farrelly. “We were planning on doing a worldwide search. Then our casting director, Rick Montgomery, called and said, ‘I got our Stallone.’ I said, ‘*You’ve got our Stallone?*’ He says, ‘I’ll send you a tape.’ He sent me a tape of Anthony Ippolito, who’d heard about the film, tracked down the script, and put himself on tape doing three scenes. He had Stallone’s voice, look, everything. His voice isn’t like Stallone’s; he found that voice. He was thinner — he gained over 40 pounds for the role — but he had everything down. I was like, ‘*That’s him!*’”

Though Ippolito, raised on Long Island and in Manhattan, did commercials as a child (his baseball talents as a grade-schooler earned him attention, which led his parents to get him an agent), appeared on TV as a teen, and, at 14, played the young Adam Sandler in 2015’s *Pixels*, he most notably portrayed a different 1970s icon: the young Al Pacino in the making-of-*The Godfather* limited series *The Offer*. But Farrelly notes that his Pacino performance wasn’t part of the equation: “When I was watching *The Offer*, I said, ‘Who is that guy?’ But when we cast Anthony, I didn’t know he’d played Pacino in it.”

Says Weiss, “For I PLAY ROCKY, Anthony captured the perfect combination of tough and innocent. And catching that innocence in Stallone was crucial. But it was a big roll of the dice; we were resting the whole

movie on this kid's shoulders, and we wondered, can lightning strike twice? It worked with Stallone originally in *Rocky*, but will it work with Anthony Ippolito? We had a lot of belief in him, he seemed great, but you never know. Then, pretty early on, it was clear that it was going to work beautifully."

Yet Ippolito prepared his Stallone interpretation before he even knew I PLAY ROCKY was in development.

"I had heard Stallone in an interview a while back say that he was interested in doing a *Rocky* prequel, and I thought, maybe if I knew somebody who knew Stallone, I could get him a tape of me doing some sort of Rocky thing," explains Ippolito. "As an actor, sometimes it's good to take the initiative and just try things. I saw this as an opportunity to do just that, but it was very much a long shot. So I filmed an audition tape of me as Rocky in my grandma's basement on Long Island. I bought a heavy boxing bag and hung it up, and a friend of mine who's an aspiring director was filming it as my cousin was holding up a lamp in the corner."

"Stallone's got such a specific rhythm," continues Ippolito. "I studied his early work before *Rocky* — two scenes he had in *The Prisoner of Second Avenue*, as well as *Capone*, *The Lords of Flatbush*, and a small arc he had on *Kojak*. I was aiming for the movements, his walk, everything that was so specific to him. That was maybe two years before I PLAY ROCKY actually started. By the time we began filming, I had found another obscure movie he did called *Rebel*, a very small movie that I had to order from a Japanese website — it got to me two months after I ordered it, but it was also really helpful for I PLAY ROCKY."

"I kind of felt the tenacity or the initiative that Stallone must have felt pitching *Rocky*: That feeling of, *I'll do anything I need to do to get people to at least see it*. And if I was seen and considered and the production ended up going in a different direction, I'd have been able to live with it. I just wanted to get my hat in the ring while they were making their decision. I was doing everything and anything possible: A friend of mine knew somebody who worked with Stallone, so he introduced me. Eventually, I met with casting director Rick Montgomery over Zoom, then I met Pete. But they still had to do a nationwide search."

Once the I PLAY ROCKY team decided Ippolito was the one and only choice, he worked on Stallone's specific 1970s physicality, which required gaining over 40 pounds but accenting muscle thanks to a high-protein diet and boxing lessons. Other things required some ingenuity.

"Stallone was injured at birth with a partial facial paralysis that he has told me also affected his vocal cords, which is why his voice is so distinctive," says Emmerich. "So he comes into this world with a very tough father, an absent mother, a droopy eye, injured vocal cords, and a speech impediment, and what does he want to be? He wants to be an actor. But he doesn't look like a movie star. So he does the best he can, but he gets cast as 'thug number 3' or 'goon number 2,' yet he has this dream of being an actor. He's very smart. Like Rocky Balboa, he looks like a palooka but he's a soulful, reflective, thoughtful guy, and he's a keen observer of human nature."

Humor, too, was an essential part of Ippolito's onscreen interpretation of the Hollywood legend.

"They sent my audition tape to Stallone because he had casting approval, and Stallone gave the nod and said, 'You're not going to find anybody better,'" says Ippolito. "He saw a scene where I'm cracking a joke or something from the script, and Stallone said, 'That's *exactly* my type of weird sense of humor.' A lot of the funny moments in the film are really Pete Farrelly being a genius and doing what he does, but the fact is, Stallone really *does* have a very unique sense of humor."

“People have such a close connection with the character of Rocky, and Stallone poured so much of himself and so much of his life and philosophy into that character, that capturing all of that couldn’t help but be an overwhelming thing for me,” says Ippolito. “Because of that responsibility, it kind of took on a life of its own. This started off as a very small thing — my making that short black-and-white tape in my grandma’s basement on Long Island, without even knowing this movie was going to happen. Then it progressed to being on the I PLAY ROCKY set every day, with 250 people helping to make it happen, and a cast that’s so perfect and enthusiastic. Everybody felt so inspired and had such a close relationship to the original movie. Making this film was so special.”

BOXERS HAVE CORNERMEN — AND I PLAY ROCKY HAS A FIRST-RATE ENSEMBLE

Surrounding Ippolito in I PLAY ROCKY is an ensemble cast that similarly worked to have the emotions and associations play on several levels.

AnnaSophia Robb (*Bridge to Terabithia*, *Soul Surfer*, TV’s *The Carrie Diaries*, *Grosse Pointe Garden Society*) plays Sasha Czack, Stallone’s girlfriend who becomes his first wife. They meet when they’re working in a New York movie theater, and she’s Stallone’s biggest booster, especially upon moving to Hollywood. Sasha typed up the script Stallone wrote in longhand and took photos on the set once *Rocky* began production.

Says Farrelly, “AnnaSophia is incredible — she was also the first person we read for that role. I read her and said, ‘That’s her,’ but I thought I must be losing my mind because the casting was so easy. So we looked at another 50 actresses, and at the end I said, ‘AnnaSophia is still the best.’”

“This story wouldn’t have been possible without Sasha’s belief and vision for her partner,” says AnnaSophia Robb. “People need the grounding strength of someone saying, ‘Forget what everybody says — I believe in you.’ And to think that Sasha was pregnant and they had no money yet was still believing in his vision, fully betting on him. That takes passion, a full belief in a person. And I think once Sasha recognizes that’s also the case with Winkler and Chartoff, she feels they’re one big machine pushing the story up the hill together. It’s about the relationship between people. I was often thinking about a real marriage and how these two people are responding to each other. It was really exciting to embody that sort of hopefulness.”

Robb’s preparation took many forms, including mirroring Sasha’s photography in 1976.

“Oftentimes I was taking photos on our set,” adds Robb. “Sasha is a photographer, and she took so many stills as they were filming *Rocky*. So I learned how to use a Minolta, the same type of camera that she used during the making of the film. I was actually taking photos as we were recreating iconic scenes. It was very surreal, and a lot of fun — I felt like I was watching the movie take place while I was also AnnaSophia making *this* version of the story *behind* the story. The *Rocky Scrapbook* that Stallone wrote was so helpful; it has a lot of Sasha’s images as well as details about the making of *Rocky*, which was so helpful for me to read in his own words.”

Farrelly’s vision for I PLAY ROCKY was also essential, Robb says.

“Peter directs in such a rhythmic and melodic way,” Robb says. “He knows when something’s maybe not quite working or there needs to be a certain vibe. He just knows things immediately and instinctually. It was so much fun to collaborate with a director where you fully trust them. And he’s just so funny; he knows when rhythm needs to be like, ‘This needs to be pushed *here*, and we look up *here* and then these people move *here*.’ It’s the timing of comedy, it helps with the flow.”

Says Weiss, “Most of the actors who played real characters spoke to the person that they were representing, and AnnaSophia wanted to speak to Sasha Czack, but we couldn’t reach her. However, Stallone sent a couple of long texts for us to share with AnnaSophia about that time in his life and how things were with Sasha. He basically said, ‘We were two kids against the world. We didn’t have a lot of money, and we were each other’s greatest supporters, and we supported each other in a real way.’ We really tried to have that come across in the film, and AnnaSophia was great in every sense.”

Says Weiss, “One of the reasons I think that people respond the way they do to *I PLAY ROCKY* is that it’s not just about Stallone trying to achieve his dream — it’s about the people rallying behind him who helped him get there, and Sasha was one of them. Winkler and Chartoff were others. And even Stallone’s attitude towards his father, Frank Sr., who by all accounts was extremely tough, is multilayered. When Sly asks him if he wants to be in *Rocky* as the bell ringer during the final fight with Apollo, it’s clear Stallone has empathy for him. The movie gives people a positive feeling.”

Matt Dillon — whose four-plus decades of memorable film work include *Over the Edge*, *The Outsiders*, *Drugstore Cowboy*, *To Die For*, *Wild Things*, the Best Picture-winning *Crash*, TV’s *Wayward Pines*, and the Farrelly brothers’ classic *There’s Something About Mary*, among many others — plays Frank Stallone Sr., whose gruff, combative antagonism of his son creates a tension that haunts, and fuels, Sly Stallone.

“I loved working with Matt again,” says Farrelly. “As we were talking about who should play Sly’s father, my wife said, ‘What about Matt Dillon?’ I said, ‘That’s a great idea.’ So we went to Matt, and he loved the idea, and he’s just rock solid in the film, so perfect. He wore a prosthetic nose for the role of Frank Sr., which was his idea; he said it helps him get into a different character. Ironically, he didn’t want to wear fake teeth in *There’s Something about Mary* because he said he looked like an idiot — I said, ‘That’s the point!’ But he did wear a prosthetic nose here, and it works.”

At the time they bought Stallone’s script for *Rocky*, Robert Chartoff and Irwin Winkler were not yet the legendary producers they would become co-producing films including *Raging Bull*, *The Right Stuff*, *Clean and Sober*, and the *Rocky* and *Creed* films. (And, for Winkler, *Goodfellas*, *The Wolf of Wall Street*, and *The Irishman*.) By the mid-1970s, the successful producers had brought to the screen John Boorman’s *Point Blank*, Sydney Pollack’s *They Shoot Horses, Don’t They?* and the Barbra Streisand vehicle *Up the Sandbox*, among others, but *Rocky* represented a chance to get into a bigger ring.

Says Emmerich, “In *I PLAY ROCKY*, part of the story is Stallone convincing Winkler and Chartoff that he’s really willing to walk away from life-changing money because he believes this role is a life-changing role for him.”

Notes Irwin Winkler, “*I PLAY ROCKY* accurately depicts what was going on at the time, not only in Sylvester’s life in trying to get a part, but also what was going around in America at the time.... We were willing to risk whatever money we had to put up to make the film.” Winkler and Chartoff ended up

mortgaging their homes at one point when there was no budget to film in a Philadelphia ice rink for Rocky and Adrian's memorable date. In *I PLAY ROCKY*, we see the two producers save the moment.

P.J. Byrne (*The Wolf of Wall Street*, *The End of Oak Street*, TV's *The Boys*) plays Winkler and Toby Kebbell (*RocknRolla*, *Dawn of the Planet of the Apes*, TV's *For All Mankind*) plays Chartoff (who passed away in 2015). "Winkler was the guy you want in your corner when making a movie," says Byrne. "He's a 'get-it-done, get-it-right' kind of guy." Adds Kebbell, "They had meetings with Stallone, they could see the energy. Chartoff was the gentle one compared to Winkler. Irwin was like, 'This is the thing we're doing!' And Bob would say, 'It's going to be okay, it'll be great.' I really wanted to embody that."

Says Farrelly, "P.J. Byrne was in *Green Book*, and he was a no-brainer to play Irwin Winkler. When I first got to L.A. in the mid-'80s, I did a project with Chartoff; it never got made, but I developed a script with him and met him 10 or 15 times. He was a great guy. I was honored to be able to tell his story, because I know how nice he was firsthand. With Toby Kebbell, I've been following him since he was great in a *Black Mirror* episode and I really wanted to work with him."

Stephan James (*Selma*, *If Beale Street Could Talk*, TV's *Homecoming*) plays Carl Weathers (who passed in 2024), a former Oakland Raiders linebacker who did small actioners before portraying Rocky's memorable Apollo Creed, and Kiki Seto (TV's *The Studio*) plays Talia Shire, who, not long after *The Godfather* and its sequel (which earned her an Oscar nom), made Adrian a sweet but determined force.

Says James, "It was a swagger and an aura about Carl that I think ended up getting him the role of Apollo. The producers see him register that in real time.... With Weathers and Stallone, these were two actors who in 1976 didn't know how to box, so they trained themselves. Then they began working with a choreographer, but it didn't feel right, so they ultimately choreograph it themselves and wind up creating what many consider to be one of cinema's best boxing scenes."

Says Seto, "There's a lot of context-switching involved playing two characters at the same time. And a lot of preparation goes into that: Two backstories, two voices, getting to know this legend of a person who's still with us, but also that iconic character she played; understanding everything that brings them to life. The first thing that comes to mind when I think of *Rocky* is how love is transformative. That's something Talia mentioned to me when I had the chance to speak with her, the idea that Adrian has a powerful vulnerability. She loves Rocky, and through that love, he transforms — and vice versa."

Says Farrelly, "Stephan was perfect as Carl Weathers — when he walks in a room, you can feel the energy. And Kiki was absolutely terrific as Talia."

To play director John G. Avildsen (who passed in 2017 and whose pre-*Rocky* films included *Joe* and *Save the Tiger*) and Sandy Maddox (a compilation of several studio executives), filmmaker and actor Jay Duplass (TV's *Transparent*, *Industry*, *Dying for Sex*; director of *The Baltimoreans*, TV's *Togetherness*) and Tony- and Pulitzer Prize-winning playwright and actor Tracy Letts (*Lady Bird*, *Ford v Ferrari*, *A House of Dynamite*, TV's *The Lowdown*; author of *Broadway's August: Osage County*) stepped into the ring.

"I was at a drive-in theater in 1976 at three years old, sitting on my mom's lap watching *Rocky*, and I can remember images from it," says Duplass. "About a year ago, somebody asked me randomly, 'If you could direct any movie that exists, what do you wish you had directed?' I said, '*Rocky*!' Then I heard this movie was being made and Peter Farrelly was directing it. I didn't know him. He's a great director, an awesome

guy. I sent him an email saying, ‘I *have* to play Avildsen, I know everything about this movie, I know everything about this guy. I know what this is.’ When I applied to film schools, I wrote an essay on whether it’s better to be Rocky or to make *Rocky*. So the idea that me being a filmmaker is a way to be Rocky in my own way. It’s really a cool, full-circle moment I’m having here.”

“Avildsen had never done a sports movie; he did character pieces, basically,” adds Duplass. “Lucky for the producers and for the world that he directed *Rocky* the way he did. There’s a line in this film where Avildsen says, ‘This is not a boxing film — it’s a film about a guy who just happens to box,’ and I think that’s what makes it great.”

Says Letts, “This is a very charming and funny and human story. My character is a composite of a lot of Hollywood figures at the time who said, ‘This is not possible, this isn’t something we do, especially with a good script and a star part. We’re going to put a movie star in the role.’ Hollywood is, and has always been, filled with people whose job is to say no, to put the brakes on. But Winkler and Chartoff were key in getting this movie made. They had a vision of making this movie with Stallone in the part.”

“I definitely wanted to cast a director in the role of Avildsen, and I started thinking about directors who might be good when I got a note out of nowhere from Jay Duplass, and he goes, ‘I read about this thing, I would kill to be in it, *Rocky* is my all-time favorite movie, I would love to play Avildsen!’ I said, ‘You got it!’,” says Farrelly. “I swear, I was going to go to a director anyway. Jay is fantastic as Avildsen; he’s got a warmth in him even when he’s tough; he makes it all work. And Tracy Letts is amazing as Maddox — this guy is running the show and he’s got rules and demands, but he’s not someone you hate. You understand what he’s got to do.”

THE STORY OF TWO ICONIC SCENES

I PLAY ROCKY recreates numerous memorable moments from *Rocky*, often from a view behind the camera, though Ippolito, Seto, and the rest of the cast needed to perfect the staging, dialogue, and emotions hit in the original film. Two scenes are additionally remarkable for the revelations they bring.

The first is in Rocky’s apartment, after Mickey (Robert Morgan, playing Best Supporting Actor Oscar nominee Burgess Meredith) has said he’ll train Rocky for his fight with Apollo after initially rejecting him. Rocky tells him to leave — and then there was a cut to the two outside after Rocky runs out to say yes to the older man. But the scene, one of the most moving in the 1976 film, wasn’t working as written.

“When Stallone has that big scene at the door, the way we have it is 100 percent accurate — they couldn’t find a hook for that scene, when Rocky runs after Mickey,” says Farrelly. “The issue was, why is Rocky doing that? Why does he say no, then run out? They needed something else, and they were on the clock. So Stallone stepped away, then improvised something additional in 5 minutes.”

The addition Stallone came up with was Rocky’s mumbled voice growing ever louder as he repeatedly slams his arm against a doorframe. “Stallone told Avildsen to roll, and he made up the end of that scene on the spot. It wasn’t in the script,” says Farrelly. “And in I PLAY ROCKY, we see the look on Avildsen’s face when it’s happening, and that’s what hits you. It was perfect what Stallone came up with.”

Says Ippolito, “The really hard thing about that scene is that, because it was improvised in *Rocky*, it needed to have a certain feeling to it. Plus, it’s Stallone’s life really overlapping with the character of Rocky; the audience is seeing him stir things together as it comes to him in real time. Trying to capture that type of spontaneity was the goal. But at the same time, because that iconic scene really *does* exist on film, we had to respect exactly how it looked and felt. So, in a sense it’s a recreation, but it’s really not, because the spontaneity is a huge part of what makes it so magic.”

“Apparently that is what happened — they were bumping up against how that scene resolves and why; it didn’t make sense,” says Weiss. “And Stallone went off for 5 minutes and came back with it. That’s a total movie moment where everything comes together, and it’s true.”

“All of what went into it is what elevates it in the original film, because it’s so honest and so singular,” says Ippolito. “Mickey is a father figure, so you can make that connection to Stallone and his real father, and Rocky is talking about getting his ass kicked in the ring during that speech — but Stallone *must* have been thinking as an actor that *he* fought so hard to get this one opportunity, his script made into a movie and his starring in it, and the pressure was so big. It’s an emotionally kaleidoscopic situation.”

For I PLAY ROCKY, Ippolito says, “I was a bit sick when we did that scene — it was a very physical shoot, and we did a lot of the boxing and training stuff in November in cold warehouses. And the emotions in that scene were so big, so by the end of shooting it, my voice was gone, and I thought I’d broken my elbow on the door. I realized Stallone may have wondered the same thing filming that scene for *Rocky*.”

One of the most famous moments in *Rocky*, and in all of film history, is the run up the steps of the Philadelphia Museum of Art. In I PLAY ROCKY, another piece of film history is revealed: Cameraman Garrett Brown presents Avildsen with a filmed test he made of his wife running up the museum steps, so when Ippolito-as-Stallone finishes his training run and raises his arms in victory, we see Brown and his camera, dubbed the “Brown Stabilizer” (later called the Steadicam), swirling around him.

“The Steadicam we used in this movie was the original — we got it from Garrett Brown, who’s retired now and lives in Philadelphia,” says Farrelly. “That was his original one.” Brown had been working on prototype cameras attached to a vest for operators which would keep a camera from shaking when it’s moved, providing a dynamic option for directors and cinematographers beyond the traditional crane, dolly, and handheld shots. (The Stabilizer had only been used in two other films made in 1975.) Avildsen used it to visually capture Rocky’s personal triumph while bringing the audience along for the ride.

Says Winkler, “Brown came to us and said, ‘I’ve got this rig. Can you use it?’ We had said to ourselves, ‘To get the shot of Rocky running up the steps, we really have to get five grips and put down tracks for the camera.’ It’s really tough to do. And Brown told us, ‘I could do that, no problem.’ We were proud of the fact that we were one of the first movies ever to really use the Steadicam.”

RECREATING AN ERA

Finding a realistic 1970s New York, Philadelphia, and Hollywood for I PLAY ROCKY was the job of Production Designer ANTHONY GASPARRO and Location Manager SAM HUTCHINS, who found areas in several New Jersey cities that could approximate locations (and spots to build interiors, as needed).

Included in those were the inside of Rocky's modest apartment, the rink where Rocky and Adrian ice skate (well, *she* skates — he slow-jogs next to her), the exterior of Mickey's gym ("Mighty Mick's Boxing"), several gritty streets in New York's Hell's Kitchen and 42nd Street area circa the early-'70s, and Winkler and Chartoff's office, and Stallone and Sasha's apartment in Hollywood.

"We didn't have a huge budget on this movie," says Farrelly. "But one great thing was that the building that they used for Rocky's apartment is still there, and we did three days in Philadelphia, so we shot that there. It still looks like it did in the exterior shots from *Rocky*."

"We wanted to kind of just stay in the *Rocky* world for all our decisions, that era when the streets were gritty and grimy," says Gasparro. "That film was made right in the heart of the '70s, so the aesthetic and vibe was part of every decision we made — even when Sly and Sasha go to California."

Gasparro says he used the 1977 *Rocky Scrapbook* for location references as well, in addition to some documentaries made about *Rocky*. "There's a lot of great behind-the-scenes photos in *The Official Rocky Scrapbook*, so we used it like a Bible," says Gasparro. "We also got some good details from the documentary, like when they were in the ice rink, there were great images of that."

Some adjustments added to the verisimilitude. "We were able to find an ice rink in New Jersey that had a high ceiling, and then with some VFX, we recreated the rink and its murals and light fixtures seen in the original movie," Gasparro says. "For Mickey's gym, finding that was a bit of a struggle — we couldn't find any in the tri-state area that hadn't become a gym chain. But in Philadelphia, near where the original gym location was, there was a triangle-corner building that mirrored how the gym exterior looked."

"The setting made a huge difference in getting into the film," says Ippolito.

"We shot a bunch of stuff in Philadelphia of Anthony doing the training scenes, and there were definitely some sort-of gritty areas that matched the ones seen in the 1976 film," says Gasparro.

"There was a whole street in Newark where we had about 10 storefronts we used for various locations, including Hell's Kitchen, and the New York streets with the peep shows — we actually built an adult theater-like marquee, because there weren't any existing ones," says Gasparro. "I think the authenticity of those streets and how gritty and realistic they look were such a great achievement. And then obviously when Costume Designer AMY ROTH brought in her costumes and you're seeing extras in period clothes on the street, those final layers all come together. It's a testament to our terrific locations department that they were able to find places that inherently felt like a New York City-like aesthetic."

"We had a fantastic art department too who just surgically looked at every photograph we could find that was taken during the making of *Rocky*, and they blew everything up large so we could see details, and then we kind of built up from there," Gasparro says.

Says Farrelly, "I have to give huge credit to my Director of Photography, Sean Porter (*Green Book*, *The Greatest Beer Run Ever*, *Kumiko*, *The Treasure Hunter*), and to J.B. Rogers, my first AD. J.B. doesn't just show up for work — he was thinking for months how to get things right. Sean, J.B., and myself all studied the original *Rocky*, and each of us would say, 'Wait, we're missing this, we're missing that.' It was a team effort. This film would not have happened without those guys and their attention to craft. Sean and J.B.

even had somebody throw a rolled-up towel into the boxing ring so it hits the canvas, a very small thing that was in the original film. When it comes to details, they had everything down perfectly.”

“Everyone who got involved in the film shared its vision and was working towards the same goal,” says Weiss. “We were all led by Pete — I love his attitude of, ‘I’ll take an idea from anyone who’s got a good idea.’ That really comes across. Pete doesn’t micromanage. He lets people do what they do, so our costume designer, our DP, our production designer, everyone on the film could do such fabulous work.”

“Peter Farrelly brings the same kind of heart to this story that Stallone did in the original story,” says *Rocky* producer Irwin Winkler.

CAST BIOS

Anthony Ippolito

Anthony Ippolito plays 'Sylvester Stallone' in *I PLAY ROCKY*, directed by Academy Award winner Peter Farrelly for Amazon MGM Studios, slated for a November theatrical release marking the 50th anniversary of *ROCKY*. He previously delivered a standout turn as 'Al Pacino' in Paramount+'s acclaimed limited series *THE OFFER* opposite Miles Teller.

Ippolito first emerged with a breakout performance in Netflix's *GRAND ARMY* alongside Odessa A'zion, and appeared in Columbia Pictures' *PIXELS*, directed by Christopher Columbus, portraying a young Adam Sandler.

AnnaSophia Robb

AnnaSophia Robb is set to join the recurring cast of hit Prime Video comedy *Overcompensating* for its second season. The actress is coming off rave reviews for her turn in the Emmy award winning hit Netflix film *Rebel Ridge*, opposite Aaron Pierre, with other recent credits including Peacock's *Dr. Death* and Hulu's *Little Fires Everywhere*. Robb initially broke out with various roles across film & television - including Disney's *Bridge to Terabithia*, the Bethany Hamilton biopic *Soul Surfer* and the Sex & the City prequel *The Carrie Diaries*, where she took on the iconic titular role.

Toby Kebbell

Toby Kebbell is a versatile and critically acclaimed actor known for his ability to bring depth and unpredictability to every role. A British-born performer, he was nominated for BAFTA's Rising Star Award in 2009 and first gained recognition with his feature film debut as 'Anthony' in Shane Meadows' *Dead Man's Shoes*. His portrayal of a young man with a learning disability earned him a British Independent Film Award (BIFA) nomination for Most Promising Newcomer. He followed this early success with standout roles in *Alexander* (Oliver Stone) and *Match Point* (Woody Allen).

Kebbell's breakthrough came in *Control*, playing Joy Division manager Rob Gretton, a performance that won him the BIFA for Best Supporting Actor and a London Critics' Circle Film Award nomination. He further cemented his reputation with Guy Ritchie's *RocknRolla*, which earned him an Empire Award nomination.

Kebbell has consistently collaborated with some of the most visionary filmmakers in the industry, including Steven Spielberg (*War Horse*), Ridley Scott (*The Counselor*), Timur Bekmambetov (*Ben-Hur*), Robert Redford (*The Conspirator*), Mike Newell (*Prince of Persia: The Sands of Time*), Matt Reeves (*Dawn of the Planet of the Apes*), and M. Night Shyamalan (*Servant*). His ability to elevate any project has made him a sought-after talent, with filmmakers frequently coming to him with roles specifically in mind.

Kebbell has also showcased his versatility in major franchise films, memorably portraying the warmongering 'Koba' in *Dawn of the Planet of the Apes* and the noble 'Durotan' in *Duncan Jones' Warcraft*. He also took on the iconic villain 'Doctor Doom' in *Fantastic Four* and performed both a lead human role and motion-capture work for Kong: Skull Island. Most recently, he starred opposite Shia LeBeouf in the feature film *Salvable*.

On television, Kebbell starred in Apple TV+'s psychological thriller *Servant* for four seasons and currently leads the cast of *For All Mankind*. He also won acclaim for his roles in *Black Mirror*, *The Street*, and the modern BBC adaptation of *Macbeth*.

On stage, Kebbell has performed at the Almeida Theatre in *Enemies*, directed by Michael Attenborough, and at the Playhouse Theatre in R.C. Sherriff's *Journey's End*.

Kebbell continues to be a compelling presence in both film and television, balancing blockbuster performances with intimate, character-driven work.

P.J. Byrne

PJ Byrne can currently be seen in Peacock's *FIVE STAR WEEKEND* opposite Jennifer Garner and Regina Hall. He also stars in the Blumhouse/Lionsgate series *THE RAINMAKER* for USA Network, based on the John Grisham novel, where his work has been particularly well received by critics and fans.

This summer, PJ will also appear in David Robert Mitchell's *THE END OF OAK STREET* opposite Anne Hathaway and Ewan McGregor, as well as the highly anticipated *COYOTE VS. ACME* alongside John Cena and Will Forte.

His film credits include Damien Chazelle's *BABYLON*, where he earned excellent reviews and was part of a SAG Award-nominated ensemble; James Mangold's *A COMPLETE UNKNOWN* starring Timothée Chalamet; *DEAR SANTA* opposite Jack Black, directed by Bobby Farrelly; the blockbuster *RAMPAGE*; and Martin Scorsese's *THE WOLF OF WALL STREET*, which likewise earned strong notices. He later reunited with Scorsese on HBO's *VINYL*.

He was widely praised for his role as Principal Nippal on HBO's Emmy-winning *BIG LITTLE LIES*, directed by Jean-Marc Vallée, and reteamed with Clint Eastwood on *THE 15:17 TO PARIS*, after being cast by Eastwood in his first feature, *BLOOD WORK*.

PJ is a fan favorite for his recurring role on Amazon's hit series *THE BOYS* and recently starred opposite André Holland in Apple TV+'s limited series *THE BIG CIGAR*. Notable work also includes Peacock's *IRREVERENT*, Apple's *ROAR* opposite Cynthia Erivo, and the Apple holiday musical *SPIRITED* starring Will Ferrell and Ryan Reynolds.

PJ has appeared in a wide range of studio comedies, with a still-quotable turn in *HORRIBLE BOSSES*, and has collaborated multiple times with director Jay Roach on *THE CAMPAIGN*, *DINNER FOR SCHMUCKS*, and *BOMBSHELL*. He has also been part of the major horror franchise *FINAL DESTINATION*, underscoring his range across tone and genre.

In addition to his on-camera work, PJ is an award-winning voice actor, best known for voicing Bolin on the acclaimed animated series *THE LEGEND OF KORRA*. He holds an MFA in Acting from the legendary Theatre School at DePaul University in Chicago.

Jay Duplass

Jay Duplass began his career in the early 2000's writing, directing and producing several award winning independent and studio films with his brother Mark, including THE PUFFY CHAIR and CYRUS. In 2014, Jay and Mark created the critically acclaimed television series, TOGETHERNESS, inking a television deal with HBO, where they've since produced shows like SOMEBODY SOMEWHERE, THE LADY AND THE DALE and ROOM 104. The brothers also produced the Emmy winning Netflix docu-series WILD WILD COUNTRY.

Jay began acting in 2012 when Joey Soloway cast him in their Amazon TV series, TRANSPARENT, which won a Golden Globe for best comedy series, multiple Emmys, and Jay was nominated for a Critic's Choice Award in 2016. He has also starred in shows like HBO's INDUSTRY, Netflix's THE CHAIR, Disney's PERCY JACKSON, and FX's acclaimed DYING FOR SEX opposite Michelle Williams and Jenny Slate. Performances in feature films include: OUTSIDE IN with Edie Falco, and BEATRIZ AT DINNER with Salma Hayek.

Jay returned to his roots of writing and directing films for the first time in 14 years with THE BALTIMORONS, which premiered at SXSW 2025 and won the Audience Award. It was released in theaters by IFC in September and is nominated for two Independent Spirit Awards. His latest feature, SEE YOU WHEN I SEE YOU, premiered at Sundance, 2026.

Matt Dillon

Matt Dillon's successful film career has spanned over three decades and has showcased his wide range of dramatic and comedic talents. He will next be seen starring in Clare Denis' THE FENCE alongside Tom Blyth, which had its premiere at TIFF.

Matt is currently filming THE MAGNIFICENT SEVEN for MGM+.

Dillon displayed his versatility with an arresting performance co-starring as 'Officer Ryan' in the critically acclaimed Paul Haggis film CRASH. This role earned him nominations for an Academy award, Golden Globe Award, Screen Actors Guild Award, Critics Choice Award, BAFTA Award and won him an Independent Spirit Award. From his breakthrough performance in THE OUTSIDERS to his hilarious turn as an obsessed private investigator in THERE'S SOMETHING ABOUT MARY, he has proven himself to be one of the most diverse actors of his generation.

In 1990 Dillon won an IFP Spirit Award for his gritty performance as a drug addict in Gus Van Sant's DRUGSTORE COWBOY. From there he went on to star in such films as Ted Demme's BEAUTIFUL GIRLS opposite Uma Thurman and Natalie Portman, Cameron Crowe's SINGLES, IN & OUT with Kevin Kline, Kevin Spacey's ALBINO ALLIGATOR, Francis Ford Coppola's RUMBLE FISH, Garry Marshall's FLAMINGO KID, Van Sant's TO DIE FOR with Nicole Kidman, and John McNaughton's WILD THINGS. He starred in NOTHING BUT THE TRUTH, opposite Kate Beckinsale and Vera Farmiga, Disney's OLD DOGS, opposite John Travolta, Robin Williams and Kelly Preston, and the Screen Gems films ARMORED and TAKERS.

Aside from being an accomplished actor, Dillon wrote and made his feature film directorial debut with CITY OF GHOSTS in which he also starred with Gérard Depardieu, Stellan Skarsgård, and James Caan. In 2020, Matt made his debut as a documentarian with his film EL GRAN FELLOVE.

Other film credits include Wes Anderson's *ASTEROID CITY*, Lars von Trier's *THE HOUSE THAT JACK BUILT*, *AMERICAN DREAMER* with Peter Dinklage and Shirley MacLaine, and Alice Winocur's *PROXIMA*. In television, he can recently be seen in the Apple TV+ series, *HIGH DESERT* with Patricia Arquette.

Stephan James

Stephan James has established himself as an incredibly dynamic lead talent in both film and television. James, a native of Canada, has held the honor of portraying several real-life figures in African American history. He starred as Olympics hero Jesse Owens in "Race," directed by Stephen Hopkins, for which he received an NAACP Image Award nomination and won a Canadian Screen Award. In Ava DuVernay's, acclaimed "Selma," James portrayed John Lewis, the son of sharecroppers and a student activist with the Student Non-Violent Coordinating Committee; Mr. Lewis later became a U.S. Congressman.

Stephan received his first Golden Globe nomination for his starring role opposite Julia Roberts in Prime Video's hit drama series "Homecoming," a psychological thriller based on the hit podcast of the same name and developed by Sam Esmail. The series also received Golden Globe and Critics' Choice Award nominations for Best Drama Series. James also starred in Barry Jenkins' acclaimed, Golden-Globe, Film Independent Spirit Award and Critics' Choice Award-nominated film, "If Beale Street Could Talk." The film was also named one of the American Film Institute's Top 10 Films of the Year, one of the top Films of 2018 by the National Board of Review. In 2019 James was honored at the Canadian Screen Awards as the first ever recipient of the Radius Award, given to a Canadian film or television professional who is making waves internationally. In September of 2020, James was added to The Canadian Academy's Board of Directors and in 2025 James was honored with the Canadian Award of Distinction by the BANFF World Media Festival.

James starred in, and executive produced the space thriller "Beacon 23." Seasons One and Two are available to stream on MGM+. Other credits include Apple TV's psychological thriller series "Surface," "National Champions" alongside Oscar winner, J.K. Simmons, "21 Bridges" alongside Chadwick Boseman, the Neon feature "Babes" alongside Ilana Glazer, and the gritty drama, "Night Always Comes" alongside Academy and Emmy Award nominated Vanessa Kirby for Netflix. Prior to that, he led "#FreeRayShawn," a drama from producer Antione Fuqua which premiered on Quibi in April 2020 and for which he earned his first Emmy nomination.

He was most recently seen in the character-driven indie, "Ricky," in which he plays the title character. The film premiered at the 2025 Sundance Film Festival to rave reviews and released theatrically on April 24th. He also recently starred in Netflix's global hit feature, "War Machine," from director Patrick Hughes, alongside Alan Ritchson, which released globally on March 6th.

True to his roots, James co-founded an initiative over four years ago, The BLACK Academy. with the goal of creating opportunities and building bridges for aspiring Canadian artists of color to gain access to the entertainment industry. At the 2019 Toronto Film Festival the B.L.A.C.K. team announced their inaugural Monologue Slam Program, intended to give inner-city kids a voice to be heard. He and his brother and producing partner Shamier Anderson also created The Legacy Awards a televised and multi-Canadian Screen Award nominated award show highlighting the best and brightest Canadian talent of color. The award ceremony evolved into an in-conversation series, The Legacy Lounge feature in depth conversations

with each honoree that debuted on CBC's Gem on January 30th of this year, followed by the YouTube run and then the linear airing on CBC proper on February 2nd and 27th respectively.

James currently splits his time between his native Toronto and Los Angeles.

Tracy Letts

Tracy Letts is a multifaceted award-winning actor and playwright. Letts will next be seen in Karim Aïnouz's thriller *Rosebush Pruning* (July 24, 2026), which premiered at the Berlin Film Festival, as well as Netflix's limited series "*East of Eden*," Guy Nattiv's thriller *Harmonia* (Jan. 8, 2027) for Bleeker Street, Apple's sci-fi action-thriller *Liminal*, and Netflix's "*The God of the Woods*."

Letts received the 2008 Pulitzer Prize for Drama for his play *August: Osage County*, which also won the Tony Award for Best Play. He also received a Tony Award for his portrayal of George in the revival of *Who's Afraid of Virginia Woolf?* He has written the screenplays of three films adapted from his own plays: *Bug* and *Killer Joe*, both directed by William Friedkin and *August: Osage County*, directed by John Wells. *Bug* was recently revived on Broadway at the Samuel J. Friedman Theatre. Letts is currently working with James Taylor on writing the book for the new stage musical "*Fire & Rain*."

Recently, Letts was seen starring in Kathryn Bigelow's *A House of Dynamite*. The Netflix thriller premiered at the Venice Film Festival and was released in theaters in October 2025. Also in the fall of 2025, he starred alongside Ethan Hawke in FX's western-noir drama, "*The Lowdown*."

Previously, Letts was seen in Columbia Picture's *Saturday Night* alongside Lamorne Morris, Nicholas Braun, Rachel Sennott, Kaia Gerber, and more. Letts was also seen in psychological thriller *McVeigh* opposite Alfie Allen and Ashley Benson.

In August 2023, Letts starred in the second season of HBO's "*Winning Time: The Rise of the Lakers Dynasty*" as Jack McKinney for which he earned an Emmy Award nomination.

Letts' Tony-nominated play *The Minutes* made its return to Broadway in April 2022. The play, a Pulitzer Prize Finalist in Drama, shows the inner workings of a city council meeting in the fictional town of Big Cherry. Other recent stage projects include Letts' play *Linda Vista*, which saw a successful limited run at Broadway's Hayes Theatre in late 2019.

Letts starred in and also penned the screenplay for the film adaptation of A.J. Finn's best-seller, *The Woman in the Window* which was released on Netflix in 2021.

In 2019, Letts was seen portraying Henry Ford II in James Mangold's Academy Award-nominated racing drama *Ford v Ferrari*, which premiered at the Toronto International Film Festival. He also starred in the Academy nominated and critically acclaimed adaptation of Greta Gerwig's *Little Women*.

In 2017, Letts appeared in Steven Spielberg's *The Post* alongside Tom Hanks and Meryl Streep. The film was selected as the Best Film of 2017 by the National Board of Review and nominated for an Oscar for Best Picture and for a Critics' Choice Award in the category of Best Acting Ensemble.

Also in 2017, Letts received critical acclaim for his performance opposite Saoirse Ronan in Greta Gerwig's *Lady Bird*. *Lady Bird* was selected as one of the Top Ten Films of 2017 by the National Board of Review, nominated for a Screen Actors Guild Award in the category of Best Ensemble and an Oscar in the category of Best Film.

Additional film credits include *Eric LaRue* opposite Judy Greer, Alexander Skarsgard, Alison Pill, Kate Arrington, Paul Sparks and Annie Parisse; *The Lovers* with Debra Winger which was nominated for a 2018 Film Independent Spirit Award for Best Screenplay; Antoni Campos' biographical drama *Christine, Indignation*, James Schamus' directorial debut; 20th Century Studios thriller *Deep Water* opposite Ana de Armas and Ben Affleck and the Oscar nominated film *The Big Short* directed by Adam McKay.

On the small screen, Letts starred in the second season of HBO's "Divorce" alongside Sarah Jessica Parker, Thomas Haden Church, Molly Shannon, and Talia Balsam. In 2013 and 2014, Letts played CIA Director Andrew Lockhart on Showtime's "Homeland." The cast was nominated for a SAG Award in the category of Best Drama Ensemble in 2013.

Kiki Seto

Kiki Seto (pronounced sea-toe) is an LA native who returned to acting in recent years, and previously appeared in Seth Rogen's *The Studio* (Apple TV+). She is represented by Jon P. Daviss at Jackson Entertainment Management.

CREW BIOS

Peter Farrelly (Director/Producer)

Peter Farrelly is a two-time Academy Award winner who has garnered notable and global commercial success and accolades by writing, directing and producing heartfelt and raucously funny film and television projects for three decades. Peter and his younger brother Bobby made their directorial debut in 1994 with *Dumb and Dumber*, grossing over \$246 million worldwide.

They continued to define comedy in 1998 with *There's Something About Mary* starring Ben Stiller, Matt Dillon and Cameron Diaz. Pete has worked on nearly 20 film and television projects including: *The Three Stooges*, *Kingpin*, *Me, Myself & Irene*, *Shallow Hal*, *Stuck on You*, *Heartbreak Kid*, *Fever Pitch*, *Osmosis Jones*, *Hall Pass*, *Dumb & Dumber To*, *Loudermilk*, *The Greatest Beer Run Ever*, *Ricky Stanicky* and *Balls Up*. *Green Book*, starring Viggo Mortensen, Mahershala Ali, and Linda Cardellini, earned him two Academy Awards—for Best Picture and Best Original Screenplay. It also won the Darryl F. Zanuck Producer's Guild Award for Outstanding Producer of Theatrical Motion Pictures as well as the Best Picture Award from the National Board of Review, and the Audience Award at the Toronto International Film Festival.

His next film, *I Play Rocky* is an electrifying true story about an unknown actor with an unshakable belief that he wasn't just meant to write *Rocky*—he was meant to be *Rocky Balboa*. Starring Anthony Ippolito as Sylvester Stallone alongside Matt Dillon, AnnaSophia Robb, P.J. Byrne, Toby Kebbell, Tracy Letts, and Jay Duplass the Amazon MGM Studios film will be released exclusively in theaters on November 6.

Farrelly is also an accomplished novelist. His works include *Outside Providence*, *The Comedy Writer*, and the children's book, *Abigail the Happy Whale*. He was nominated for an Edgar Award in 2016 for his short story *The Saturday Night Before Easter Sunday*.

A long-time supporter of disability rights, he and Bobby received the Morton E. Ruderman Award for inclusion of people with disabilities in 2020. Farrelly has also been honored several times at the Media Access awards, including winning a Lifetime Achievement Award in 2015.

Toby Emmerich (Producer)

Toby Emmerich is the founder and president of Fireside Films, a production company with a first-look deal at Warner Bros. Pictures and New Line Cinema. Prior to Fireside Films, Emmerich served as Chairman of the Warner Bros. Motion Picture Group, encompassing Warner Bros. Pictures, New Line Cinema, DC-based films, and Warner Bros. Animation. He led the studio to the most successful year in its history in 2018 with a worldwide box office take of \$5.57 billion (\$1.95 domestic; \$3.62 international), fueled by a string of global smashes including *Aquaman* (\$1.14B) and *Fantastic Beasts: The Crimes of Grindelwald* (\$653M). Emmerich raised the bar the following year propelled by the Oscar-winning DC blockbuster *Joker*, which earned \$1.07B to become the highest-grossing R-rated film at the time. Before officially exiting the Chairman role in June 2022, Emmerich greenlit and oversaw production on the Greta Gerwig-directed cultural phenomenon *Barbie* (WB's highest-grossing film of all-time), and greenlit *Wonka* and *Dune 2*. Prior to his role as Chairman, Emmerich served for eight years as President and Chief Operating Officer of New Line Cinema. Emmerich started his career with New Line as President of Music in 1992 where he oversaw the development of numerous platinum- and gold-selling soundtracks for such enduring features as *Seven*, the first two *Austin Powers* films, *Elf*, and many others. Prior to joining New Line, Emmerich served as an A&R representative at Atlantic Records. Emmerich is also a screenwriter, best known for *Frequency* (2000) and *The Last Mimzy* (2007).

Christian Baha (Producer)

Christian Baha is an Austrian serial entrepreneur, investor and film producer. He is best known as the owner of the Superfund Group and baha the information company.

Baha started to invest in independent films, including *GRAND PIANO*, written by the Oscar-winning director & writer, Damien Chazelle and starring Elijah Wood and John Cusack. He also dabbled in acting, appearing in *TRANSFORMERS 3*, *WALL STREET 2* and *SAVAGES*.

This behind-the-scenes look at Hollywood convinced Baha to bring his business approach to the film industry with the launch of Baha Productions.

Baha's love of underdog stories, and his deep conviction that only great screenplays can make great movies, led him to purchase *I PLAY ROCKY*. Baha developed the script and teamed up with Toby Emmerich, Amazon MGM Studios, and Academy Award-winning director Peter Farrelly to make it a reality.

Paul Currie (Producer)

Paul Currie is one of Australia's most accomplished filmmakers, with a career spanning award-winning feature films, acclaimed documentaries, television, and large-scale live events. Paul is known for producing Mel Gibson's Academy Award-winning *Hacksaw Ridge*, starring Andrew Garfield, Vince Vaughn and Sam Worthington and the critically acclaimed musical biopic *Better Man*, based on the life of Robbie Williams, which won nine AACTA Awards and received nominations for both the Academy Awards and Golden Globes. Paul also produced *Empire City* starring Gerard Butler and Hayley Atwell, *Ricky Stanicky* starring Zac Efron and John Cena, *Blacklight* starring Liam Neeson, *Bleeding Steel* starring Jackie Chan, *The King's Daughter* with Pierce Brosnan and *2:22* starring Michiel Huisman and Teresa Palmer, which he also directed.

Paul is currently producing *Skeletons* starring Brie Larson and his diverse body of work includes executive producing *Rampart* starring Woody Harrelson and Max Rose with Jerry Lewis, and he co-produced David Attenborough's *Great Barrier Reef*. His earlier directing work includes the cult favorite *One Perfect Day* (for which he received the Screen Directors Association of Australia's Best Debut Director Award), the ABC comedy series *Twenty-Something*, and the documentaries *Lionheart: The Jesse Martin Story* and *Every Heart Beats True: The Jim Stynes Story*. Paul also served as Creative Director of World Reconciliation Day featuring Nelson Mandela and co-founded the youth charity Reach, which has positively impacted over one million young Australians. He was nominated for Australian of the Year for his contribution to social impact through storytelling.

Michele Weiss (Producer)

Michele Weiss is a producer at Fireside Films, Toby Emmerich's production company at Warner Bros. She began her career in the film and TV business at New Line Cinema where she worked for 10 years, executive producing such films as *Little Children*, *He's Just Not That into You* and *The Time Traveler's Wife*. After New Line, she partnered with fellow former New Liner Merideth Finn in Cue the Dog Productions, a NY and LA-based film and TV production company that specialized in book-to-film adaptations. Weiss joined Fireside Films in 2023.

Weiss has an MA in Comparative Literature from NYU and a BA from Wesleyan University. She lives in Los Angeles with her husband, screenwriter Zak Penn, and their 3 children.

Peter Gamble (Screenwriter)

Peter Gamble is the screenwriter of *I Play Rocky*. He writes both solo and collaboratively. Peter previously sold an hourlong spy pilot to Fox (co-written with Matt Yang King), and the horror feature *10/31* (co-written with Ian Shorr) to Orion. The latter featured on the 2019 Black List. He co-wrote (with Ian Shorr) *Office Uprising*, starring Brenton Thwaites and Zachary Levi, for Crackle. Peter previously taught at the University of Southern California School of Cinematic Arts and came up working under Ed Solomon.

Sean Porter (Director of Photography)

Director of Photography Sean Porter Campbell grew up in the Pacific Northwest, working his way through Seattle's burgeoning low budget indie market. His first feature credit landed on Linas Phillips' "*Bass Ackwards*." From there, he shot Megan Griffiths' "*Eden*," and Eliza Hittman's coming-of-age tale "*It Felt Like*

Love," which debuted at Sundance and garnered Sean an Independent Spirit Award nomination for his work.

Sean's next film was the critically acclaimed Sundance premiere, "Kumiko, The Treasure Hunter, from directors David and Nathan Zellner. Sean then shot two back-to-back award winners, Jeremy Saulnier's gritty thriller "Green Room," and Mike Mills' "20th Century Women."

Sean's next endeavor, and one of his proudest experiences, was working with Peter Farrelly on the Academy Award winning Best Picture, "Green Book." Since then, Porter has collaborated with Director Jon Watts to create the look for FX's "The Old Man," starring Jeff Bridges and John Lithgow, which won Sean an ASC Award for Outstanding Achievement in Cinematography for a Limited Series. Porter then re-teamed with Farrelly for the Apple feature "The Greatest Beer Run Ever." Porter has since moved into the Star Wars Universe, with the Lucasfilm Disney + series, "Skeleton Crew," and just wrapped his third collaboration with Farrelly on the much anticipated Amazon MGM Studios feature, "I Play Rocky," which will be premiering at the Toronto International Film Festival.

Between projects, Sean has built an impressive career working with some of the biggest brands on their commercial campaigns, including several Super Bowl spots.

Porter is currently shooting Chris Sanders' live action sequel of Disney's action adventure, "Lilo and Stitch."

Sam Seig (Editor)

Sam Seig is an American editor. Sam received a BFA from the University of Oklahoma, then made his way to Hollywood to pursue his life long dream of editing. He honed his craft in the cutting rooms of directors like Steven Spielberg and the Farrelly Brothers.

Sam went on to edit several features with the Farrelly Brothers, including, The Heartbreak Kid, The Three Stooges and Hall Pass. He has edited features for David Koepp, Malcolm Lee, and Scott Armstrong.

Sam has worked on many award winning shows including The Righteous Gemstones, Bupkis, Government Cheese, I Love That For You, Somebody Somewhere, Grace and Frankie, The Last Man on Earth, Mr. Robot, and The Goldbergs.

Most recently Sam worked with Peter Farrelly on the newly released film Balls Up, and I Play Rocky.

He is an active member of American Cinema Editors and the Television Academy.

Anthony Gasparro (Production Designer)

Anthony Gasparro is a frequent collaborator of Director Kelly Reichardt. Their most recent collaboration, "The Mastermind" was in Cannes competition last year. Their last collaboration, "Showing Up," was nominated for Palme d'Or at the 2022 Cannes Film Festival and is beautifully handcrafted.

He recently designed “I Play Rocky” directed by Peter Farrelly and is currently working with Molly Gordon on “Peaked” for A24.

He also worked with Yorgos Lanthimos on his film, “Kinds of Kindness” which premiered at Cannes and Celine Song on “The Materialists”.

Amy Roth (Costume Designer)

Amy Roth’s recent film credits include PAPER TIGER, directed by James Gray (Cannes Palm D’Or Nominee - 2026 & 2026 New York Film Festival Opening Night Selection), THE MASTERMIND, directed by Kelly Reichardt (Cannes Palm D’Or Nominee - 2025), I PLAY ROCKY, directed by Peter Farrelly and MOTOR CITY, directed by Patsy Poncirelli.

Other feature film credits include: MOTHERLESS BROOKLYN, directed by Edward Norton, TOP FIVE, directed by Chris Rock, INDIGNATION, directed by James Schamus and TWO NIGHT STAND, directed by Max Nichols.

Amy’s television work has focused on beautifully crafted stories with scope and scale: Black Bird (Apple TV), The Looming Tower (Hulu), The Plot Against America (Winona Ryder costumes, for HBO) and Madam Secretary (CBS). Other television credits include: Deception (NBC), Mercy (NBC) and Lipstick Jungle (NBC). Amy Roth is a costume designer known for her meticulous, character-driven work on period films. With a career spanning independent features, studio films and television series, Roth has built a reputation for designs that feel lived-in, specific, and inseparable from character psychology. Her early exposure to the rhythms of production and performance gave her a deep respect for process, preparation, and the quiet power of detail.

Amy’s work has earned critical acclaim for its restraint, authenticity, and narrative clarity, making her a sought-after collaborator on ambitious projects.

Amy has been fortunate to work with talented, award winning filmmakers such as Kelly Reichardt, James Gray, Peter Farrelly, Edward Norton, James Schamus, Gus Van Sant, Ridley Scott, Mike Nichols, Max Nichols, Joel & Ethan Coen, Steven Spielberg, M. Night Shyamalan, Peter Jackson, Chris Rock, Boaz Yakin, Frank Oz, Joel Schumacher and Todd Field.

Rick Montgomery (Casting Director)

Rick Montgomery is a Los Angeles-based casting director known for assembling standout ensembles across both studio features and acclaimed independent films. His credits include the Academy Award-winning Green Book, comedy classics Dumb and Dumber and There’s Something About Mary, and I Play Rocky.

A longtime collaborator of filmmakers Peter and Bobby Farrelly, Montgomery has helped cast some of the most successful and enduring comedies of the past three decades while also working across drama, action, and independent features. His filmography includes Lasse Hallström’s Hachi: A Dog’s Tale, Roger Avary’s The Rules of Attraction, and HBO’s My Dead Dad.

In addition to casting, Montgomery has produced several independent features, including *Happy, Texas*, which set the Sundance Film Festival record for the largest acquisition at the time, and *Time Lapse*, an Official Selection at more than 65 film festivals worldwide that earned 25 festival awards.

Unit Production Managers

JOE GUEST

KAREN RAMIREZ

First Assistant Director

J. B. ROGERS

Second Assistant Director

ZACHARY CITARELLA

CAST

Sylvester Stallone / Rocky	Anthony Ippolito
Sasha	AnnaSophia Robb
Irwin Winkler	P.J. Byrne
Robert Chartoff	Toby Kebbell
Sandy Maddox	Tracy Letts
John Avildsen	Jay Duplass
Frank Stallone, Sr.	Matt Dillon
Carl Weathers / Apollo Creed	Stephan James
Talia Shire / Adrian	Kiki Seto
Burgess Meredith / Mickey	Robert Morgan
Rick (Bartender)	Steve Sweeney
Burt Young / Paulie	Scot Teller
Diana Lewis	J. Nycole
Spider Rico	Diego Pope
Ref	Arthur Mercante, Jr.
Ringside Cop	Anthony Ventola
Garret Brown	Michael Fuchs
Pete	Erik Palladino
Gary	Martin Fisher
Ronnie	Paul Sloan
Chico (Production Assistant)	Baxter Rogers
Scotty (Production Assistant #2)	Gavin Mariani
Tomahawk	Thomas Canestraro
Rocky Crew Grip	Kyle Shariff Austin
Camera Van Driver	Justin V. Clarke
Grant Bader	Trevor St. John
Sal	Saul Stein
Bernard Oldfield (Mortgage Banker)	Marc R. Levine
Dr. Pope	John K. Kramer
Ellie (NYC Casting Associate)	Tracey Rooney
George Bedard (UA Executive)	Sean P. Gildea
Martin Kessler (UA Executive)	John Patrick Jordan
Deborah (UA Assistant)	Rora Brodwin
Trainer	John Carlo
Jimmy Gambina	Carmine Giordano

Mr. Ciardi	Jackie Flynn
Joey (Store Clerk)	Toby Forrest
Puppy Butkus	Leni Kocsis
Butkus	GCH Amulet's They Call Me Big Riggs
Vincent (Porn Director)	Dennis W. Hall
Carla (Porn Producer)	Marla Mindelle
Betty (LA Casting Associate)	Rachel Zeiger-Haag
Fred (Family Man)	Brian Jarvis
Ernie (Fishmonger)	Nic Novicki
Marty (Flop House Manager)	Michael Corrente
Herb (Head Usher)	Michael Burton
Lucy (Porn Actress)	Josephine Dionysiou
Linda	Nikki Tyler-Flynn
Joe Frazier	Rob Demery
Frazier's Agent	Richard Bird
Frazier's Manager	Daniel Carrow
Officer Ansell	Ruben Rivera
Whitey (Bar Buddy)	Brian Burke
Bobby Z	Robert Zampano
Sarah	Sue Dahlman
Gene	Damian Conrad-Davis
Stretch (Friendly Porn Actor)	James Lee Freeman
Mr. Tavernier (Bonnie Lass Manager)	Christian Baha
Raffi	Raffi Anouschian
Valet Attendant	Andre Da Silva Cerqueira
Sparring Partner	Vic Plajas
Bonnie Lass Customer	George B. Colucci, Jr.
Stunt Coordinator / Fight Choreographer	Bobby Beckles
Stunt Double to Mr. Ippolito	Bryce Biederman
Stunt Double to Mr. James	Garnett Strother
Stunt Performers	George B. Colucci, Jr. Thomas Canestraro Justin V. Clarke Andre Da Silva Cerqueira Kyle Shariff Austin
Post Production Supervisor	Alexis Wiscomb
Visual Effects Producer	David C. Sales
Supervising Sound Editors	Andrew De Cristofaro Darren "Sunny" Warkentin
Re-Recording Mixers	Lewis Goldstein Tony Lamberti

A Camera / Steadicam Operator	Alan Mehlbrech, SOC
A Camera First Assistant Camera	Stephen McBride
B Camera Operator	Sean Porter, ASC
B Camera First Assistant Camera	Aaron Snow
A Camera Second Assistant Camera	Yale Gropman
B Camera Second Assistant Camera	Richard Pallero
Loaders	Taylor Prinzivalli
	Vince Ferrari
Stills Photographer	Claire Folger
Script Supervisor	Sharon Watt
Production Sound Mixer	JJ Sabat
Boom Operator	Ken Strain
Sound Utility	Danny Nidel
Supervising Art Director	Annie Simeone Morales
Art Director	Rosa Callejas
Assistant Art Director	Claire DeLiso
Graphics	Peaches Harrison
Art Department Coordinator	Christina "Bebo" Bebeau
Art Production Assistants	Michael Adler
	Jeanne-Marie Pelletier
Storyboard Artist	Patrick Campbell
Visual Researcher	Phil Clark
Clearance Coordinator	Paige Peterson
Set Decorator	Amy Silver
Assistant Set Decorator	Ashley Wellbrock
Leadperson	Justin Pineo
Set Decoration Shop Foreperson	Taylor Pineo
Set Decoration Coordinator	Erin LaSorsa
Set Dressing Foreperson	Lou Basile
Key On-Set Dresser	Alex Rodabaugh
Set Dressers	Elliott Sheldon
	Christopher Ferraro
	Jerry Napolionello
	George Couri
	Sean Nelson
Buyer	Sara Parks
Key Greensperson	Peter Scheck
Greenspersons	James Kelleher
	Jason Harle
	Ed Cintron

Set Decoration Production Assistant	Ashley Dooley
Property Master/Picture Vehicle Coordinator	Tommy Janulis, PMG
Assistant Property Master	Ro Sasso
On Set Property Master	David Cherof
Props Assistants	Elizabeth Sasso Yuko Sobrin Carter Stanislaw Sean Miller
Key Scenic Artist	Jason Marzano
Scenic Foreperson	Jennifer Cole
Camera Scenic Artist	Allegra Crowther
Scenic Journeypersons	Cat Badger Cliff Leigh Caitlin Conlow Michael McCole Mitchell Landsman
Lead Industrial Industrials	Greg Boatwright Sean Magaletta John Setari
Casting Associate	Thomas Sullivan
Casting Assistant	Kristi Lugo
Background Casting by	Grant Wilfley Casting Allison Hall Melissa Braun
Background Casting Assistant	Shondelle Tillman
Assistant Costume Designers	Stephanie Levin Martin Schnellinger Felicia Jarvis Colleen Ehrlich
Additional Assistant Costume Designer	Abby Walton
Costume Supervisor	Jeff Sturdivant
Set Costumers	Gabby Ahuna Sandi Figueroa
Truck Costumers	Iris Lemos Gabriel Rivera
Background Costumers	Monika Darby Eldar Iskandarov
Costume Shop Supervisor	Cole Bylander

Shop Costumer Ager / Dyers	Sequinette Keith Kelly Danny Logan
Tailor	Jen Hebner
Costume Coordinators	Becca Dwight Ellie Ryan
Costume Production Assistants	Spike Edmiston Danny Fey Natalie Taveras
Hair Department Head	Nakoya Yancey
Key Hairstylist	Nathan Busch
Co-Key Hairstylist	Sabana Majeed
Barber to S. James	Barry White
Hairstylists	Denae Marshall Nancy Nieves
Makeup Department Head	Jackie Risotto
Key Makeup Artist	Nicky Pattison Illum
Makeup Artist	Kristen Alimena
Prosthetics designed by Prosthetic Makeup Artist	Brett Schmidt, SPFX Makeup Studio, LLC Phil Harrah
Special Effects Coordinator	Drew Jiritano
Special Effects Foreperson	Patrick Parker
Construction Coordinator	Ryan Gertsen
Key Carpenter	Mathew Van Ost
Foreperson	Stefan Carillo
Key Construction Grip	Patrick Barker
2nd Construction Grip	Matthew Wright
Shop Electricians	Chris Lombardozzi Tim Owen Chad Strohmayer
Construction Production Assistant	Eric Bouldin
Key Grip	Todd Giresi
Second Grip	Tim Clegg
A Dolly Grip	Chris Stendardi
B Dolly Grip	Jason Cortazzo
Company Grips	Carter Jones Matt Vietri Ron Morales
Additional Company Grip	Arvil Prewitt
Key Rigging Grip	John Gatland
2nd Rigging Grip	Paul Swan

Rigging Programmer Rigging Grips	Sean Williams Dana Hook Duncan MacDonald
Chief Lighting Technician Assistant Chief Lighting Technician Lighting Console Programmer Data Technician	John Alcantara, ICLS Julian Wellbery Michael Hill Delany McFate
Lamp Operators	Gennaro Morrone Andrew Naugle Mark Yancey Thomas Ihnken
Generator Operator Rigging Gaffer Rigging Bestperson Electrician Rigging Lighting Console Operator	Michael Leo Ryan Rodriguez Peter Russell Sean Williams
Rigging Electricians	Derek Libal Mike Sarluco Vinny Paternoster Dave Tedesco Justin Bazil Albert Phaneuf
Basecamp Generator Operator	Keith Berg
Production Supervisor Assistant Production Office Coordinator Production Secretary Travel Coordinators	Jen Gray Laura Archer Niko Harres Ashley Van Buren Veronique Lee
Health & Safety Manager	Jay King, Above the Line Safety
Security Provided by Security Coordinator Security Guards	East Coast Security 'Moovie' Mike Miller Blaze Hageron Jevon Allen Marlon Ligno
Second Second Assistant Director DGA Trainee	Aaron Aldridge Marisa Ward
Key Production Assistant	Beba Zilkic

First Team Production Assistants	Hayley Davis Madeleine Swift
Walkie Production Assistant	Sydney Porter
Paperwork Production Assistant	Evan Pritchard
Background Production Assistant	Isaac Robinson
Set Production Assistant to P.Farrelly	Verveine Oringer
Set Production Assistants	Sienna Stuebe Ben Borrok Baxter Rogers
Office Production Assistants	Riley Manion Milla Durfee Jonathan Dulce
Production Interns	Juhi Nagpal Charlie Martin Kevin Jones Terrance Tippet
Executive for Fireside Films	William Simmons
Associate Producer	Thomas Jordan
Assistant to Mr. Farrelly	Michael O'Meara
Assistants to the Producers	Kendall Maddox Maria Dyrby
Personal Trainers to Mr. Ippolitto	Grant Roberts Kirk Myers
Boxing Trainer to Mr. James	Jennifer Huggins
Location Manager	Sam Hutchins
Assistant Location Managers	Andrew Scudder Jeff Sicile Lenny Matias
Location Coordinator	Lori Letizia
Location Scouts	Chris Coyne Malaika Johnson JP Varady
Location Assistants	Anderson Dean Angelica Marciano Alejandro Del Valle Ethan Lazarovitch
Unit Production Assistants	Freddy Casimir Ernest Davis Iwan Traeger-Payne
Location Manager (Philadelphia)	Malcolm Alston
Assistant Location Manager (Philadelphia)	John Galloway

Production Accountant	Derek Yip
First Assistant Accountants	Benjamin Orozco
	Pam Bertini
Second Assistant Accountants	Michael Hidalgo
	Victoria Castellano
Payroll Accountant	Adam Okurowski
Payroll Assistant	Brady Vasquez
Accounting Clerk	Joseph LaFrance
Payroll Clerk	Mónica Torres-Ortiz
Transportation Captain	Michael Barron
Transportation Co-Captain	Eric Costa
DOT Administrator	Michael Capotosto
Drivers	Michael Funfgeld
	Maurice Gallagher
	Nick Cavašin
	Justin Faive
	Merphy Bergos
	Alexander Ramirez
	Kenneth Stapleton
	Glen Cantalupo
	Joseph Stone
	John Kelly
	Christopher Germanakos
	Rafael Campos
	James Kowalski
	David Squilliciotti
	Kyle Sandford
	Kevin Paglione
	Titus Randall
	Jonathan Zimnickki
	Ryan Palmer
	Thomas Cogan
	Matthew Collins
	Edward Shevlin
	Henry Maldonavo
	David DeNicola
	Joseph Mambu
	Carl Russel
	Tarik Bailey
	Emin Salkuci
	Matthew Gruberger
Parking Coordinator	Leo Driver
Lead Parking Production Assistant	Howie Shipman

Unit Publicist	Frances Fiore
BTS Producer	Andrew Wright
BTS Camera Operator	Justin Remillard
Set Medic	Rob Bonome
Shop Medic	John Fiorianti
Dialect Coach	Kohli Calhoun
Head Animal Trainer	William Berloni
Animal Coordinator	Dorothy Berloni
Animal Handlers	Mel Rocco
	Kelli Gautreau
Catering Provided by	Tony's Food Service, Inc.
Head Chef	Peter Gonzaga
Chef	Debloir 'Duke' Arstil
Assistant Chef	Cesar Camila Cabrera
Catering Assistants	Carlos Sanchez
	Marcia Quevebo
	Andreiev Bahena
Craft Service Provided by	Wilson Rivas Craft, Inc.
	Carolina Cadmilema
	Carlos Vasquez
	Cornelio Campoverde
	Veronica Cadmilema
First Assistant Editor	Salah Anwar
Visual Effects Editor	Jim Makiej
Post Production Coordinator	Mallory Trice
Post Production Accounting Provided by	Trevanna Post
Post Production Accountant	Rachel Schneider
Post Production Assistant Accountant	Abby Julio
Sound Effects Editors	Michael Payne
	Bennett Kerr
	James Miller
First Assistant Sound Editor	David Stanke
Assistant Sound Editors	Megan Chase
	Morgan Volk
Foley Supervisor	Wen-Hsuan Tseng
Audio Post Production Manager	Cate Montana
Sound Project Manager	Kelly Hrebenak

Audio Post Production Coordinator	Jackie Salerno
Mix Technician	Pedro Paz
Post Production Sound Services	Parabolic NY
Foley Editor	Nick Seaman
Foley Artist	Leslie Bloome
Foley Mixer	Ryan Collison
Foley Provided by	Alchemy Post Sound
Voice Casting	Dann Fink & Daphne Gaines
Dailies by	Company 3
Dailies Colorist	Jack Tashdijan
Dailies Producer	Matt Riera
Dailies Operators	Jenna Roscoe
	Jackson Droege
Head of NY/NJ Dailies	Olivier Girard
VP of Global Dailies	Hunter Betts
Avid Editorial Equipment & Facilities Provided by	Company 3
Sr. Editorial Producers	Gregory Caligiuri
	Jasmine Hingorani
Associate Editorial Producer	Paulina Llorico
Editorial Operations	Grace Barcenas
Facility Producer	Max Hoffman
Avid Engineers	Jeff Stieber
	Max Hartman
	Justin Galarneau
	Dylan Greiss
	Jeff Fleutte
	Nick Rucka
Color & Finish by	Company 3
Finishing Colorist	Jill Bogdanowicz
Additional Colorist	Jenny Montgomery
Finishing Editor	Nicholas Figueroa
Finishing Producer	Ray Stanton
Associate Finishing Producer	Anthony Romaguera
Color Assistants	Marlange Piard
	Chase Johnson
Deliverables Producer	Joe Monge
Deliverables Technician	Jon Strahs
Deliverables Coordinator	Tieria Jolly
Image Science	John Quartel
	Amine Boukerrou
Finishing Executive	David Feldman

Head of Production	Michael Maida
Visual Effects by	Phosphene
Visual Effects Producer	Steven Weigle
Visual Effects Coordinator	Kelsey Melnick
Head of 2D	Brian Budak
Compositing Supervisor	Brian Magarian
CG Supervisor	Vance Miller
Digital Artists	Jason Cutler Sydney Daugherty Luciano DiGeronimo Kelsey Drown Henry Jean Nathaniel Meier Ranran Meng Zoran Mladenovski Danica Parry Rich Pernice Sebastian Romero Alexis Sansone Cara Schroeder Jimmy Smith Doug Stitchbury Steve Sullivan Amy Tang David Tate Tim Van Horn
Visual Effects Editor	Maxwell Gold
Visual Effects Executive Producer	Vivian Connolly
Operations Manager	Hanna Velcofsky
Head of IT	Jimmy Marrero
Sr. Pipeline Developer	Tyler Lockard
Visual Effects Artist	Bridget Fullan
Lidar Scanning by	Aura FX Studios
Main & End Titles Designed & Produced by	Filmograph
Title Designers	Aaron Becker & Li-Yu Chen
Title Executive Producer	Seth Kleinberg
Title Producer	Troy James Miller

LA UNIT

Unit Production Manager	Nathan Kelly
Production Coordinator	Katie Cordero

Key Second Assistant Director	Alina Gatti
Key Set Production Assistant	Robby Guerrero
Set Production Assistants	Luka Milicevic
	Jack Wolfson
1st Assistant Camera	Ryan Mhor
2nd Assistant Camera	Lawrence Lim
Loader	Matthew Ewing
Key Craft Service	Will Palacios
Key Grip	John Morgan
Second Grip	Sean Clark
Location Manager	Michael Glaser
Key Assistant Location Manager	Eric Crocombe
Chief Lighting Technician	Scott Todd
Assistant Chief Lighting Technician	Andrew Meyers
Set Medic	Tammy Groves
Elite Crane Technician	Randy Johnson
Elite Crane Base Technician	Mark Dodd
Transportation Coordinator	Kim Latina
Transportation Captain	Bryan Northup
Drivers	Joel Bystrom
	Jim Kelley
	Raul Rosario
	Ruben Salazar
	William Satterfield
Driver Crane Pickup	Kyle Jetton
Driver Car Hauler	Dewayne Williams
On-Set Visual Effects Supervisor	Jessica Wilson-Silas
Video Assist	Jason Johnson
Music Editor	Manish Raval
Bass, Guitar, Recording Engineer, Mixer	Tom Spiker
Drums	Charlie Hall
Percussion	Daniel Villarreal
Doublebass	Reggie Hamilton
Surround Mix Engineer	Jason Mariani, Carbonite Sound
Score Production Coordinator	Cheryl Palmer
Piano, Keyboards	Dave Palmer
FilmNation Entertainment	
COO	Andy Kim
CFO	Robert B. Peck
Chief Creative Officer	Stacey Snider
President, Marketing & Distribution	Heta Paarte
SVP, Business & Legal Affairs	Daniel Welsh

SVP, Distribution	Pauline Piechota
SVP, International Sales	Rob Carney
SVP, Operations	Emily O'Hare
SVP, Strategy & Financial Analysis	Milena Jankovic
SVP, Worldwide Delivery	Stefan Zorich
VP, Business & Legal Affairs	Maricela González
VP, Distribution	Leon Shen
VP, Finance & Accounting	Ryan Viniotis
VP, International Sales	Alice Laffillé
VP, Physical Production	MJ Caballero
Marketing	McKenna Cartwright
Production Finance	Chandler Roosevelt
Publicity	Emma Kelly
Manager, Business & Legal Affairs	Megan Hallson
Manager, Business & Legal Affairs	Caroline Johnson
Manager, Distribution	Paul Garlick
Manager, Finance & Accounting	Abraham Briones
Manager, Marketing	Kevin Gesell
Manager, Operations	Candace Tang
Manager, Physical Production	Deb Jourdain
Manager, Publicity	Samantha Heigel
Senior Accountant, Finance & Accounting	David Hilden
Assistant, Business & Legal Affairs	Jack Hobbs
Assistant, Business & Legal Affairs	Chris Vickers-Rynecki
Coordinator, International Sales / Assistant to the CEO	Maxx Annunziata
Assistant to the COO	Carrie Callaway

Baha Productions

CEO, Baha Comedy Productions	Gabe Diani
Head of Drama, Baha Productions	Dikran Ornekian

Production Financing Provided by	Aperture Media Partners, LLC
Legal Counsel to Aperture Media Partners LLC	Ryan Fine
	Babok & Robinson, LLP
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Specialty Financing Provided by	Blue Rider Media
Legal Counsel to Blue Rider Media	Patrick Josten
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Completion Guaranty Provided by UniFi Completion Guaranty Insurance Solutions Inc

Executive Producers	Ryan Drew
	Jason Long
	Sathavareem Reddy
	James Kennoy

Cuong Lee
Tyson Nguyen
Trey Lewis
Vishal Mahtani

Legal Services Provided by	Levin Law Ron Levin Rylan Mitchell Karen Lalo
Music Clearance & Licensing Clearances Provided by Insurance and Risk Services	Christine Bergren Ashley Kravitz Epic Brokers Peter A. Marshall Ivette Ruiz
Delivery Consultants	Reel Deal Advisory Services Stacey Smith Rebecca Ross
US Guild Legal Services	Robin Hilman
Archival Researcher Stock Footage Provided by	Deborah Ricketts Getty Images iStock by Getty Images Alamy Pond5

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Camera Cranes Provided by	Monster Remotes
Grip & Lighting Equipment Provided by	Insight Equipment
Dollies Provided by	That Cat Rentals
Walkie-Talkies Provided by	Rockbottom Rentals
Stage and Production Supplies Provided by	Cinelease Studios
Production Facilities Provided by	Film Buildings LLC
Travel Services Provided by	Travel Trust

Production Vehicles and Trailers Provided by Enterprise Entertainment
Haddad's, Inc., Pittsburgh, Pennsylvania
Production Incentive Administration Provided by Entertainment Partners

SONGS

“Get Out Of My Life, Woman”

Written and Performed by Allen Toussaint

Courtesy of RCA Records

By arrangement with Sony Music Entertainment

“Proxy War”

Written and Performed by Andrew Bird

Courtesy of Loma Vista Recordings, a Concord Label Group Release

“Bloodless”

Written and Performed by Andrew Bird

Courtesy of Loma Vista Recordings, a Concord Label Group Release"

“Cracking Codes”

Written and Performed by Andrew Bird

Courtesy of Loma Vista Recordings, a Concord Label Group Release

“I’ll Be Around”

Written by Thom Bell & Phillip Hurt

Performed by The Spinners

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

“Bellevue Bridge Club”

Written and Performed by Andrew Bird

Courtesy of Loma Vista Recordings, a Concord Label Group Release

“Abandoned Luncheonette”

Written by Daryl Hall

Performed by Daryl Hall & John Oates

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

“On The Way Home”

Written by Neil Young

Performed by Buffalo Springfield

Courtesy of Elektra Entertainment Group

By arrangement with Warner Music Group Film & TV Licensing

“How Long Have You Been Standing There”

Written and Performed by Andrew Bird

Courtesy of Loma Vista Recordings, a Concord Label Group Release

“Strawberry Letter 23”
Written and Performed by Shuggie Otis
Courtesy of Epic Records
By arrangement with Sony Music Entertainment

“Archipelago”
Written and Performed by Andrew Bird
Courtesy of Loma Vista Recordings, a Concord Label Group Release

“Rock & Roll Woman”
Written by Stephen Stills
Performed by Buffalo Springfield
Courtesy of Elektra Entertainment Group
By arrangement with Warner Music Group Film & TV Licensing

“Moody Mule”
Written and Performed by Andrew Bird
Courtesy of Wegawam Music Co.

“Magical Thinking”
Written and Performed by Andrew Bird
Courtesy of Loma Vista Recordings,
a Concord Label Group Release

“Rock The Boat”
Written by Wally Holmes
Performed by The Hues Corporation
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

“How Long”
Written by Paul Melvyn Carrack
Performed by Ace
Courtesy of Cavalcade Records Ltd., a BMG Company

“Couldn’t I Just Tell You”
Written and Performed by Todd Rundgren
Courtesy of Rhino Entertainment Company
By arrangement with Warner Music Group Film & TV Licensing

“New Familiar”
Written and Performed by Steve Gunn
Courtesy of Matador

“Capsized”
Written and Performed by Andrew Bird

Courtesy of Loma Vista Recordings, a Concord Label Group Release

“Fire On High”

Written by Jeff Lynne

Performed by Electric Light Orchestra

Courtesy of Epic Records

By arrangement with Sony Music Entertainment

“Gonna Fly Now”

Written by Ayn Robbins, Bill Conti & Carol Connors

Performed by Bill Conti

Courtesy of Metro-Goldwyn-Mayer Music Inc.

“Fanfare For Rocky”

Written and Performed by Bill Conti

Courtesy of Metro-Goldwyn-Mayer Music Inc.

“Alone In The Ring”

Written and Performed by Bill Conti

Courtesy of Metro-Goldwyn-Mayer Music Inc.

“Give It To Me”

Written by Peter Wolf & Seth Justman

Performed by The J. Geils Band

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Music Group Film & TV Licensing

“Going The Distance”

Written and Performed by Bill Conti

Courtesy of Metro-Goldwyn-Mayer Music Inc.

SPECIAL THANKS

New Jersey Motion Picture & Television Commission

Jon Crowley, Vice President

David W. Schoner, Jr., Senior Advisor

The Greater Philadelphia Film Office

Erin Jackson Wagner

The City of Philadelphia

Valerie V. Gay, Chief Cultural Officer

Gleason's Gym

Kingsway Boxing

Sylvester Stallone
Talía Shire
Irwin Winkler
Bill Chartoff
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Jim Freeman
Griffin Dunne
Scot Teller
Brian Roberts
Barry Babok
Cat Fisher
Alice Lindholm, Right to the Moon Alice
Maureen McGill, Daybreak Vintage
Larry Marks
Sophia Yen
Wendy Heller
Jillian Waldron
Gene Kirkwood
Grant Roberts
Robert Lange
Jim Osborne
Ryan Drew
Jason Long
Sathavareem Reddy
James Kennoy & Kim Kennoy
Cuong Lee & Alexis Lee
Tyson Nguyen
Trey Lewis
Vishal Mahtani

American Humane Society monitored the animal action.
No animals were harmed® (AH 14145)



This production participated in the
New York State Governor's Office of Motion Picture and Television Development Post Production Credit Program.



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I PLAY ROCKY

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