

## **John Ptak**

John Ptak began his career in the entertainment industry in 1969 when, after graduating from the University of California, Los Angeles, he joined the staff of The American Film Institute in its first year. He worked thereafter as a Hollywood talent agent for 35 years, first at ICM and thereafter at William Morris and CAA, with an emphasis on directors, producers and independent films. He left CAA in 2006 to form Arsenal, which provides advisory services to film production companies and financiers.

Early in his career, he was directly involved with setting up such films as AIRPLANE, CLOSE ENCOUNTERS OF THE THIRD KIND, COAL MINER'S DAUGHTER, JAWS, NATIONAL LAMPOON'S VACATION and TAXI DRIVER. His personal clients included directors such as Bruce Beresford, Brian De Palma, Costa Gavras, Terry Gilliam, Colin Higgins, David Lynch, Wolfgang Peterson, Paul Schrader, Ridley Scott, Tony Scott, Peter Weir and Wim Wenders, as well as producers such as Michael & Julia Phillips, Sydney Pollack, Miramax and National Lampoon. At CAA, he created a consultancy structure that would enable talent agents to represent the financing and distribution arrangements of independent films, which resulted in his representation of over 100 films, working with his own clients as well as with Woody Allen, Jane Campion, Kevin Costner, Paul Haggis and Anthony Minghella on such films as CRASH, DANCES WITH WOLVES, DRIVING MISS DAISY, FEAR AND LOATHING IN LAS VEGAS, HANNIBAL, LOST HIGHWAY, THE PIANO, THE TALENTED MR. RIPLEY and TRUE ROMANCE.

He was a key executive in CAA's corporate consultancy arrangements on such accounts as Coca-Cola, IMAX, and the French bank, Credit Lyonnais, with whom he participated in the restructuring of MGM and the rebirth of United Artists. He was recently an Executive Producer of Peter Weir's THE WAY BACK, Matt Reeves' LET ME IN and Terry Gilliam's DR. PARNASSUS.

Ptak is a member of the American Archive of Public Broadcasting Advisory Council, The National Film Preservation Foundation and The National Film Preservation Board, on which he's the Chair. He's also served on advisory boards and panels for the Corporation for Public Broadcasting, The National Endowment for the Arts, the UCLA Film & Television Archive, Loyola Marymount Univ. and Dodge College at Chapman University, as well as The Motion Picture & Television Foundation, where he played a key role in its alliance with the UCLA Health System.