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'Shameless,' 'Fargo' Actors to Star in Indie 'Legacy' (Exclusive)

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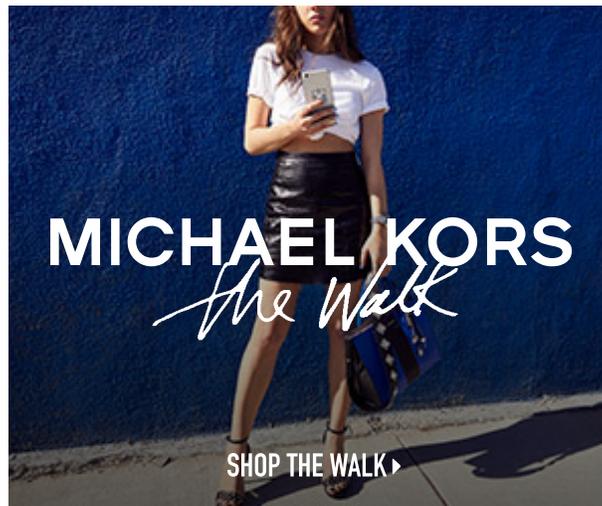
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Tara Ziemba/WireImage

Justin Chatwin





Justin Chatwin, Peter Stormare and Mark Thompson will star in the film about a young Cleveland detective.

Justin Chatwin (*Shameless*), Peter Stormare (*Fargo*), and Mark Thompson (KLOS' *The Mark and Brian Show*) have signed on to star in crime drama *Legacy*, directed by David A. Armstrong.

With a script by Edward Cornett and Valerie Grant, *Legacy* follows a rookie Cleveland detective who is desperate to escape from under the shadow of his late father, a disgraced cop killed in the line of duty. He works to solve his first important case while unwittingly under the watchful eye of a ghost-like assassin.

William K. Baker is producing in association with Think Media. Principal photography will begin later in October.

Armstrong, previously the cinematographer on the *Saw* film franchise, is repped by Original Artists and Felker Toczek.

Grant also is repped by Original Artists and Felker Toczek.

Chatwin, who's appeared on *Shameless*, *Orphan Black* and *American Gothic* on TV, will soon be seen in the film *CHiPs* with Dax Shepard. He is repped by UTA.

Stormare is repped by ICM, and Thompson is managed by The Beddingfield Company.

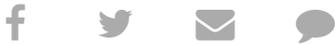
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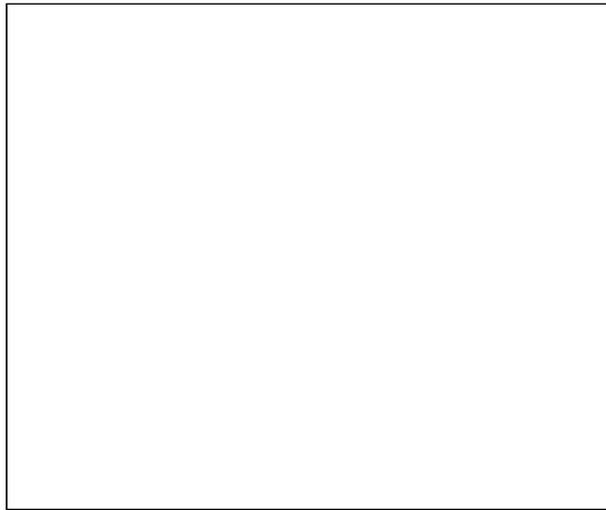
MET GALA WILL BE THE BACKDROP FOR NOT ONE, BUT TWO UPCOMING HEIST FILMS

12:28 PM PDT 8/18/2016 by Sam Reed



AP Images/Invision

Rihanna at the 2015 Met Gala



Fashion's biggest night is headed to the big screen. Again.

What is it about the Met Gala that makes for such good drama?

The Oscars of fashion, as it's often dubbed, is slated to be the backdrop for two upcoming thrillers. The first, New Line Cinema's *Met Gala Heist*, is a film about — you guessed it — a heist that takes place at fashion's biggest night. Written by Gregg Rossen and Brian Sawyer, *Met Gala Heist* follows two estranged sisters who assemble an all-female team to carry out their plan.

Speaking of all-female teams, the second Met Gala-based plot comes courtesy of Warner Bros.: an all-female *Ocean's 11* franchise reboot, *Ocean's Ocho*. Sandra Bullock, Cate Blanchett, Anne Hathaway and Helena Bonham Carter are just a few of the heavy hitters signed on for the Olivia Milch-penned and Gary Ross-helmed flick, which is reportedly another heist centered on the Met Gala, according to *THR*'s Borys Kit.



Borys Kit
@Borys_Kit

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The plot revolves around a heist at New York's Met Gala, according to my sources. [twitter.com/Borys_Kit/stat...](https://twitter.com/Borys_Kit/status/764888888888888888)

8:54 AM - 10 Aug 2016

40 40

By all appearances, Anna Wintour would have everyone think her exclusive annual fundraising gala for the Met Museum's Costume Institute is the picture of decorum, full of sumptuous clothes worn by perfectly

turned-out people, floor-to-ceiling floral arrangements and champagne — lots and lots of champagne.

But the real-life Met Ball has seen plenty of drama in the past few years, too — and we're not just talking about [55-pound gowns](#), [practically naked sheer dresses](#) or [blue contact lenses](#) (although those looks did warrant their fair share of attention). Who can forget the [Solange-Beyonce-Jay Z elevator fiasco of 2014](#), in which Bey's little sis turned a [stiletto into a weapon](#)?

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Not to mention, it was at this year's gala that [Taylor Swift and Tom Hiddleston shared a dance](#) that led to one of the year's most controversial relationships. Oh, and Solange managed to stir the pot yet again with a mysterious subtweet about a ["rude and annoying"](#) guest.

Demi Lovato, too, had her own [social media scandal](#) following the publication of a photo in which Nicki Minaj appeared to be giving the singer major side eye. Maybe Wintour was on to something when she attempted to [ban social media](#) at the 2015 gala. (Of course, you won't see any of this drama in 2016's upcoming Met Gala documentary, [The First Monday in May](#).)

It'll be quite some time before the two Met Gala-based heist films make it to theaters (both are still in development), but perhaps Wintour will up the security surrounding next year's event — you know, should anyone get any ideas.

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TV

CBS Buys Procedural From Chris Murphey And Matthew Gross As Put Pilot

by Nellie Andreeva
and Denise Petski

• July 19, 2016 3:13pm



In a competitive situation with multiple bidders, *Hunch*, a light hourlong procedural from [Chris Murphey](#) (*The Karate Kid*) and [Matthew Gross](#), has landed at CBS with a put pilot

commitment with penalty.

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A co-production between [EuropaCorp TV Studios](#) and CBS Television Studios, *Hunch* centers on a LAPD detective who begrudgingly teams up with a celebrity psychic who, unfortunately, is also his ex-wife.

The project reunites Murphey and Gross, who were co-showrunners on ABC's *Body of Proof*. Murphey penned the script, which the two developed on spec, and will serve as showrunner and executive producer. Gross (*Taken*, *Dirty Sexy Money*, *Daybreak*) will executive produce with EuropaCorp's Edouard de Vesinne and Thomas Anargyros.

Gross, who has served as president of EuropaCorp TV US since 2014, has several series on the slate including the upcoming *Taken* series at NBC, *Artificial Intelligence* at TNT,

Bulletproof at Amazon and *These Final Hours* at Fox. EuropaCorp TV USA finances, produces, and distributes television shows around the world.

Murphey is repped by Dan Brecherat Rothman Brecher and Matt Leipzig and Jordan Bayer at Original Artists.

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Danielle • on Jul 19, 2016 3:16 pm

“...who begrudgingly teams up with a celebrity psychic who, unfortunately, is also

BREAKING NEWS



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TV



Showtime Developing 'The Brand' Prison Gang Drama From 'Narcos' José Padilha

by Nellie Andreeva

• March 1, 2016 9:30am



Showtime has put in development *The Brand*, a 10-episode limited series from *Narcos* executive producer/director José Padilha.



Written by Padilha and [Alessandro Camon](#) (*The Messenger*), *The Brand* is inspired by [the 2004 New Yorker article](#) by author David Grann. It tells the epic tale of the rise of prison gangs, particularly the Aryan Brotherhood, in the 1970s and 1980s, when mass incarceration resulting from the war on drugs caused the prison population to explode.

Camon and Padilha executive produce with Anthony Mastromauro of Identity Films (*Louder Than Words*). Padilha is set to direct.

Padilha was recently tapped to direct *Entebbe* for Working Title and StudioCanal. He is repped by CAA, Anonymous Content, and attorney Sue Bodine. Camon is repped by Original Artists. Mastromauro is repped by attorney Linda Lichter. Grann is repped by



BREAKING NEWS



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TV

ABC Buys Boston Biology Comedy From Allison Kiessling & Jamie Tarses

by Nellie Andreeva

• November 18, 2016 3:58pm



ABC has put in development a single-camera comedy project from writer [Allison Kiessling](#). It hails from ABC Studios and studio-based [Jamie Tarses](#).

Written by Kiessling, the untitled comedy centers on a book smart Boston Southie who has never fit in with her blue-collar, Irish Catholic family. She finds an unlikely family in a group of misfits at the university research lab that she's been assigned to.

Kiessling co-executive produces, while Tarses executive produces.



This is the second sale at ABC and ABC Studios for Kiessling, whose comedy spec *The Mighty*

Camilla was bought by the network and studio two seasons ago with Melissa Rosenberg producing. Last year, the project was redeveloped at TV Land, which ordered a second script, while ABC Studios ordered a blind script from Kiessling, which resulted in the Boston Biology comedy.

On the feature side, Kiessling is a writer on Millennium Films' *Expendables*, a female spinoff of the *Expendables* franchise, which has Helen Mirren, Penelope Cruz, Queen Latifah, Naomi Watts, and Eva Longoria attached to star.

Kiessling comes with writing pedigree — her grandfather, William C. Anderson, was a Hollywood screenwriter and novelist. He adapted his book *BAT 21*, which became the 1988 Vietnam action drama starring Gene Hackman and Danny Glover.

Kiessling, who graduated from Harvard with an Master's in education, serves as President of Harvardwood, a 5,000-member alumni association that pairs recent Harvard graduates with established Hollywood alumni, and relaunched the Harvardwood Writers Program for TV.

She is repped by Original Artists and Brillstein Entertainment Partners.

Tarses has sold several projects to ABC this season through Bluegrass FanFare, her new company with Scott Stuber and Dylan Clark, which is under an overall deal at ABC. They include a single-camera comedy about a hip-hop artist-turned-mayor from writer Jeremy Bronson and Daveed Diggs, which has a cast-contingent pilot production commitment, and *Women In Black*, a comedic drama from writer Amy B. Harris.

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BREAKING NEWS



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TV

Dance Drama From Jennifer Beals, Kenny Ortega & 'Hit The Floor' Creator Set At Fox

by Nellie Andreeva

• September 28, 2016 10:40am



[Jennifer Beals](#), star of one of the most iconic dance movies ever, *Flashdance*, has teamed with [Kenny Ortega](#), choreographer and director-producer of the *High School Musical* franchise, and James

Larosa, creator of VH1's cheerleading drama series *Hit the Floor*, for *The Edge*, a dance drama that has been set up at [Fox](#).

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Written and executive produced by Larosa, *The Edge* is set in the L.A. dance world where it's



ensemble of ambitious, sometimes ruthless women and men who have trained their whole lives to be the best and won't let anything—or anyone—get in their way.



Rex/Shutterstock

Beals, Ortega and Larosa executive produce; there are no current plans for Beals to act. Annie Burgstede and Joanna Colbert co-executive produce. Sony Pictures TV is the studio.

The L Word alumna Beals will next be seen as the female lead

in *Taken*, NBC's straight-to-series adaptation of the hit movie franchise. She's repped by APA and Felker Toczek. Ortega is director and choreographer of *The Rocky Horror Picture Show*, Fox's TV remake of the cult classic set to premiere on October 20. He's repped by Paradigm and Hansen, Jacobson, Teller. Larosa is repped by Original Artists.

The future of *Hit the Floor*, which was a breakout for VH1 when it launched in 2013, is unclear. The network has not made a decision beyond Season 3 but the series seemed to wrap with the recent hourlong summer special, which resolved the cliffhangers in the third season finale.

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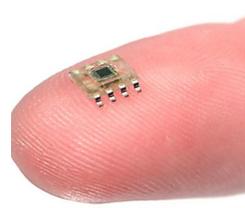
How Well Do You Remember 'Pretty Woman'?

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Kevin James to Star in Inspirational Football Drama '44' for Alcon, Warner Bros. (Exclusive)

12:50 PM PDT 3/24/2016 by Tatiana Siegel

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[1]



Getty Images

The film is based on the true story of Joey Williams, a 44-year-old father of four from Tennessee who returned to college to complete his degree and fulfill a lifelong dream of playing collegiate football.

Kevin James is suiting up to star in the inspirational football-themed drama *44* for Alcon Entertainment and Warner Bros.

The film is based on the true story of Joey Williams, a 44-year-old father of four from Tennessee who returned to college to complete his degree and fulfill a lifelong dream of playing collegiate football. In the process, he instead found himself competing alongside his college-aged son at the same university. The story is described as in the vein of another football-themed Alcon hit, 2009's *The Blind Side*.

Christopher Parker (*Heaven Is for Real*, *Mulan II*) has been tapped to pen the script.

DeVon Franklin, no stranger to the uplifting-film genre with such pics as *Miracles From Heaven* and *Heaven Is for Real* under his belt, is producing alongside Todd Garner, Lisa Kors and James. Carl Rogers is overseeing the project for the studio.

Williams' story originally caught the attention of Kors, who purchased the life rights to his story, following an NPR story on the the unlikely college athlete.

This project reunites Parker and Franklin, who previously worked together on Sony's 2014 sleeper hit *Heaven Is*

for Real. That film, which was made on a \$12 million budget, went on to earn more than \$100 million worldwide. Franklin has built a career shaping inspirational films for mainstream audiences like *The Pursuit of Happyness*, which he shepherded as an executive at Sony. The 44 deal was struck as Franklin successfully launched *Miracles From Heaven*, which has earned \$22 million since its March 16 opening.

James, who starred on the long-running sitcom *The King of Queens* before becoming a comedy film star in such movies as *Paul Blart: Mall Cop* and *Grown Ups*, is set to return to the small screen with an untitled CBS comedy. He is repped by WME and Schreck Rose Dapello & Adams.

Parker is handled by Gersh and Writ-Large. Williams is repped by Original Artists.

Links:

[1] [http://pinterest.com/pin/create/button/?url=www.hollywoodreporter.com/news/kevin-james-star-inspirational-football-878108&media=http://www.hollywoodreporter.com/sites/default/files/imagecache/news_landscape/2016/03/kevin_james.jpg&description=Kevin James to Star in Inspirational Football Drama '44' for Alcon, Warner Bros. \(Exclusive\)](http://pinterest.com/pin/create/button/?url=www.hollywoodreporter.com/news/kevin-james-star-inspirational-football-878108&media=http://www.hollywoodreporter.com/sites/default/files/imagecache/news_landscape/2016/03/kevin_james.jpg&description=Kevin%20James%20to%20Star%20in%20Inspirational%20Football%20Drama%20-%2044%3B%20for%20Alcon%2C%20Warner%20Bros.%20%28Exclusive%29)

Andie MacDowell To Topline ABC Drama Pilot 'Model Woman'

By Nellie Andreeva 40 mins ago



Gersh

[Andie MacDowell](#) has signed on to play the lead in [ABC](#)'s drama pilot [Model Woman](#), playing a character inspired by Eileen Ford.

The project, from Sony TV's TriStar Television and ABC Studios, is a fictionalized family soap inspired by Robert Lacey's book *Model Woman: Eileen Ford And The Business Of Beauty*, the recently published biography of the outspoken and controversial woman who started as a model and went on to co-found the famous Ford Modeling Agency with her husband Jerry.

Written by *Reality Bites* scribe Helen Childress and directed by Richard Shepard, *Model Woman* is set in the late 1970s during the notorious Model Wars and centers on Bertie Geiss (MacDowell) – a tempestuous matriarch and uncompromising businesswoman at the helm of an internationally renowned

modeling agency. Confident, powerful, cunning woman who rarely loses control, Bertie is at the top of her game – and she intends to stay there.

The *Four Weddings and a Funeral* and *Groundhog Day* alumna MacDowell recently headlined the Hallmark Channel series *Cedar Cove*. She is repped by Gersh and manager Risa Shapiro at RMS Productions.

This article was printed from <http://deadline.com/2016/03/andie-macdowell-star-model-woman-abc-drama-pilot-1201715854/>

Andrea Portes Setting Up ‘Henry and Eva’ Books as Movie Franchise (EXCLUSIVE)

Dave McNary (<http://variety.com/author/dave-mcnary/>)

Film Reporter

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FEBRUARY 26, 2016 | 06:41PM PT

STONE RIVER PRODUCTIONS

Bestselling novelist Andrea Portes (<http://variety.com/t/andrea-portes/>) and screenwriter Joel Silverman are setting up Gothic series “Henry & Eva” as a potential movie franchise, *Variety* has learned exclusively.

Portes’ debut novel “Hick,” published in 2007, was basis for the 2011 movie of the same name (pictured above), starring Chloe Moretz, Alec Baldwin, Eddie Redmaye, Juliette Lewis and Blake Lively. She then teamed up with Silverman on setting up screenplays adapted from her novels “Anatomy of a Misfit” and “Liberty.”

Harper Collins announced last month that it had committed to Portes' multi-book franchise "Henry and Eva," set in Big Sur and following the titular 9-year-old brother and 11-year-old sister as they attempt to solve the mystery of their parents' deaths. They do their sleuthing under the watchful eye of their greedy uncle, his tacky wife and ghosts.

Their talents are enhanced by their ability to communicate with ghosts – the first being those of their murdered parents. The opening novel is "Henry and Eva: The Castle on the Cliff."

The duo are planning to meet with producers shortly.

"Anatomy of a Misfit" was sold to Harper Collins two years ago and the duo sold a pitch of the novel to Paramount with Allie Shearmur producing for them to co-write. The story involves the third-most-popular girl in school secretly dating a troubled loner when the most popular guy is suddenly interested in her.

Fox 2000 bought movie rights to "Liberty" and set up the project with Temple Hill's Wyck Godfrey. The story centers on a college student recruited by the CIA to work on the case of her parents, journalists who were kidnapped while covering the civil war in Libya.

Portes' other novels include "Bury This," the upcoming "The Fall of Butterflies" and the sci-fi series "Super Rad."

Silverman's credits include "Full Court Miracle." He set up "Garo" with Jerry Bruckheimer producing and "Undeclared" with producer Scott Stuber.

Portes and Silverman are represented by Jordan Bayer and Chris Sablan of Original Artists. Portes is also repped by Rosemary Stimola of Stimola Literary Studio.

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ABC Orders 1970s Model Wars Drama Pilot Inspired By Eileen Ford Biography

By Nellie Andreeva on Jan 27, 2016 6:16 pm

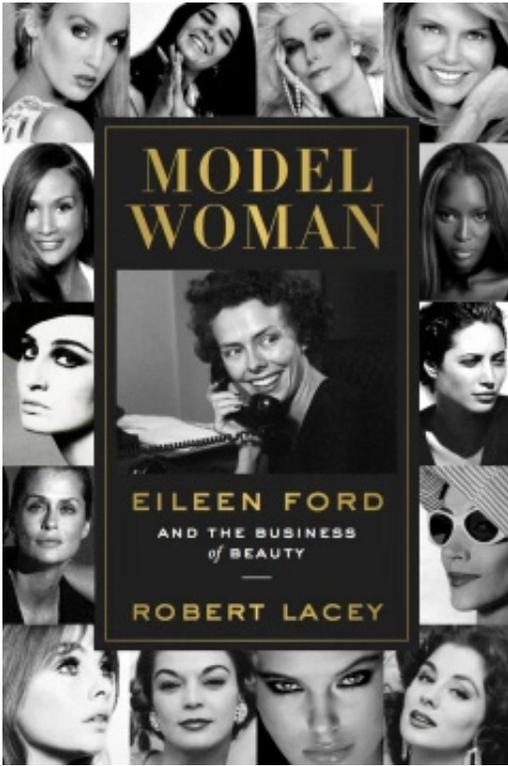


[ABC](#) has given a [pilot order](#) to [Model Woman](#), a soapy period drama set in the fashion world.

The project, from Sony TV's [TriStar Television](#), is a fictionalized family soap inspired by Robert Lacey's book, *Model Woman: [Eileen Ford](#) and the Business of Beauty*, the recently published biography of the outspoken and controversial woman who started as a model and went on to co-found the famous Ford Modeling Agency with her husband Jerry.



Written by *Reality Bites* scribe Helen Childress, the show is set in the late 1970's during the notorious Model Wars and centers on Bertie Geiss – a tempestuous matriarch and uncompromising businesswoman at the helm of an internationally



renowned modeling agency. Anonymous Content's Rosalie Swedlin serves as executive producer alongside Childress and Lacey's daughter Scarlett.

This marks the first broadcast pilot for TriStar TV, which was relaunched last summer. Lacey's book [was originally optioned](#) by Sony TV a year ago with a different writer, KJ Steinberg. I hear ABC earlier this development season pursued the project, and Childress was brought in on board to pen it.

Ford's keen eye for talent and her shrewd entrepreneurial instincts turned the business of modeling into one of the most glamorous and desired professions, and turned many of her stable of beauties — Suzy Parker, Lauren Hutton, Rene Russo, Christie Brinkley, Jerry Hall, Naomi Campbell — into millionaire superstars. Many of these women also became part of the Ford family household as Eileen took them into her New York brownstone when they were still teens and nurtured them alongside her own four children.

TriStar TV's first pilot, another female-centered period drama, [Good Girls Revolt](#), went to series at Amazon. The company has two other pilots at the streaming service, [The Last Tycoon](#) starring Matt Bomer and [The Interestings](#).

Childress is repped by Original Artists and Bob Getman.



This article was printed from <http://deadline.com/2016/01/model-woman-1970s-drama-eileen-ford-abc-pilot-1201691879/>



TELEVISION

Madoff's Multibillion-Dollar Mirage Arrives on TV

By **JOE NOCERA** JAN. 29, 2016

At the McCarran airport in Las Vegas not long ago, I handed my ticket and driver's license to the T.S.A. agent, a woman who appeared to be in her mid-60s. She examined my return ticket to Newark and then, seemingly out of the blue, looked up and said, "I wish I could move back to New York."

"What's stopping you?" I asked, perhaps too glibly.

"Madoff," she replied sadly. "He took everything. I never thought I would be working this late in life."

Bernard L. Madoff, of course, was the mastermind of the biggest financial fraud in American history. For decades, investors gave him their money, believing he was generating safe, steady returns, year after year, in good markets and bad. The truly wealthy invested with him, but so did thousands of people like that T.S.A. agent, people who handed him their life savings, their retirement funds and their children's college funds. They felt blessed to have found Bernie Madoff.

Then, in December 2008, they discovered that it had all been a mirage. Instead of buying stocks with their money, Mr. Madoff had been running the biggest Ponzi scheme the world has ever known; when it collapsed, his investors lost \$65 billion. Or rather, they thought they did; most of that money never existed in the first place. Within a matter of months, Mr. Madoff, who was then 71, had pleaded guilty and was sentenced to 150 years in prison.

Inevitably, journalists struggled to understand Mr. Madoff's psyche, not to mention whether his family had known what he was doing, and how he had pulled it off. Newspaper articles led to magazine articles, which led to books, some better than others.

Now, eight years later, come the screen adaptations, the first of which, a four-hour ABC mini-series called, simply, "Madoff," will air on Wednesday and Thursday, Feb. 3 and 4. (An HBO movie is also in the works with Robert De Niro and Michelle Pfeiffer.) Supposedly based on the 2009 book "The Madoff Chronicles: Inside the Secret World of Bernie and Ruth," by Brian Ross, ABC's chief investigative correspondent, it stars Richard Dreyfuss as Mr. Madoff and Blythe Danner as his wife, Ruth.

I say "supposedly," because the mini-series tells its story far more lucidly than Mr. Ross's scattershot book. It is always difficult to convey the intricacies of financial fraud on the screen, but "Madoff" does an exceptionally good job of it.

Take its opening scene, in which Mr. Madoff is having lunch with a prospective investor. "It's a closed fund," he tells the investor, meaning that he isn't accepting new investments. Then we hear Mr. Dreyfuss's voice-over, explaining what his character has learned over the years about luring in investors.

"You present it as an exclusive thing, an elite club for the chosen few," he says. "Nothing on earth makes people want something more than telling them they can't have it." Back to the lunch, where Mr. Madoff tells the investor, "I'm

going to make an exception.” The man smiles broadly at the news he will be joining the club — and happily hands his money over to a crook.

By the time the mini-series is over, we’ve learned what a Ponzi scheme is — pretending to invest people’s money but actually making payouts to exiting investors with new money from incoming investors. We’ve seen the Securities and Exchange Commission conduct an investigation into Mr. Madoff’s firm — and fail to make the one critical phone call that would have exposed the scheme. We’ve watched Mr. Madoff and his key lieutenant, Frank DiPascali Jr., rig each month’s statements so that they arrive at a predetermined gain.

And though “Madoff” can’t explain what’s going through Mr. Madoff’s mind during the decades he harbors his secret, we do get to watch him pull it off with an incredible bluster and nerve. He actually rages at the regulators holed up in his office, examining his books — regulators who could expose him if they were to do their jobs right. He threatens to toss big investors who have upset him out of the fund, even though he doesn’t have the money to pay them back. We watch him take money from Elie Wiesel, knowing he will even defraud the beloved Nobel Prize winner and Holocaust survivor. Over and over, we see him look people in the eye, lunch with them and laugh with them, even as he’s betraying them.

This is never truer than when he is around his family. Though Mr. Madoff was a philanderer, the mini-series correctly portrays him as someone who preferred being with family. His sons, his brother, his niece — and Ruth — all worked at the firm, though in the legitimate part of the business. (The Ponzi scheme was conducted several floors below Mr. Madoff’s main office.) They spent much of their free time together.

Indeed, to a large extent, “Madoff” is about his family as much as it is about him. They are portrayed as his most tragic victims. His sons, Mark and Andrew (played by Tom Lipinski and Danny Deferrari), were the ones who turned him in after he confessed to them that he had been running a Ponzi

scheme. Despondent, buried in litigation and obsessed with the scandal, Mark committed suicide on the second anniversary of his father's arrest. (Andy died of cancer in 2014.)

As for Ruth, she lost virtually everything, including her relationship with her sons when she refused to turn against her husband, as they had done. Although Mr. Ross hints in his book that she may have known about the scheme — he notes that she made several multimillion-dollar withdrawals before Mr. Madoff's confession — the mini-series portrays her as the ur-victim.

“From the materials we had and the people we talked to, we could not come to the conclusion that she knew,” said Linda Berman, one of the show's executive producers. Ms. Berman added that Ms. Danner spent a day with Ruth Madoff as she prepared for the role; visits like that invariably arouse sympathy.

However much Mr. Madoff's family may or may not have been victimized, what is largely missing from “Madoff” are all those other victims, the ones who, like that T.S.A. agent I met in Las Vegas, entrusted their life savings to Bernie Madoff and lost everything. Almost all the scenes in “Madoff” involve the rich; only once do we see him meet a small investor, a woman whose husband has died and who is considering withdrawing her daughter's college money from the fund. Mr. Madoff writes her a check, which she then rips up, saying that she will trust him, just as her husband did.

Toward the end, there is also a short montage of small investors who had their money with Mr. Madoff. But the scene feels dutiful, lacking the kind of empathy that the mini-series heaps on Ruth Madoff.

The truth is, in virtually all the journalism about Mr. Madoff, his victims have gotten short shrift. “Victims are always an afterthought,” said Ilene Kent, a Madoff victim I got to know when I was writing about Mr. Madoff. The fascination with Mr. Madoff, and with Ruth and Andy and Mark and his brother, Peter (who is serving a 10-year prison sentence), has caused us —

myself included — to skip lightly over the enormous pain he inflicted on so many people.

That “Madoff” has this flaw as well is not surprising. It’s just sad to see.

A version of this article appears in print on January 31, 2016, on page AR14 of the New York edition with the headline: Madoff’s Pitiless Mirage Hits the Screen.