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naomi
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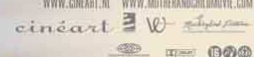


MOTHER AND CHILD

a film by **RODRIGO GARCÍA**



IN ASSOCIATION WITH EVERETT COLLECTION PRESENTS A CINÉART PICTURES PRODUCTION
naomi watts annette bening kerry washington jimmy smits and samuel l. jackson
MOTHER AND CHILD © SPAINA PRODUCTIONS CHERYL JONES CEPHON CARROLL SHARON KAPLAN
SCREENPLAY BY MICHELLE LYNN USA MUSIC SUPERSEDES BARBARA CRIBBS MUSIC BY EDWARD SHEARER
EDITED BY JAMES DECATO COSTUME DESIGNER STEVEN WESBORG PRODUCTION DESIGNER CHRISTOPHER LAMON
DIRECTOR OF PHOTOGRAPHY XAVIER PELAEZ PROBE L AISC CO-PRODUCED BY JONATHAN MESSY
EXECUTIVE PRODUCERS ALEJANDRO GONZALEZ MARQUEZ PRODUCED BY LISA MARINA FALCONE
PRODUCED BY JULIE LYNN WRITTEN AND DIRECTED BY RODRIGO GARCÍA
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MOTHER AND CHILD

Een film van RODRIGO GARCIA

Drie vrouwen die onafhankelijk van elkaar leven, blijken met elkaar verbonden. Karen (Annette Bening) werd als meisje van veertien door haar moeder gedwongen afstand te doen van haar baby. Wanneer er een nieuwe man in haar leven komt, durft de nu vijftigjarige Karen op zoek te gaan naar haar dochter die ze nooit is vergeten. De onafhankelijke en carrière georiënteerde Elizabeth (Naomi Watts) raakt zwanger van de man (Samuel L. Jackson) met wie ze een affaire heeft. Voor het eerst in haar leven wil ze weten wie haar moeder is, de vrouw die ze nooit heeft gekend. Lucy (Kerry Washington) kan geen kinderen krijgen en wil koste wat kost een kindje adopteren om haar huwelijk te redden.

Mother & Child is een ontroerende film over het maken van keuzes, missen van kansen en grijpen van mogelijkheden. Maar bovenal over de band tussen moeder en kind.

USA/Spanje · 2009 · Color · 126min

Naomi Watts
Annette Bening
Kerry Washington
Jimmy Smits
Samuel L. Jackson

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Persrubriek inlog: cinéart / wachtwoord: film

Sony Pictures Classics in association with Everest Entertainment presents a Mockingbird Pictures
Production

CAST

(in order of appearance)

Karen (age 14) ALEXANDRIA SALLING
Tom (age 14) CONNOR KRAMME
Karen ANNETTE BENING
Nora EILEEN RYAN
Paul SAMUEL L. JACKSON
Elizabeth NAOMI WATTS
Sister Joanne CHERRY JONES
Lucy KERRY WASHINGTON
Joseph DAVID RAMSEY
Karen's Hydrotherapy Patient KAY D'ARCY
Physical Therapist BRADFORD ALEX
Paco JIMMY SMITS
Sofia ELPIDIA CARRILLO
Cristi SIMONE LOPEZ
Tracy CARLA GALLO
Steven MARC BLUCAS
Ada S. EPATHA MERKERSON
Winston MICHAEL WARREN
Carol LATANYA RICHARDSON
Ray SHAREEKA EPPS
Tom DAVID MORSE
Dr. Eleanor Stone AMY BRENNEMAN
Maria TATYANA ALI
Maria's Husband SEAN SCARBOROUGH
Julian AHMED BEST
Paul's Niece BRENDA BALL
Paul's Sister VERONICA WELCH
Judge DAWN DEIBERT
Melissa GLORIA GARAYUA
Amanda ELIZABETH PEÑA
Dr. Morgan LAWRENCE PRESSMAN
Violet BRITT ROBERTSON
Leticia LISAGAY HAMILTON
Adoption Agency Worker GABRIELLE ABITOL
Ray's Nurse KAREN GRACI
Hospital Security Guard EUGENE COLLIER
Adoption Agency Lawyer EVETTE CORD
Ella (age 2) JULIETTE AMARA
Rebecca SUSAN NIMOY
Stunt Coordinator KURT BRYANT

CREW

Written and Directed by

Rodrigo Garcia

Produced by

Julie Lynn

Produced by

Lisa Maria Falcone

Executive Producer

Alejandro González Iñárritu

Co-Producer

Jonathan McCoy

Associate Producers

Tom Heller

Karen Graci

Director of Photography

Xavier Pérez Grobet, ASC

Production Designer

Christopher Tandon

Costume Designer

Susie DeSanto

Editor

Steven Weisberg

Music by

Edward Shearmur

Music Supervisor

Barklie Griggs

Casting by

Heidi Levitt, CSA

Unit Production Manager JONATHAN MCCOY
First Assistant Director JOHN MCKEOWN
Second Assistant Director CHRISTOPHE LE CHANU

Long Synopsis

Three women's lives share a common core: they have all been profoundly affected by adoption. KAREN (Annette Bening) had a baby at 14, gave her up at birth, and has been haunted ever since by the daughter she never knew. ELIZABETH (Naomi Watts) grew up as an adopted child; she's a bright and ambitious lawyer, but a flinty loner in her personal life. LUCY (Kerry Washington) is just embarking with her husband on the adoption odyssey, looking for a baby to become their own.

Karen lives with her elderly mother NORA (Eileen Ryan), works as a physical therapist in a rehabilitation clinic, and relies on SOFIA (Elpidia Carrillo) to look after Nora and their home while she is working. While Karen and Nora barely speak, Karen keeps up a silent monologue addressed to her absent daughter, writing journal entries and letters never to be sent. Nora's caregiver Sofia brings her little daughter CRISTI (Simone Lopez) to work with her, and they enjoy a warmer relationship with Nora than does Karen. Karen resents Sofia and is uncomfortable around little Cristi. In fact, she's uncomfortable around just about everybody—she's a prickly, demanding, and unsociable woman at home and at work, where she coldly and rudely rebuffs the friendly gestures of a new therapist, PACO (Jimmy Smits).

Elizabeth has been newly hired at a tony law firm presided over by PAUL (Samuel L. Jackson). Elizabeth impresses Paul with her sharp legal skills and blunt straight-talking style—but also with her take-charge attitude towards seduction. Before long, the sexy associate is having an affair with her much-older, widowed boss. Paul is a big-hearted family man with an expansive view of life, while Elizabeth is emotionally chilly; she describes herself as remote from her adopted family, with no close attachments. Their opposites-attract affair is curious enough to keep them both interested. Elizabeth, though, enjoys sex as sport—and roping in her neighbor STEVEN (Marc Blucas) is her latest casual conquest. Steven is married to the very-pregnant TRACY (Carla Gallo), and Elizabeth seems to take pleasure, cruelly and deliberately, in undermining the happy-family-to-be.

Lucy and her husband JOSEPH (David Ramsey), disappointed that they can't conceive, turn to SISTER JOANNE (Cherry Jones) at a private Catholic adoption agency. There they meet RAY (Shareeka Epps), a young pregnant woman who is interviewing potential parents for her unborn child. Ray is no grateful, helpless teenager—she's an articulate adult with tough questions and a demanding attitude, but Lucy's forthright candor wins Ray over. Lucy is excited that she has at least made the first cut, but family and friends on all sides feed uncertainty. Ray's mother LETITIA (Lisa Gay Hamilton) discourages her from giving up the baby. Joseph's parents can't hide their disappointment that their "prince" won't have a blood heir. Lucy's mother ADA (S. Epatha Merkerson), who helps Lucy run her successful bakery, is supportive but worried. Eventually, Joseph gets cold feet and admits that he wants his own biological child, even if that means breaking up with Lucy, however reluctantly.

When Nora dies, Karen is distraught to hear from Sofia that Nora blamed herself for ruining Karen's life by making her give up her baby 37 years earlier—just the words that Karen waited in vain to hear herself. Looking for solace, Karen tracks down the father of her baby, TOM (David Morse), now a long-married father who confesses that he has never forgotten her. They make love, but Tom can't live up to Karen's expectations. Out

of her despair, though, comes an impulse to reach out to her tolerant and generous coworker Paco, who is protective and drawn to her wounded neediness. They marry, and happiness seems finally within Karen's reach. Paco encourages Karen to try to find her long-lost daughter. Karen's adoption decades earlier was handled by the same Catholic agency that has connected Lucy and Ray. There, Sister Joanne explains to Karen that the only way for she and her daughter to find each other would be for one of them to leave a letter inviting contact in the agency's file. Karen assumes that since her daughter never left such a letter, she must not want to make contact.

But Elizabeth is that daughter—and she does indeed want to find her birth mother, because she discovers that she is pregnant. She has decided to keep the baby and wants the child to know her grandmother. She writes a letter to her birth mother and leaves it with the adoption agency. Elizabeth had her tubes tied at 17, but she has—against all odds—conceived anyway. She can't know if the baby is her boss Paul's, or her neighbor Steven's, but she takes flight, disappearing from her upscale apartment, job and life. Paul tracks her down and offers to take care of her and the baby, but she denies that it's his, releasing him from obligation. The baby girl who is born by emergency C-section is brown-skinned—hence Paul's—but Elizabeth dies giving birth, leaving her baby orphaned.

Meanwhile, Lucy has decided to go ahead with adopting Ray's baby on her own. Lucy is present and ecstatic at the birth, but Ray changes her mind about giving up the baby. Lucy is devastated. There's another baby, though, who needs a home—Elizabeth's.

A year goes by, and Elizabeth's letter is finally found in a pile of paperwork clutter at the agency. When the agency contacts her, Karen discovers that the daughter she never knew is dead, but her daughter's daughter lives in her own neighborhood, adopted by Lucy. Their first meeting is joyful. New mother Lucy, her adopted daughter ELLA, and Ella's grandmother Karen begin to forge a new family connection.



Director's Statement

In the beginning there was no plot, only a vague idea about two strangers who longed for each other, and how that longing had shaped and misshaped their psyches. It was to be a story of the complicated feelings and intertwined destinies of two women, then three. None of it was based on my personal experience but I suppose it was born of every parent's fear of being separated from a child by time or illness or accident. I don't know how actors work. I have never acted myself (beyond a couple of school plays) nor studied acting. I have only a daydreamer's idea of the kind of things actors must do to develop roles—the conversations they might have with themselves, the unnerving realizations that may come as they search in a character's soul for themselves.

Annette Bening speaks of the screenplay, of the repercussions of any action, of the roots of Karen's emotions, with such clear-headed authority that it's fascinating for me to stand on the set and learn about characters that I thought I had written. That's a mesmerizing part of the process: to discover that's how Karen moves and that's how she talks and dresses and laughs and lives. Sometimes I want to ask Annette how she came to map such a remarkably precise and moving journey for Karen's feelings, to find such compassionate understanding for her prickliness and frustration. Sometimes I don't want to ask her at all. I don't want to see the secret compartment where the rabbit is hidden.

Months before principal photography we shoot Elizabeth watching Naomi Watts' belly. I've met Naomi only once before but she's remarkably at ease practically naked, exposing her real pregnant belly for Mexican strangers to photograph. She has a delightfully bawdy sense of humor that puts us all at ease, too. Bless her for that. Half a year later, during production proper, Naomi has fully developed an Elizabeth that moves with feral autonomy, with hard discipline and naked ambition—as well as with disguised frailty and fear. Naomi's Elizabeth is dangerous and heartbreaking and absolutely endearing to me. I had no idea I would be so infatuated with her.

I could be Kerry Washington for twenty-four hours but at twenty-five I would crumble. A film and stage career, political work (a fearsome debater!), charity work, the friendship of world leaders, directing, commercial endorsements—Kerry carries it all without breaking a sweat all the while doing the hard work of an artist. On what flight, in what hotel room, before what television appearance, in between acts of what play reading did she dream her dreams of Lucy? She taught me that Lucy was petit bourgeois and a perfectionist and that her desperation could be funny and that her fears of failure were agony. Lucy's happy destiny is, thanks to Kerry, completely earned and satisfying to me.

We ask a lot of actors: to stand in front of others and undress and display their skin for a character—the beauty but also the bruises, the abrasions, the goose bumps—the landscape of flesh exposed to direct sunlight. Nakedness like that is the stuff of a nightmare to me. Often, when actors do and say the things that I wrote, I cringe and retract in the shadows behind the camera, hoping that no one will look at me at that moment and realize that Karen/Annette and Elizabeth/Naomi and Lucy/Kerry and Paul/Sam and Paco/Jimmy are so close to me that I'm blushing with shame. Thanks to actors I can indulge my dreams of storytelling and of living other lives. How else am I going to learn what it's like to be another human being?

Q&A with Rodrigo Garcia (Writer/Director)

Q: You both wrote and directed this film. Which process do you enjoy more?

Writing is harder for me. More riddled with insecurity. Is this good enough, different enough, suspenseful enough, human enough, real enough? Do I even like it? Will good actors be interested? The many versions of the real monster, who cares? Of course when it's going well, there's nothing like it. It makes me feel refined and good. Most of the time it's a slog that fuels self contempt.

Directing is more physically demanding. My problem then is not isolation, but the opposite, constant interaction. Overdosing on people. Having to pretend that you're the director. But to see what you imagined in the loneliness of your desk late at night live and breathe in front of you is intoxicating.

Q: How did the film get off the ground? What was the process in getting the film made?

It was a many-pronged approach. (Or is that a many-prayer approach?) Alejandro González Iñárritu sent the script to Naomi Watts and encouraged her to do it while Julie Lynn began the search for funding, other cast members and a first rate crew. An initial offer to Annette Bening did not pan out because of other commitments and that was a big disappointment. We had flirtations with studios, but the threats of strikes compromised that. We got Kerry Washington on board at this point, but then Naomi became pregnant and we decided to postpone and wait for her. (That we postponed because she was pregnant we all thought would bring us good luck, given the nature of the material). Waiting for her contributed to Annette becoming available again, and then Sam and Jimmy signed on. That was a great high, the cast that lined up. Cherry Jones! Finally, when we had everything in the world but financing, Lisa Maria Falcone and Tom Heller of Everest Entertainment stepped in and made it possible. WestEnd in London also was very supportive with foreign pre-sales.

Q: What was the most difficult scene to shoot?

I went into most of them scared and was at ease right after the first rehearsal. So all of them, then none. I suppose the scene with young Karen and young Tom filled me with apprehension more than others. Fourteen-year-olds making out. Really? I have to direct that? Their seriousness and professionalism saved my behind.

Q: What is your favorite scene in the film?

I've never worked on anything that has so many scenes that I'm happy with. Here are three:

- When Karen finds out what her mother really thought about her.
- When Paul offers the world to Elizabeth.
- When Lucy introduces herself and her husband and their dreams to Sister Joanne at the adoption agency.

Q: Where did you shoot the film and how long was the shoot?

We shot in locations in and around Los Angeles for 29 days.

Q: Many of your films are centered on women, with men playing second fiddle. What is it about women that you find so fascinating?

Ever since I began to write, my women characters have been more complex than the men, but I don't know why. Since my movies are not essentially about women but about subjects that interest me, the sex of the characters is not always that important to me. Like any filmmaker I use the strongest tools that I have, and female characters are it. Jason Isaacs said to me that I write about women because it frees me to write about emotional subjects more emotionally. I like women and feminine things. Anything from the gregarious nature of women to pregnancy to a woman's face trying to pick out clothing or seeing a handsome man. How they love their loved ones and how they drive each other crazy. The ways they pursue the things they want. Of course I don't really know what they're thinking—but what fun to imagine it.



About the Cast

Naomi Watts (ELIZABETH)

Naomi Watts is an accomplished actress, consistently receiving rave reviews and accolades for her many performances. In 2004, she was honored with an Academy Award nomination for Best Actress for her role in Alejandro Gonzales Inarritu's *21 Grams*.

Her performance in *21 Grams*, in which she starred alongside Sean Penn and Benicio Del Toro, also garnered Best Actress Awards from the Los Angeles Film Critics Association, Southeastern Film Critics Association, Washington Area Film Critics and San Diego Film Critics, as well as Best Actress nominations from the SAG Awards, BAFTAs, Broadcast Film Critics and Golden Satellites. At the film's premiere at the 2003 Venice International Film Festival, she received the Audience Award (Lion of the Public) for Best Actress.

Prior to starring in Rodrigo Garcia's *Mother and Child*, Watts recently starred in Tom Twyker's *The International* opposite Clive Owen, as well as David Cronenberg's drama/thriller *Eastern Promises* opposite Viggo Mortensen and Michael Haneke's thriller *Funny Games*. She recently completed production on Doug Liman's *Fair Game* where she stars alongside Sean Penn. Her next project is the Untitled Woody Allen London Project where she will star alongside an all-star cast including Antonio Banderas, Josh Brolin and Anthony Hopkins.

Watts has had an impressive list of movies since her acclaimed debut in David Lynch's controversial drama *Mulholland Drive*, in which she earned Best Actress Awards from a number of critics' organizations, including the National Board of Review and National Society of Film Critics. In addition to starring as 'Ann Darrow' in Peter Jackson's epic remake of *King Kong*; her credits include *We Don't Live Here Anymore*, in which she starred and produced; *The Assassination of Richard Nixon* opposite Sean Penn and Don Cheadle; David O. Russell's *I (Heart) Huckabee's* with Jude Law and Dustin Hoffman; Marc Forster's *Stay* opposite Ewan McGregor and Ryan Gosling; Gore Verbinski's *The Ring* and the sequel *The Ring 2*; Merchant-Ivory's *Le Divorce* alongside Kate Hudson, Glenn Close and Stockard Channing; and John Curran's *The Painted Veil* opposite Edward Norton, which was based on W. Somerset Maugham's novel.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's *Flirting*. She produced and starred in the short film *Ellie Parker*, which screened in competition at the 2001 Sundance Film Festival. In 2005, a full length feature of the short debuted at Sundance.

Among her many awards and recognitions, Watts received the Montecito Award from the Santa Barbara Film Festival in 2006 for her role in *King Kong*; was honored by the Palm Springs Film Festival in 2003 for *21 Grams*; and in 2002, she was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for *Mulholland Drive*.

Watts currently resides in Los Angeles and New York.

Annette Bening (KAREN)

Prior to her starring role in Rodrigo Garcia's *Mother and Child*, Annette Bening was most recently seen on the big screen in writer-director Diane English's remake of *The Women*, starring alongside Meg Ryan, Eva Mendes and Jada Pinkett-Smith. Before that, she starred in the 2006 film *Running with Scissors* for which she was nominated for a Golden Globe Award. She recently her next film opposite Julianne Moore and Mark Ruffalo, called *The Kids Are All Right*.

Annette was 'Julia Lambert' in *Being Julia* for Sony Pictures Classics, the role that earned the actress her third Oscar nomination. For that performance, she was also named the National Board of Review's "Best Actress," won the Golden Globe award for "Best Actress in a Motion Picture – Musical/Comedy," and received a SAG nomination for "Best Actress." She also starred in *Mrs. Harris* with Ben Kingsley for HBO, earning an Emmy, SAG, and Golden Globe nomination.

An award-winning stage actress, Bening has spent much of her time in front of the movie camera. She starred in the critically acclaimed film *American Beauty*, for which she received both an Academy Award nomination and a Golden Globe nomination for "Best Actress/Drama". Her performance in the film earned her a Screen Actors Guild Award and the BAFTA (British Academy) Award. Her other film credits include Neil Jordan's *In Dreams*, and *The Siege*, opposite Denzel Washington and Bruce Willis. Bening was honored at the Boston, Palm Springs and Chicago Film Festivals with Lifetime Achievement Awards, as well as receiving the Donostia Prize at the San Sebastian International Film Festival. She won the "Actress of the Year" award at the Hollywood Film Festival, and received the Montecito Award at the Santa Barbara Film Festival.

She received her first Academy Award nomination and was named "Best Supporting Actress" by the National Board of Review for her role in *The Grifters*. She also received a Golden Globe nomination for "Best Actress/Musical or Comedy" for her starring role in Rob Reiner's *The American President*, opposite Michael Douglas. Bening also had supporting roles in Tim Burton's *Mars Attacks!*, and in Sir Ian McKellen's film adaptation of Shakespeare's *Richard III*.

Her other film credits include *Love Affair* with Warren Beatty, and Barry Levinson's *Bugsy*, also opposite Beatty, for which she received a Golden Globe nomination for "Best Actress," *Regarding Henry* with Harrison Ford and directed by Mike Nichols, *Guilty By Suspicion*, opposite Robert DeNiro, Milos Forman's *Valmont*, and *Postcards From The Edge*. Bening made her feature film debut in the comedy *The Great Outdoors*, with Dan Aykroyd and the late John Candy.

Bening's theater credits include the Anton Chekhov play "The Cherry Orchard" at Los Angeles' Mark Taper Forum in 2006, and Alan Bennett's "Talking Heads," at the Tiffany Theater in Los Angeles. She also played the title role in Henrik Ibsen's "Hedda Gabler" in March 1999 at Los Angeles' Geffen Playhouse. She will next appear on stage in *Medea* at UCLA, and in *The Female of the Species*, also at the Geffen Playhouse.

Born in Topeka, Kansas and raised in San Diego, Bening was enrolled at a local college when she got a job as a dancer in a pre-show presented outside of San Diego's famed Old Globe Theater. This led to a walk-on in a Shakespearean production, this time *inside* the theater, and two plays with the San Diego Repertory Theater.

Bening graduated from San Francisco State University and was accepted by the American Conservatory Theater in San Francisco, where she trained until she joined the acting company. She also appeared in both summer Shakespearean festivals and regional productions until her career took her to New York. There, Bening received both a Tony Award nomination and won the Clarence Derwent Award for most outstanding debut performance of the season for her role in "Coastal Disturbances," originally at the Second Stage, then on Broadway.

Kerry Washington (LUCY)

Winner of "Outstanding Actress in a Motion Picture" for Ray at the NAACP Image Awards in 2005 and Nominated for an Independent Spirit Award for "Best Actress" in the film *Lift* in 2002, Kerry Washington is a versatile, talented and fearless actress who has built an impressive list of credits in a relatively short amount of time. She garnered critical acclaim for her recent roles in *The Last King of Scotland* opposite Forest Whitaker for which she was nominated for "Outstanding Supporting Actress in a Motion Picture" at the NAACP Image Awards in 2007, *The Dead Girl* opposite Marcia Gay Harden and Brittany Murphy, and in *Lakeview Terrace* starring opposite Samuel L. Jackson and Patrick Wilson. After her starring role on *Mother and Child* with Annette Bening and Naomi Watts, Kerry will next be seen in *A Thousand Words* opposite Eddie Murphy.

Prior to these films, Washington starred as Alicia Masters in *Fantastic Four* and its sequel *Rise of the Silver Surfer*, *I Think I Love My Wife* opposite Chris Rock, the Wayans Brothers' comedy *Little Man, Mr. and Mrs. Smith*, starring Brad Pitt and Angelina Jolie, Spike Lee's *She Hate Me*, Sidney Lumet's HBO film *Strip Search* and the independent film *Sexual Life*.

Other film credits for Washington include *Against the Ropes*, *The United States of Leland*, *The Human Stain*, *Bad Company*, *Save the Last Dance* for which she received a Teen Choice Award for Best Breakout Performance, and the highly acclaimed independent film, *Our Song*.

In December 2009, Washington won acclaim in her Broadway debut in David Mamet's new play "Race" alongside James Spader and Richard Thomas.

In TV, Washington will be seen in Howard Zinn's documentary *The People Speak*, along with Matt Damon, Josh Brolin and Sean Penn, which airs on the History Channel in December 2009.

During her free time, Washington is an active member on the Board of Directors for The Creative Coalition, a group dedicated to raising awareness of First Amendment Rights and support of arts in education, and is a Committee Member of Americans for the Arts, which is the nation's leading nonprofit organization for advancing the arts in America. She is also a member of the V-Counsel, an esteemed group of advisors to V-Day, the global movement to end violence against women and girls (vday.org).

Washington is currently a spokesperson for both L'Oreal Paris and Movado.

Samuel L. Jackson (PAUL)

Respectfully labeled as one of the hardest working actors in Hollywood, Jackson is an undisputed star as demonstrated in the fact that his films have grossed the most money in box office sales than any other actor in the history of filmmaking.

Jackson made an indelible mark on American cinema with his portrayal of 'Jules', the philosophizing hitman, in Quentin Tarantino's *Pulp Fiction*. In addition to unanimous critical acclaim for his performance, he received Academy Award and Golden Globe nominations as Best Supporting Actor as well as a Best Supporting Actor award from the British Academy of Film and Television Arts.

In addition to his supporting role in Rodrigo Garcia's *Mother and Child*, Jackson recently completed filming the drama *Unthinkable*, directed by Gregor Jordan, co-starring Michael Sheen. He also recently filmed the big screen adaptation of Cormac McCarthy's play *Sunset Limited* co-starring and directed by Tommy Lee Jones. In 2008, Jackson's films included the Neil LaBute thriller, *Lakeview Terrace*, which premiered at the Deauville Film Festival, followed by the Dimension Studios comedy *Soul Men*, alongside the late Bernie Mac. He most recently starred in the Frank Miller action drama *The Spirit*, in which he portrayed the nemesis, "Octopus."

Jackson made a surprise cameo appearance in the 2008 blockbuster hit, *Iron Man* and has signed on to reprise the Marvel character "Nick Fury" in *Iron Man 2* (the head of "S.H.I.E.L.D") and signed with Marvel for an unprecedented nine picture deal to include *Thor*, *Captain America*, *S.H.I.E.L.D* among others. He also starred in the Doug Liman directed sci-fi, action film, *Jumper*.

In 2007, Jackson had a starring role in the acclaimed drama *Resurrecting the Champ*, and a co-starring role in the very successful horror film for the Weinstein Co., *1408*, based on the Stephen King novel. Earlier that year, Jackson starred in the Craig Brewer film *Black Snake Moan*, and Irwin Winkler's MGM war drama *Home of the Brave*.

In 2006, Jackson starred in New Line's *Snakes on a Plane*, directed by David Ellis, a horror/drama film. Jackson also starred opposite Julianne Moore in Revolution Studio's *Freedomland*, directed by Joe Roth, based on the best selling novel of the same name. He also appeared as 'Agent Derrick Vann' in New Line's *The Man*, opposite Eugene Levy.

In early 2005, Jackson topped the opening weekend box office charts with the success of the Paramount Pictures film, *Coach Carter*. Jackson portrayed real-life high school basketball coach, 'Ken Carter', a dedicated role model and advocate for students succeeding in the classroom as well as on the basketball court. *Coach Carter* was screened as the opening night film of the prestigious Palm Springs Film Festival.

Jackson received the Career Achievement Award for Acting from the Festival. Jackson also starred in the independent film for Sony Classics, *In My Country*, based on the best-selling novel, *Country of My Skull*, by South African writer, Antjie Krog.

Jackson portrayed an American reporter who must cope with the aftermath of apartheid as his newspaper assigns him to cover the Truth and Reconciliation Trials, established by Archbishop Desmond Tutu, that exposed the worst cases of torture, abuse and violence. *In My Country* was directed by John Boorman and produced by Bob Chartoff

and Mike Medavoy. Juliette Binoche co-stars.

In 2005, Jackson reprised his role as 'Agent Augustus Gibbons' in *XXX: State of the Union* and as 'Mace Windu' in *Star Wars: Episode III – The Revenge of the Sith*. To no one's surprise, *Star Wars: Episode III – The Revenge of the Sith* made an incredible impact at the box office breaking numerous opening day records.

In 2004, Jackson "appeared" as the character 'Frozone' in the Disney animated actionadventure film, *The Incredibles* which was released to record box office results. The film was directed and written by Brad Bird and earned a Golden Globe nomination for Best Picture as well as two Academy Award nominations.

In 2003, Jackson starred in *S.W.A.T* for Columbia TriStar. Directed by Clark Johnson, *S.W.A.T.* is about an arrested drug kingpin who is transported by a Los Angeles Police Department S.W.A.T. team and led out of the city and into Federal custody. Plans go awry when the kingpin offers \$100 million to anyone who can free him. Colin Farrell and Michelle Rodriguez are also in the film.

In 2002, Jackson starred with Ben Affleck in the box office and critical success, Paramount's *Changing Lanes*. Jackson delivered an intense yet sympathetic performance of a father who was down on his luck, but intent on getting even with the man that wronged him. Also in 2002, Jackson starred and executive produced the Sony/Screen Gems film *Formula 51*, with Robert Carlyle; co-starred in the sci-fi thriller, *XXX*; and reprised his role as 'Mace Windu' in the second installment of George Lucas' *Stars Wars Episode II: Attack of the Clones*.

In 2001, Jackson starred in Jersey Franchise/Universal's *Caveman's Valentine*. Directed by Kasi Lemmons, the film followed the story of a homeless man in New York City who discovered a murder. Jackson also served as an executive producer on the project, which was the most successful independent film of the year. This was Jackson's second project with Kasi Lemmons with the first being the applauded, *Eve's Bayou*, which he also produced in 1997.

In 2000, Jackson co-starred opposite Bruce Willis in writer/director M. Night Shyamalan's suspense drama, *Unbreakable* for Disney. Jackson's character, 'Elijah Price,' a highly suspicious and wheelchair bound man with a far-fetched theory, holds the key to the film's underlying question of, "Are You Unbreakable?"

Also in 2000, Jackson starred in John Singleton's *Shaft* in the title role opposite Christian Bale and Vanessa Williams. Jackson also starred in Paramount's courtroom drama *Rules of Engagement* where he played Col. Terry Childers, a military officer on trial for ordering his soldiers to open fire on civilians. Directed by William Friedkin, the film co-starred Tommy Lee Jones. Both *Shaft* and *Rules of Engagement* were screened at the 2000 Deauville Film Festival, where Jackson was honored with a Lifetime Achievement Award.

In 1999, Jackson starred in Warner Bros. *Deep Blue Sea* for director Renny Harlin. Jackson also made a cameo appearance in George Lucas' highly successful and popular *Star Wars Episode One: The Phantom Menace*. In 1998, Jackson also starred in *The Negotiator* and in Francois Girard's *The Red Violin*.

In 1997, Jackson starred in *Jackie Brown*, his second film with director Quentin Tarantino. For the latter he received a Golden Globe nomination and the Silver Bear Award for Best Actor in a Comedy at the Berlin Film Festival. Later that year he starred in *187*.

Jackson starred opposite Sandra Bullock, Matthew McConaughey and Kevin Spacey in Joel Schumacher's 1996 film of the John Grisham novel, *A Time to Kill*. For his performance Jackson received a Golden Globe nomination and an NAACP Image Award. He also starred opposite Bruce Willis in *Die Hard with a Vengeance*, the topgrossing movie internationally in 1995.

In 1991, Jackson made movie history with his portrayal of a crack addict in Spike Lee's *Jungle Fever* when he was awarded the first and only Best Supporting Performance Award ever given by the judges at the Cannes Film Festival. He also won the New York Film Critics Award for Best Supporting Actor for that performance.

His other film credits include *Twisted*, *Sphere*, *The Long Kiss Goodnight*, *Hard Eight*, *Kiss of Death*, *Losing Isaiah* and *Amos and Andrew*. Additional film credits include: *Ragtime*, *Sea of Love*, *Coming to America*, *Ray*, *Do the Right Thing*, *School Daze*, *Mo' Better Blues*, *Goodfellas*, *Strictly Business*, *White Sands*, *Patriot Games*, *Jumpin' at the Boneyard*, *Father and Sons*, *Juice*, *Fresh* and *True Romance*.

On the small screen, Jackson serves as Executive Producer for the animated series for Spike TV, *Afro Samurai* which premiered in 2007 and returned for a third season in January 2009. Earlier this month, *Afro Samurai* recently received an Emmy Award nomination for Outstanding Animated Program from the Television Academy of Arts and Sciences. The first edition of the *Afro Samurai* video game launched in February 2009. In 2008, Jackson secured a first look television deal with CBS and their properties to produce and develop upcoming projects.

On television, Jackson starred in John Frankenheimer's Emmy Award-winning *Against the Wall* for HBO. His performance earned him a Cable Ace nomination as Best Supporting Actor in a Movie or Miniseries, as well as a Golden Globe nomination.

Jackson's career began upon his graduation from Morehouse College in Atlanta with a degree in dramatic arts. He went on to perform in numerous stage plays, including "Home," "A Soldier's Play," "Sally/Prince" and "The District Line." He also originated roles in two of August Wilson's plays at Yale Repertory Theatre. For the New York Shakespeare Festival, Jackson appeared in "Mother Courage and Her Children," "Spell #7," and "The Mighty Gents." While still a student at Morehouse, Jackson made his film debut in *Together for Days*.

Jimmy Smits (PACO)

Proving that versatility is as important as skill in the acting profession, Jimmy Smits has built a career that allows him to move effortlessly between film, television and stage. The Emmy Award and Golden Globe winning actor continues to effectively navigate towards his goal of making quality television and film. He recently completed his critically-acclaimed role as Assistant District Attorney Miguel Prado in Season 3 of Showtime's hit series *Dexter*.

In addition to his supporting role in *Mother and Child*, directed by Rodrigo Garcia and

also starring Annette Bening, Naomi Watts and Samuel L. Jackson, Smits also recently completed production on *El Traspatio (Backyard)*, directed by Carlos Carrera.

Smits recently added producing to his list of accomplishments. His El Sendero Productions co-executive produced the recent CBS series, *Cane*, in which he also starred. While the show was slowly emerging as a commercial success, it was critically acclaimed for its cutting edge and dramatic reflection of the family dynamic within a modern day Cuban-American family.

Smits' filmography includes such early works as Peter Hyams' *Running Scared* with Gregory Hines and Billy Crystal; John Schlesinger's *The Believers*; *Old Gringo* with Gregory Peck and Jane Fonda; Blake Edwards' comedy *Switch*; and the critically acclaimed *My Family/Mi Familia*, directed by Gregory Nava, for which he received an IFP Spirit Award nomination. Smits' later works include Carlos Ávila's *Price of Glory*; Chuck Russell's thriller *Bless the Child*; George Lucas' *Star Wars II: Attack of the Clones* and *Star Wars: Episode III – Revenge of the Sith*, and Robin Swicord's *The Jane Austen Book Club*.

Smits has a special fondness for the theater, having been born close to Broadway, the home of New York theatre. His introduction into acting was the theater and it always calls to his heart to return home. He starred on Broadway in 2004 as the romantic new arrival in a Cuban-American cigar factory in Nilo Cruz's Pulitzer Prize-winning play "Anna in the Tropics," preceded by New York Public Theatre's "Shakespeare in the Park" presentations of "Much Ado About Nothing" (2004) and "Twelfth Night" (2002), as well as a number of off-Broadway and regional theatre productions. Taking his dedication to the arts to the next level, he is also an active member of the New York Public Theater's Board of Directors.

In addition to his work on the stage and on the screen, Smits has enjoyed an exemplary television career. In 2006, Smits completed his role in the long-running and critically acclaimed NBC series *The West Wing*. As President Matthew Santos, Smits brought to the show his own infusion of energy and added even more depth to the well-written and politically relevant plot line. Smits was also seen in HBO's multiple award-winning television movie *Lackawanna Blues*, George C. Wolfe's colorful tale of boarding house life, love and blues in 1950's New York. Other television credits include *The Broken Cord*, *The Tommyknockers*, *The Cisco Kid* and *Marshal Law*.

He received six consecutive Emmy nominations for his role as Victor Sifuentes on *L.A. Law*, winning the Emmy in 1990, and also five Emmy nominations for his role as Bobby Simone on the critically acclaimed, Emmy-winning drama, *NYPD Blue*. Additionally, he received an ALMA Award and an Imagen Award for Best Actor in *West Wing*, has four Golden Globe nominations – winning as an Actor in a Leading Role, Drama Series, in 1996 for his role in *NYPD Blue* – and eight SAG Award nominations. His highly touted departure from *NYPD Blue* also won the Humanitas Award.

A second generation American, Smits is a native of Brooklyn and traces his roots to Puerto Rico as well as Surinam, South America on his mother's and father's sides of the family, respectively.

In his free time, Smits has involved himself in various charitable organizations over the years and has consistently been a strong advocate for education. In 1997, he cofounded

the National Hispanic Foundation for the Arts (NHFA), along with actors Esai Morales and Sonia Braga and Washington attorney Felix Sanchez, to promote Hispanic talent in the performing arts. The organization, which just celebrated its 10th Anniversary, offers graduate scholarships and cash grants at prominent colleges and universities in order to expand career opportunities and increase access for Hispanic artists and professionals while fostering the emergence of new Hispanic talent. Other organizations Smits is involved with include Red Cross, New York Cares, Colorectal Cancer, St. Jude's Foundation, The Fulfillment Fund, United Way and more.

S. Epatha Merkerson (ADA)

An Emmy, Golden Globe and SAG Award winner, S. Epatha Merkerson has won critical acclaim for her brilliant work in theatre, television and film.

Merkerson, currently in production on her 17th season of the perennial hit series *Law and Order*, received a 2006 NAACP Image Award and 2007, 2008 and 2009 NAACP Image Award Nomination for her portrayal of Lieutenant Anita Van Buren. The 20th season of the show is scheduled to premiere on September 25, 2009. In 2010, Merkerson is currently onscreen in Rodrigo Garcia's *Mother and Child* starring Naomi Watts and Samuel L. Jackson.

On stage, Merkerson was last seen on Broadway in "Come Back Little Sheba" at the Biltmore Theatre for which she received a Tony nomination, a Drama League nomination, and an Outer Critics Circle nomination. Michael Pressman directed the new production of William Inge's tender drama about a fragile marriage stepped in delusion and longing. Merkerson played Lola, a woman lost in her memories and caught in a stale, hapless 25-year marriage with Doc, a man who has his own struggles with the past. Lola opens their home to Marie, a fresh-faced young boarder and soon the precarious balance of the couple's relationship is shaken by Marie's youthful sexuality and vivaciousness. She starred in the LA production of this at the Kirk Douglas Theater in summer 2007.

Starring in the HBO film *Lackawanna Blues* as Rachel "Nanny" Crosby Ms. Merkerson also garnered a 2006 NAACP Image Award, a Gracie Allen Award and an IFP Spirit nomination. Other film credits include: *The Rising Place*, *Radio* (Cammie Award), *Jersey Girl*, *Random Hearts*, *Terminator II: Judgment Day*, *Jacob's Ladder*, *Navy Seals* and *Loose Cannons* and *Black Snake Moan* with Samuel L. Jackson, Christina Ricci and Justin Timberlake.

She was also seen in the independent film *Slipstream* written and directed by Anthony Hopkins. She starred opposite Anthony Hopkins, Fionnula Flanagan, Jeffrey Tambor and Camryn Manheim. The story is a noir comedy about an actor and would-be screenwriter who, at the very moment of his meeting with fate, comes to discover that life is random and fortune is sightless as he is thrown into a vortex where time, dreams and reality collide in an increasingly whirling slipstream. The film premiered at the 2007 Sundance Film Festival and opened in LA and New York on October 26th, 2007.

Ms. Merkerson has co-starred in numerous television movies including *Girl, Positive* (for which she is nominated for a 2008 NAACP Image Award), *A Mother's Prayer* with Linda Hamilton, *An Unexpected Life* and *It's a Girl Thing* with Stockard Channing, and *A Place for Annie* with Mary-Louise Parker and Sissy Spacek. In 1998, she reprised her role as Lt. Anita Van Buren for the NBC movie *Exiled* with Chris Noth.

Prior to *Law & Order* Merkerson was a series regular on *PeeWee's Playhouse* where she played "Reba The Mail Lady", Dick Wolf's *Mann and Machine* and the *Cosby* spinoff *Here and Now* with Malcolm Jamal Warner. She also filmed pilots *Moe's World*, *Elysian Fields* and *Equal Justice* and made guest appearances on *The Cosby Show*, and the NBC comedy *Frasier* and can be seen in a 3-episode arc of *The Closer*.

On stage Merkerson has performed On and Off Broadway in productions including Suzan Lori-Parks' "F**king A" (Lucille Lortel nomination for Outstanding Lead Actress); August Wilson's Pulitzer Prize-winning play "Piano Lesson" (Tony, Drama Desk and Helen Hayes nominations for Best Actress); the Young Playwrights Festival's production of "I'm Not Stupid" (Obie Award); "The Old Settler" (Helen Hayes Award), and Cheryl West's play "Birdie Blue" (Obie Award, Lucille Lortel nomination for Outstanding Lead Actress and Drama League Distinguished Performance Award).

A native of Detroit Michigan, Merkerson received a Bachelor of Fine Arts degree from Wayne State University.

She lives in New York City.

Cherry Jones (SISTER JOANNE)

Broadway productions: "Doubt," "The Heiress," "Imaginary Friends," "Major Barbara," "A Moon for the Misbegotten," "Our Country's Good" and "Angels in America." Off-Broadway and regional credits: "Doubt," "Flesh & Blood," "Pride's Crossing," "The Baltimore Waltz," "Night of the Iguana," "The Good Person of Setzuan" and 25 productions as a company member of the American Repertory Theatre, including "Twelfth Night," "The Three Sisters," "The Caucasian Chalk Circle" and "Lysistrata." Film credits: *Oceans 12*, *The Village*, *Signs*, *Swimmers*, *Cradle Will Rock*, *Erin Brockovich*, *The Horse Whisperer*, *The Perfect Storm*, *Divine Secrets of the Ya-Ya Sisterhood* and the Lifetime Television movie *What Makes a Family*. Awards include two Tonys, an Obie, two Joseph Jeffersons, two Drama Desks, two Outer Critics Circles, the Sidney Kingsley, the Lucille Lortel, the Elliott Norton and the Drama League. Miss Jones is a native of Paris, Tennessee, a graduate of Carnegie Mellon University and a proud member of Equity since 1978.

About the Crew

Rodrigo Garcia (WRITER/DIRECTOR)

Rodrigo Garcia was born in Colombia and grew up in Mexico City. His credits as director of photography include *Danzon* (dir. by Maria Novaro); *Mi Vida Loca* (dir. by Allison Anders) and *Gia* (dir. by Michael Cristofer).

His features as writer and director are *Things You Can Tell Just By Looking at Her* (Fondation Gan Award, Cannes 2000), *Ten Tiny Love Stories*, *Fathers and Sons* and *Nine Lives* (Winner Locarno Film Festival, 2005).

Mr. Garcia also directed for the series *Six Feet Under* and *The Sopranos*. He directed the pilot episodes of the series *Carnivale* and *Six Degrees*, and was nominated for an Emmy for his direction of the pilot for *Big Love*.

Mr. Garcia most recently directed 21 episodes of the first season of HBO's acclaimed half-hour drama *In Treatment*, and also served as Writer, Executive Producer and Showrunner for the project. Mr. Garcia also directed the feature film *Passengers*, starring Anne Hathaway and Patrick Wilson.

Prior to his work as Writer and Director of *Mother and Child*, Mr. Garcia most recently wrote and directed the short film, *Tired of Being Funny*, starring John Mahoney and Lili Taylor.

Julie Lynn (PRODUCER)

Julie Lynn formed Mockingbird Pictures in the summer of 1999.

Prior to its newest film *Mother and Child*, other Mockingbird releases include: Rodrigo Garcia's *Passengers* with Anne Hathaway and Patrick Wilson; Robin Swicord's *The Jane Austen Book Club* with Maria Bello, Emily Blunt, and Hugh Dancy; Brad Silberling's *10 Items or Less* with Morgan Freeman and Paz Vega; the Rodrigo Garcia/Jared Rappaport/Rob Spera triptych *Fathers and Sons*; and Mr. Garcia's *Nine Lives* with Glenn Close, Holly Hunter, Sissy Spacek, and Robin Wright Penn.

Mockingbird productions have premiered at the Sundance and Toronto Film Festivals, and have been nominated for multiple Independent Spirit Awards.

Earlier in her career, Lynn co-produced Steve James's *Joe and Max*, as well as HBO's presentation of Margaret Edson's Pulitzer Prize-winning play *WIT*, directed by Mike Nichols and starring Emma Thompson, which went on to win The Peabody, The Humanitas, The Christopher, and three Emmy Awards, including "Best Picture." Lynn also supervised the horse races on Gary Ross's Academy Award-nominated *Seabiscuit* for Kennedy/Marshall, Dreamworks, and Universal Pictures.

As time allows, Lynn serves as a story consultant for Pixar Animation Studios.

Previously, Lynn spent three years as Vice President for the Fresh Produce Company, and prior to that she was Creative Executive for Oscar-winning producer Mark Johnson.

Before moving to L.A., Lynn practiced law at the Thomas Jefferson Center for the Protection of Free Expression. She received her JD from the University of Virginia's Law

School and a BA from its College of Arts and Sciences. Lynn is married to Doug Smith, an author and professor of American History. They have two children, Zoe and Jack.

Lisa Maria Falcone (PRODUCER)

Lisa Maria Falcone founded Everest Entertainment in 2008 to develop high quality content based on strong writing, complex characters and meaningful subjects.

Born and raised in New York City's Spanish Harlem, Lisa has always been passionate about the creative arts, despite her lack of opportunities to pursue these interests while growing up. For that reason Lisa, who received her college education in Fine Arts, is especially interested in finding and showcasing talent that might otherwise not be discovered. Her unique path in life has led her to seek out and support those with creative vision, passion and dedication.

Well known for her philanthropic work, Lisa sits on the Board of the New York City Ballet & the Diller-Quaille School of Music, served as Chairwoman of numerous galas, including the Museum of Natural History, and acts as a major donor and advocate for 'Friends of the High Line', the organization dedicated to developing New York's first elevated public park.

Lisa Maria, and husband Philip are the proud parents of twin daughters. *Mother and Child* is the first film by Everest Entertainment.

Xavier Pérez Grobet (DIRECTOR OF PHOTOGRAPHY)

Mexican-born cinematographer Xavier Pérez Grobet's career is as diverse as it is impressive. His credits span the gamut of genres, working between the United States and Mexico. He is currently shooting director Alan Poul's *The Back-Up Plan*, starring Jennifer Lopez.

Earlier in 2009, Grobet completed principal photography on *Mother and Child*. Written and directed by Rodrigo Garcia, *Mother and Child* stars Naomi Watts, Annette Bening, Kerry Washington and Samuel L. Jackson.

His other features include: directors Glenn Ficarra and John Requa's *I Love you Phillip Morris*, starring Jim Carrey and Ewan McGregor, which opens Feb. 12, 2010; *City of Ember* for director Gil Kenan (*Monster House*); Marc Lawrence's *Music & Lyrics*, starring Drew Barrymore and Hugh Grant; and the Jack Black vehicle *Nacho Libre* for writer/director Jared Hess.

Grobet moved to Los Angeles after the success of *Sexo, pudor y lágrimas* (Sex, Shame & Tears) in 1999. Distributed by 20th Century Fox, it went on to become the third highest grossing Mexican film that year. After relocating, Grobet shot several increasingly powerful projects like *The Woodsman*, which garnered three Independent Spirit Award nominations and much praise from critics nationwide. He followed this with Rodrigo Garcia's *Nine Lives* and Sony's *Monster House* for producers Robert Zemeckis and Steven Spielberg.

The big break in Grobet's career came when he learned about a planned movie based on the true story of exiled Cuban novelist and poet Reinaldo Arenas, as documented in his memoirs. Having read the book and fallen in love with the story, Grobet approached the brilliant, eccentric artist and director, Julian Schnabel. The resulting 2000 release of

Before Night Falls featured Johnny Depp and Sean Penn. The film went on to collect numerous awards and nominations, including an Oscar™ nomination for Best Actor (Javier Bardem) and a Best Cinematography nomination at the 2001 Independent Spirit Awards.

Grobet grew up surrounded by artists, marking the trailhead of his path toward cinematography. His architect father and photographer mother influenced him deeply, endowing him with a love of film and cameras. Born and raised in Mexico City, Grobet spent a year in the United Kingdom as a child and began shooting on a Super 8.

After graduating from university with a degree in cinematography, Grobet joined the union and began working as a clapper loader on both American and Mexican productions. It was a time of great transition in the Mexican film industry, as the old guard focused on protecting their jobs against the new generation. Grobet was one of the first to break through, aided in part by his command of English.

Later, having worked in commercials and documentaries, Grobet's reel proved good enough to land him his first big job as 2nd AC for DP David Watkin on the feature *Sanctuary – The Last Rites*, starring Tom Berenger and directed by Donald P.

Bellisario. Excelling at lower-tier camera work on features including *License to Kill*, *Revenge* and *Total Recall*, Grobet officially graduated to cinematographer with *La Mujer de Benjamin* (Benjamin's Woman). Written and directed by his former film school colleague Carlos Carrera, the feature won more than 20 awards worldwide and was nominated for Best Cinematography in the Mexican Academy of Motion Pictures.

Grobet continued to work as a DP in commercials and Mexican feature films, including *Sin Remitente* (No Return Address) and the documentary *Blossoms of Fire*. In 1997 he made his first film outside Mexico, *Love Always*, shot in San Diego by first-time feature director Jude Pauline Eberhard. Later in the year he worked on another award-winning Mexican film, *Santitos*, taking the prize for Best Latin-American film at the Sundance Film Festival.

Grobet is represented in Los Angeles by Dattner Dispotto and Associates.

Steven Weisberg (EDITOR)

Steven Weisberg is the esteemed editor of *Harry Potter: Prisoner of Azkaban*, *Great Expectations*, *Little Princess*, *Nurse Betty*, *The Producers*, *Men in Black 2*, *The Cable Guy*, *Mistress*, and *Permanent Midnight*. He is currently editing *Morning Glory* for Roger Michell.

Christopher Tandon (PRODUCTION DESIGNER)

Christopher Tandon's recent production design credits include: *Ladron Que Roba a Ladron*, *Bug*, *The Deep End*, and *Gold Cup*. He has also worked as a supervising art director, art director, and assistant art director on films including *Recount*, *Where the Wild Things Are*, *The Black Dahlia*, *The Chumscrubber*, *Collateral*, *Spartan*, *Kill Bill* and *The Rules of Attraction*. He studied design at the University of Pennsylvania and holds a masters degree in architecture from Harvard University's Graduate School of Design.

Susie DeSanto (COSTUME DESIGNER)

Costume Designer Susie DeSanto has been fortunate during her career to design costumes for many compelling women's stories like *Mother and Child*. Her other credits include *The Invention of Lying*, *The Dead Girl*, *13 Going on 30*, *White Oleander*, *I Am Sam*, *What Lies Beneath*, *Miss Congeniality*, *Hope Floats* and *One Fine Day*.

Edward Shearmur (COMPOSER)

The work of Emmy Award winning composer Edwards Shearmur has won acclaim in a strikingly diverse range of motion pictures. His music can be heard in large scale Hollywood productions (*Charlie's Angels*, *Reign of Fire*, *Sky Captain and the World of Tomorrow*), dramas (*The Wings of the Dove*, *K-PAX*), independent films (*Dedication*, *Things You Can Tell Just By Looking at Her*, and comedies (*Bride Wars*, *Miss Congeniality*). His distinctive musical voice, and an instinct for bold dramatic choices, have led to many long lasting creative relationships with film directors, notably Rodrigo Garcia, with whom he has worked four times.

A classical background combined with a thriving career working with some of the UK's greatest rock talent mean that he is just as likely to be found conducting a 90-piece orchestra as working with the latest audio technology.

A graduate of England's Eton College and Cambridge University, Edward apprenticed for legendary film composer Michael Kamen for seven years. He performed and recorded with the likes of Annie Lennox, Pink Floyd, and Echo and the Bunnymen before embarking on a long association with Led Zeppelin's Jimmy Page and Robert Plant. It was for their legendary Unledded TV special and the subsequent world tour where he acted as music director, playing keyboards and helping wed the Zeppelin catalogue to the textures of the Middle East and those of the symphony orchestra.

Edward's awards include an Emmy for Outstanding Original Main Title Theme Music for *Masters of Horror* (2005), a Golden Slate award for Best Original Score for *Cruel Intentions* (1999), three BMI Film Music Awards for *Miss Congeniality* (2000), *Charlie's Angels* (2000) and *Charlie's Angels: Full Throttle* (2003) and a Saturn Award for Best Music for *Sky Captain and the World of Tomorrow* (2004). He was invited to join the Academy of Motion Picture Arts and Sciences in 2005.