



THE KIDS ARE ALL RIGHT

a film by
Lisa Cholodenko

starring
Julianne Moore
Annette Bening
Mark Ruffalo
Mia Wasikowska

Running time
106 min.

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CAST

Jules	JULIANNE MOORE
Nic	ANNETTE BENING
Paul	MARK RUFFALO
Joni	MIA WASIKOWSKA
Laser	JOSH HUTCHERSON
Tanya	YAYA DaCOSTA
Jai	KUNAL SHARMA
Clay	EDDIE HASSELL
Sasha	ZOSIA MAMET
Luis	JOAQUIN GARRIDO
Brooke	REBECCA LAWRENCE
Stella	LISA EISNER
Joel	ERIC EISNER
Trovatella	SASHA SPIELBERG
Padre di Clay	JAMES MacDONALD
Barman	MARGO VICTOR

CREW

Directed by LISA CHOLODENKO
Written by LISA CHOLODENKO
STUART BLUMBERG
Director of Photography IGOR JADUE-LILLO
Production Designer JULIE BERGHOFF
Costums MARY CLAIRE HANNAN
Editor JEFFREY M. WERNER
Music by CARTER BURWELL
Music Supervisor LIZA RICHARDSON
Casting LAURA ROSENTHAL

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In association with SAINT AIRE PRODUCTIONS
ARTIST INTERNATIONAL
10TH HOLE PRODUCTIONS

Production ANTIDOTE FILMS
MANDALAY VISION
GILBERT FILMS

Produced by GARY GILBERT
JEFFREY LEVY-HINTE
CELINE RATTRAY
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The Kids Are All Right

Synopsis

It's all about family.

The most talked-about movie at the 2010 Sundance Film Festival, and the winner of the Teddy Award for Best Feature Film at the 2010 Berlin International Film Festival, **The Kids Are All Right** is directed by Lisa Cholodenko (*High Art, Laurel Canyon*) from an original screenplay that she wrote with Stuart Blumberg (*Keeping the Faith*). The movie combines comedic surprise with poignant emotional truth in a funny, vibrant, and richly drawn portrait of a modern family.

Nic and Jules (three-time Academy Award nominee Annette Bening and four-time Academy Award nominee Julianne Moore) are married and share a cozy suburban Southern California home with their teenage children, Joni and Laser (Mia Wasikowska and Josh Hutcherson). Nic and Jules – or, when referred to jointly by Joni, “Moms” – gave birth to and raised their children, and built a family life for the four of them. As Joni prepares to leave for college, 15-year-old Laser presses her for a big favor. He wants Joni, now 18, to help him find their biological father; the two teenagers were conceived by artificial insemination.

Against her better judgment, Joni honors her brother's request and manages to make contact with “bio-dad” Paul (Mark Ruffalo), an easygoing restaurateur. The kids find themselves drawn to the confirmed bachelor's footloose style – especially in contrast to Nic, a principled doctor who has long established their house rules. Jules, who has been looking to start a new career in landscaping, also strikes up a rapport with Paul. As Paul comes into the lives of the forthright four, an unexpected new chapter begins for them as family ties are defined, re-defined, and then *re-re-defined*.

A Focus Features and Gilbert Films presentation in association with Saint Aire Productions, Artist International, and 10th Hole Productions of an Antidote Films, Mandalay Vision, and Gilbert Films production. A Film by Lisa Cholodenko. Annette Bening, Julianne Moore, Mark Ruffalo. **The Kids Are All Right**. Mia Wasikowska and Josh Hutcherson. Casting by Laura Rosenthal. Music Supervisor, Liza Richardson. Music by Carter Burwell. Editor, Jeffrey M. Werner. Costume Designer, Mary Claire Hannan. Production Designer, Julie Berghoff. Director of Photography, Igor Jadue-Lillo. Produced by Gary Gilbert, Jeffrey Levy-Hinte, Celine Rattray, Jordan Horowitz, Daniela Taplin Lundberg, Philippe Hellmann. Written by Lisa Cholodenko & Stuart Blumberg. Directed by Lisa Cholodenko. A Focus Features Release.

The Kids Are All Right

Conception and Delivery

Q: The ampersand in the credits of **The Kids Are All Right** would seem to indicate that you wrote this script together. Is that the case?

Stuart Blumberg [screenwriter]: We've been very close. Hated each other. Really liked each other. Taken naps together when we were tired.

Lisa Cholodenko [screenwriter/director]: It was a long process; it took us over four years.

SB: We've gone through it together. I wouldn't call it brother/sister –

LC: Our history was, we were acquaintances for many years in New York –

SB: We always got along really well. I had met Lisa through a mutual friend, and we became friendly.

LC: We ran into each other in a coffee shop in Los Angeles, and Stuart asked what I was doing. I told him that I was writing this script, but I had just started and I was into writer's block, and what was he doing?

[My second feature film] *Laurel Canyon* had been released; I was doing some [directing for] television. But I really wanted to write an original screenplay; everything that I was reading that was being sent to me was just not areas where I wanted to go. I felt that I'd already started this process of doing more personal work; where I felt comfortable was with more character-identified scripts.

SB: She said, "I want to write a mainstream movie about moms who have kids and sperm donors," and I said, "That's funny, because I want to do something more like [the movies] you do;" something more indie.

LC: I kind of pitched him the idea. He for his own reasons had an interest in it –

SB: I was a sperm donor in college.

LC: I had friends who had been on all sides of that equation, and my partner and I were trying to get pregnant. There had been a lot of stories about donor kids – in The New York Times, on *60 Minutes* – and those kids are now coming of age. That's a brave new world for families.

So while Stuart thought it would be fun to go for the more indie flavor, I thought it would be interesting for this project to bring in somebody who had a more commercial sensibility. We figured this could be a good marriage.

SB: Neither one of us had written anything collaboratively before.

LC: We got together the next day and decided to try.

Q: Did you just start writing scenes, or went at it another way?

SB: We spent months on the outline, months on the first draft. We sat side by side for months on end, pounding it out together. Every single scene, character, line was reworked at least 10 times.

LC: We worked the script to the bone. We asked each other questions about these characters, shaped them, and put them into contrast with each other. When I felt like the script was veering into the superficial, or politically correct, we would rein it back in.

SB: It was an interesting dynamic; men and women are different. I loved working with Lisa. Sometimes I'd sit at the computer and be like, "Okay, I've only got so much time, so let's get started," but she'd be like, "No, no, tell me about your weekend. What happened?" "We really have to start." "No, no, we need to process."

LC: When I would lament to my partner that I didn't know if the script was any good, she'd say, "Keep writing 'til you break your own heart. If it's resonating with you, it's on the right track."

Stuart and I had been writing for about a year and a half, and I was simultaneously trying to get pregnant – which I did. We thought we could make the film and get it all done before I had the baby. There was a first incarnation of the film; we tried to get the production up in 2005-2006.

That didn't exactly time out. By the time the financing came together, I was too pregnant to make the movie. So I had my son, and spent the next couple of years trying to get my life re-oriented and spend time with him. But Stuart and I continued to write. Revisions made the script better. Because we had worked on it for a long time, it read really visually, too.

Q: Speaking of visuals – you shot the movie on film, right?

LC: Yes, [cinematographer] Igor Jadue-Lillo and I used 35 millimeter [film]. I love film [stock], and I didn't want a dense, hyper-real vibe [from digital]. I wanted to see some grain in the picture. It felt to me like it should be very photographic, like the films I grew up on.

Q: Were you also intent from the beginning that audiences take away a message from the movie?

SB: There isn't a message about gay marriage. There is maybe some of that old joke; "Gay people deserve to be as miserable as straight people..."

I think when Lisa and I started writing **The Kids Are All Right**, we were saying, "This is something that happens and let's explore the story that comes out of that." We focused on human beings, not on issues.

LC: I don't see myself as an overly political person, in part because I feel these are human rights issues. I know, human rights issues are political issues, but my relationship and contribution to them is from the creative and artistic perspective.

I know some will say, "Oh, there's an unconventional family, two moms and their kids." To me, it looks pretty typical. We're putting it on-screen in a way that isn't part of a politicized environment. It's just, "Here's this family."

SB: They've led a wonderful sort of *Ozzie and Harriet* life, but we're catching these characters in transition. Hopefully the story is rich and complex enough that it compels on its own merits.

LC: The story is meant to be an exploration about what all families face, especially families with children; the anxiety and comedy and pain and pathos of watching your family shape-shift on you. Whether you're gay or straight or single or interracial or whatever – everybody has a similar trajectory, all families face similar challenges; the emotional rites of passage, the choices made, and whether you stick things out and stay together as a family. What goes into making those decisions, and where can you get derailed – that's also what we're exploring.

SB: Our story's family is as wonderful and troubled and flawed and impractical as any family. With stories like this, you get to delve into why human beings behave the way they do. While I love action movies and thrillers, getting to spend time within human nature can be really fun and fulfilling.

LC: When I decided I wanted to try to make films, what gave me the yen to do so were the movies that I saw when I was younger; films that had a real sense of comedy and tragedy. You could find the humanity and the complexity in the characters, and your sympathies were waxing and waning.

SB: Thinking of the films I've done before, well, unconsciously, are there any patterns? It's, "a new character comes into an established situation and shakes things up." I'm interested in people who are trying to find the meaning of where they are in their lives,

and another person comes in and serves a catalyst to really make them think about those questions.

Mark Ruffalo brings a lot to the role of Paul. He goes really deep, and he's really funny. This role reminds me of ones he did earlier in his career.

LC: Paul is a richer character with Mark playing the role. He was somebody I thought of for the part from the outset. He had other offers, for bigger films, but I think that some of the great actors feel that the pleasure of acting is being able to do smaller films that you can get fully into. Julianne Moore was great, because I said, "I'm going to go out to Mark, could you back me up? Maybe give him a call?" She called him.

Q: Was Julianne Moore always your first choice?

SB: Sure, we wrote the character of Jules with Julianne in mind. It was wonderful to have the person you visualized actually say the words.

LC: On the set, Julianne was ready for anything, including the sex scenes. I first met Julie about 10 years ago. She and I talked casually over the years, and she'd say, "Write something for me." I sent her an early draft of **The Kids Are All Right** and she attached herself in 2005, when the movie was going to get made and didn't. Julie made herself available to do the movie for four years. She stuck around, stuck with me, and stuck with it. I went to New York and met with her and we talked a lot. There were many conversations with Julianne about where the drafts were heading, and how things had changed for the characters and why. Julianne got to know her character in a more organic way as Jules evolved.

SB: We thought that this was going to be something different than we'd seen from her before; Julianne usually plays very strong women. Not to say that Jules isn't strong, but she's much more vulnerable in this relationship.

Q: While you were writing for Julianne all along, with no one cast as Nic was there by default a lot of Lisa in Nic?

LC: There's parts of myself in Nic, strains of my personality. But, I am not the breadwinner in my family...

To play Nic, we needed a yin to Julianne's yang. It took me a long time to determine who I would cast to play Nic. I knew I wanted a great actress who was funny, dramatic, strong, sexy, over 40, and recognizable. I knew I wasn't going to be able to sit down with anyone in an exploratory way; it was going to be an offer only, so I took the choice very seriously! In New York, Julie and I discussed a short list of actresses and focused on how Annette Bening was somebody we both adored, and I went out to her [with an offer]. Julie e-mailed Annette and said, "I'd love for you to do it."

It was like an arranged marriage; much of the preparatory work for the movie was done in this act of choosing Annette. Both of them knew they were hand-picked for each other, and needed to make it work. They also liked the challenge of getting deep into this couple's psychology and emotional space.

SB: Annette is amazing. Literally, she was putting on an acting clinic; every day on the set was an impressive display. The commitment she brings to the character! She's done so much homework; it was inspirational to watch somebody so professional taking it so seriously. She inhabited the role of Nic.

LC: Since Annette was in L.A., she and I and Stuart had several script meetings and did some important revisions together. Script work is important to her and she's good at it. Annette is formidable – very incisive, smart, and methodical. I realized that she was the character I had written, in that in real life she is a Mama Bear. So it was easy for her to access that for the part, being completely involved with her kids' lives.

Working with Annette prior to Julianne getting to L.A. helped me have a greater understanding of the characters and their relationship – and how to help both actresses find the key moments that would translate into relationship authenticity on the screen. Playing the normalcy and humanity of their characters and of their marriage freed them to be natural and steer clear of anything arch and artificial.

Q: How and in what ways did the younger actors surprise you?

SB: Well, Mia Wasikowska may seem to be one of those "it girls" who's exploded onto the scene, but she's incredibly level-headed and calm. She brought a real centeredness to playing Joni, a real gravitas to this 18-year-old. Josh Hutcherson did a wonderful job; he's not at all like Laser in real life. We'd see him go from his own extroverted self to playing someone very internal and almost imploding.

Q: How has the initial feedback been from audiences? The film was first screened in January and February 2010 at the Sundance and Berlin International Film Festivals...

LC: ...which I hadn't been preparing to do. We showed it unfinished as a world premiere at Sundance – it was fairly nerve-wracking hustling through temp mixes – but, in spite of that, the film played incredibly well. In fact, the reception was tremendous. The Berlin experience was also incredibly positive.

I think people were relieved to see a film that was grappling with something real and complicated, but was also funny. They've found the honest depiction of marriage and family refreshing, and the gay family aspect takes some audience members into uncharted territory. Viewers at both festivals appreciated the experience – more than I

ever anticipated. The movie takes you on a ride that feels truthful and surprising, and drops you off somewhere that is hopeful.

Q: Are you looking forward to further feedback/discussions?

LC: Of course! It's going to be fun!

The Kids Are All Right

Family of Four, Plus One

Annette Bening [plays Nic in the movie]: With movies, everything follows from the writing. To me, **The Kids Are All Right** is a great and poignant story about a family who very much love each other, and who are going through what a lot of families go through – things that we all share and can relate to. There’s so much heart in it, so much genuine feeling – and it’s not saccharine, or earnest; earnest is boring.

Julianne Moore [plays Jules in the movie]: One of the reasons that I really responded to the wonderfully funny script is that it’s about where you are when you’ve been in a relationship for a long time and you have children. Annette and I have both been married long-term, have children and know what it’s like to parent. When you have a child that’s leaving home, it’s a big transitional time for everybody.

Mia Wasikowska [plays Joni in the movie]: Family dynamics change when people grow up and start living their own lives.

Annette Bening: All the characters in the story have their journeys. Nic and Jules are really good moms; they have brought up their children in a loving, supportive environment. They’re human, like all the rest of us with our families.

The two women are very different from each other; I liked that in the writing, that they’re each such distinct people.

Julianne Moore: My character has tried different jobs; she was in architecture school, had a business, and now is trying to be a landscape designer. But she’s been more the stay-at-home parent, and for her the idea that Joni is leaving home now is major. Because her whole life has pretty much been about staying home with the kids.

It makes for a complicated dynamic. In movies, characters generally have a clear idea of where they’re going. In life, I’ve seen a lot of people who don’t. So I wanted to play that with Jules; her predicament is that she doesn’t feel like she can go forward or backward, she feels stuck – and Nic has to deal with that, they have to work it out together. I loved that Jules is at such an amorphous place in her life, and that seemed to be a compelling thing to play.

Annette Bening: I felt like I understood Nic; I saw her as a sane, stable, smart woman. The dilemma that she gets in, going through a hard thing – one of the joys of acting is trying to put yourself as much as you possibly can into the shoes of another person, and to look at the world through their eyes.

Mia Wasikowska: Nic and Jules bring out different things in Joni's personality. To me, Joni always came off as a fiercely driven person; very ambitious, and wanting to achieve in school. She's more involved in the life of the mind than, say, fashion.

Josh Hutcherson [plays Laser in the movie]: Laser gets along great with his moms, but when he meets Paul it's that, he hasn't really had any male influences in his life. At the beginning of the story, he's the one who wants to contact his biological father.

Lisa, Julianne, Annette, Mia, and I all talked about, "What would you do if it was your kid? Would you let him meet him?"

Mark Ruffalo [plays Paul in the movie]: Paul is kind of interested in the idea of picking up where the moms have left off a little.

I feel that Laser expects more of a traditional dad, but Paul is much more eclectic. Paul doesn't totally give up on him, but goes to where he's getting the most responsiveness, which is from Joni.

Josh Hutcherson: Laser keeps his guard up, but Joni is more outgoing, with Paul.

Mia Wasikowska: At first, she's very apprehensive, as it's an unexpected relationship she finds herself in.

Mark Ruffalo: Paul has never really learned to make any real emotional connections to women, other than as f—k buddies. When he gets the call and this newfound information that he has kids from having given sperm so many years ago, I think he's a little proud. There's the fantasy; "Maybe I'll start being a dad now." He won't have to take care of a baby.

Julianne Moore: At the core of a family, there is a primary relationship between the parents. The most interesting thing about the relationship is how very normal it is. In the script, it's mentioned that Nic was a resident at UCLA and Jules came in; she was probably in college at the time. They met and had a family right away.

Annette Bening: These two parents have been together their whole adult lives, which is a very familiar family story; this story is never self-conscious about it being two women, which I love [about it]. That's just part of the mix of this particular family.

Mark Ruffalo: For Paul, Jules is like the ultimate conquest; not only is she married, but she's also a lesbian. [*laughs*] Forbidden fruit, kind of taboo. They have an immediate intimacy and connection because they share a child.

I had worked with Julianne before [on *Blindness*], so we had this rapport that we'd already developed. Having some sexy scenes together was made easier by our friendship, and [laughs] she's friends with my wife, so that helps a lot.

Julianne Moore: I was grateful that we knew each other so well [prior], that made everything less weird.

The whole cast is tremendous, and it's the strength of the script that attracted them to **The Kids Are All Right**. I first met Lisa years ago at a Women In Film event. I'd seen *High Art*, and thought it was brilliant. I actually said to her, "Why didn't I see that script!?" I think she's a wonderful writer and director, and we stayed in touch and were looking for things to do. She sent me the script she and Stuart had written, I said yes [to being in it], and then it was a long process of actually bringing the film to fruition. I stuck with it because I believed in Lisa as a filmmaker, and I believed in the beautiful script as a movie.

Josh Hutcherson: I was a fan of [Lisa's second feature] *Laurel Canyon*. I thought this script had a very similar feel with the vibe and the pacing. When I was reading it, my heart was pounding when Nic found the hair in the drain. I was thinking, "No, stop, don't!"

As an actor there was a lot in the story to sink your teeth into, to get emotional and really personal with.

Mia Wasikowska: When I read the script, there was a lot that I could identify with. I formed an image of Joni in my head. Preparing to play the character, I imitated the image that was already in my head; I read the script over and over again and then I wrote about anything that came to mind.

Mark Ruffalo: Lisa and Stuart's script was so well-written; there was a lot of direction on the page. Lisa understands actors really well, and I had such a good time with her. On this size film, we were shooting 6-7 pages a day. But it was a mellow set; Lisa exudes this confidence in all aspects.

Julianne Moore: Lisa was very well-prepared; after waiting so long to make this, she was really enjoying herself and using every single moment to the best of her abilities.

Annette Bening: The Joni Mitchell/dinner party sequence had been written perfectly, and Lisa knew in advance how to dramatize that [one particular] moment [for Nic]; she knew where she was going to put the camera and when the music was [going to be in] there. It's like a novelist revealing a story to you.

There's something about the way she runs a set that is very sane. She's very chill, and receptive to what's happening. Good directors understand that they've made the

biggest decisions already by casting, and can go with what people's instincts are while making their own decisions about changes during shooting. She will come up and whisper in your ear, "Try this..."

Josh Hutcherson: Lisa is collaborative, but she has a vision and keeps it consistent throughout.

Mia Wasikowska: Lisa's cool and calm radiated throughout the whole cast and crew. Some sets can be tense but she definitely keeps it light, which is a real achievement.

Julianne Moore: The crew was fantastic, and the whole process was delightful. This was a 21-day shoot, but we had a few days in a room [beforehand] with everybody just to read through.

Annette Bening: We had discussed their relationship and their history in detail, and some of those pieces of their history had ended up in the script and some of them – for me, as an actor, I do need to put a history together in my head, and no one else ever knows; it's not important that everyone share everything.

Lisa and Stuart were attentive, continuing to work on the script all the way through, which is for me a great thing, because there can be so much that's being learned while you're shooting. At that point in the process, small details can make a huge difference in a movie, whether it's the angle of a shot or the way one chooses to play a scene.

You try to become attuned to the other actors so that what is happening feels natural, which it did immediately [on this movie]. Again, that's because of Lisa; she knows how to create an atmosphere where people can behave, rather than act. I felt very comfortable shooting the picture.

Julianne Moore: It was very easy for us to feel like a family. Mia and Josh have been working [as professional actors] for years; it was a pleasure to work with young actors who were so experienced and enthusiastic.

Annette Bening: Both Mia and Josh understood that being good with the camera is listening and receiving, and letting the story work; moments that a lot of us remember in movies are when people are reacting – and, when you're giving your performance you don't know what's going to end up in the movie, so all you can do is fully invest your in the moments that you're in. Yes, it's not you, you are pretending, it is a scene. Yet, you want – as much as possible – to be surprised. That knife edge is where you are all day long when you're shooting.

Mia Wasikowska: To be able to be on set with Julianne Moore and Annette Bening, and to watch them and see their process and learn from how they work was an awesome experience.

Josh Hutcherson: It was amazing. When I started acting, I never thought I'd be doing a scene with actors who have seven Academy Award nominations [between them]. Look at their careers and how much they've done — and they were everything and more that I could have wanted them to be.

Mark Ruffalo: With not a lot of ego, you enter into an ensemble and so there is a real give-and-take quality. It's always like a homecoming to walk onto a set with someone like Annette. They take it seriously; it's about serving the material.

Annette Bening: I was so impressed with Mark's generosity; he spoke to me on the phone before the first day of shooting, [knowing that] it was when I had to do a scene and talk about him [referencing a sequence that had yet to be filmed]. Mark plays the genuineness of Paul, which makes everything more pungent in the story because he's sympathetic.

I think that people will see themselves in these characters. **The Kids Are All Right** has the feel of real life; complications, joys, disappointments, neuroses, intimacies.

Julianne Moore: **The Kids Are All Right** tells a very universal story in a unique way. It speaks to what it is to be in a family; that is something we all have a real understanding of, no matter what culture we live in, no matter what generation we're part of.

Mark Ruffalo: I'm really proud of this movie. It's a beautiful way to show a family — and, it's funny.

The Kids Are All Right

About the Cast

ANNETTE BENING (Nic)

Annette Bening has been nominated three times for an Academy Award, for her performances in Stephen Frears' *The Grifters*, István Szabó's *Being Julia*, and Sam Mendes' *American Beauty*. Her work in the latter also earned her a BAFTA Award, a Golden Globe Award nomination, and two Screen Actors Guild Awards (one for her portrayal, and one as part of the ensemble).

Her work in *Being Julia* additionally earned her a Golden Globe Award, a Screen Actors Guild Award, and the National Board of Review's award for Best Actress. Her performance in *The Grifters* additionally brought her the Best Supporting Actress award from the National Society of Film Critics and her first BAFTA Award nomination. Ms. Bening's performance in Phyllis Nagy's telefilm *Mrs. Harris* earned her Golden Globe, Screen Actors Guild, and Emmy Award nominations. She has also received Golden Globe Award nominations for her performances in James Toback's *Bugsy*, Rob Reiner's *The American President*, and Ryan Murphy's *Running with Scissors*.

Her other films include Rodrigo Garcia's *Mother and Child*; Mike Nichols' *Postcards from the Edge*, *What Planet Are You From?*, and *Regarding Henry*; Tim Burton's *Mars Attacks!*; Glenn Gordon Caron's *Love Affair*; Milos Forman's *Valmont*; Richard Loncraine's *Richard III*; Irwin Winkler's *Guilty by Suspicion*; and Edward Zwick's *The Siege*. Ms. Bening has been honored at the Boston, Palm Springs, and Chicago Film Festivals with Lifetime Achievement Awards; and has received 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.

Her Los Angeles theater credits include the Anton Chekhov play *The Cherry Orchard*, at the Mark Taper Forum; and Alan Bennett's *Talking Heads*, at the Tiffany Theatre. She also played the title role in *Medea* at UCLA. She most recently starred in Joanna Murray-Smith's play *The Female of the Species*, staged by Randall Arney at the Geffen Playhouse, where Ms. Bening had earlier starred in the title role of Henrik Ibsen's *Hedda Gabler*.

Born in Kansas and raised in San Diego, Ms. 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 Theatre. This led to a walk-on in a Shakespearean production and then two plays with the San Diego Repertory Theatre. She later 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. After appearing in summer

Shakespearean festivals and regional productions, her career took her to New York. There, she received a Tony Award nomination and won the Clarence Derwent Award for most outstanding female debut performance of the season for her role in Tina Howe's play *Coastal Disturbances*, staged by Carole Rothman (originally off-Broadway at the Second Stage and then on Broadway).

JULIANNE MOORE (Jules)

Julianne Moore is one of only eleven people in Academy Awards history to receive two acting Oscar nominations in the same year; she was nominated for her performances in two 2002 films, Todd Haynes' *Far from Heaven* (also for Focus Features) and Stephen Daldry's *The Hours*. *Far from Heaven* earned her Best Actress citations from the Independent Spirit Awards, National Board of Review, the Los Angeles Film Critics Association, and the Broadcast Film Critics Association, among others; she also was a Golden Globe and Screen Actors Guild Award nominee for her portrayal. Her work in *The Hours* additionally brought her two Screen Actors Guild Award nominations, for her performance and as part of the ensemble.

She has been nominated for the Academy Award twice more, for her performances in Neil Jordan's *The End of the Affair* and Paul Thomas Anderson's *Boogie Nights*. These performances each also garnered her Golden Globe and Screen Actors Guild Award nominations. Ms. Moore was recently again a Golden Globe and Critics' Choice Award nominee for her performance in Tom Ford's *A Single Man*.

Her many additional film credits include Paul Thomas Anderson's *Magnolia*, for which she was a Screen Actors Guild Award nominee; Todd Haynes' *Safe*, for which she was an Independent Spirit Award nominee, and *I'm Not There*; Robert Altman's *Short Cuts*, which earned her an Independent Spirit Award nomination and for which she shared a Golden Globe Award with the ensemble, and *Cookie's Fortune*; Fernando Meirelles' *Blindness*, with Mark Ruffalo of **The Kids Are All Right**; Atom Egoyan's *Chloe*; Rebecca Miller's *The Private Lives of Pippa Lee*; Tom Kalin's *Savage Grace*; Joe Roth's *Freedomland*; Alfonso Cuarón's *Children of Men*; Jane Anderson's *The Prize Winner of Defiance, Ohio*; Ridley Scott's *Hannibal*; Oliver Parker's *An Ideal Husband*, for which she was a Golden Globe Award nominee; Joel and Ethan Coen's *The Big Lebowski*; Steven Spielberg's *The Lost World: Jurassic Park*; Merchant Ivory's *Surviving Picasso*; Louis Malle's *Vanya on 42nd Street*; Curtis Hanson's *The Hand That Rocks the Cradle*; and Bart Freundlich's *The Myth of Fingerprints*, *World Traveler*, and *Trust the Man*. She is currently at work starring opposite Steve Carell and Kevin Bacon in a new movie directed by John Requa and Glenn Ficarra.

Ms. Moore has additionally been honored with the Excellence in Media Award at the 2004 GLAAD Media Awards; the Actor Award at the 2002 Gotham Awards; and the Tribute to Independent Vision Award at the 2001 Sundance Film Festival.

After earning her B.F.A. from Boston University for the Performing Arts, she starred in a number of off-Broadway productions, including stagings of Caryl Churchill's *Serious Money* and *Ice Cream/Hot Fudge* at the Public Theater. Among her other stage credits are William Shakespeare's *Hamlet*, directed by Garland Wright, at Minneapolis' Guthrie Theater; and David Hare's *The Vertical Hour*, directed by Sam Mendes, which marked Ms. Moore's Broadway debut.

MARK RUFFALO (Paul)

Actor/director/producer/writer Mark Ruffalo's performance opposite Academy Award nominee Laura Linney in Kenneth Lonergan's *You Can Count on Me* earned him an Independent Spirit Award nomination; the New Generation Award from the Los Angeles Film Critics Association; and Best Actor honors at the 2000 Montreal World Film Festival.

His feature directorial debut, *Sympathy for Delicious*, received its world premiere and won a Special Jury Prize at the 2010 Sundance Film Festival. The independently made film stars Orlando Bloom, Laura Linney, Juliette Lewis, and Mr. Ruffalo.

Among his other films as actor are Brian Goodman's *What Doesn't Kill You*; David Fincher's *Zodiac*; Spike Jonze's *Where the Wild Things Are*; Michel Gondry's Academy Award-winning *Eternal Sunshine of the Spotless Mind* (also for Focus Features); Rian Johnson's *The Brothers Bloom*; Fernando Meirelles' *Blindness*, with Julianne Moore of **The Kids Are All Right**; Michael Mann's *Collateral*; Terry George's *Reservation Road* (also for Focus Features); Isabel Coixet's *My Life Without Me*; Jane Campion's *In the Cut*; Gary Winick's *13 Going on 30*; Mark Waters' *Just Like Heaven*; Steven Zaillian's *All the King's Men*; Austin Chick's *xx/yy*; John Woo's *Windtalkers*; Rod Lurie's *The Last Castle*; and Ang Lee's *Ride with the Devil*. He recently starred opposite Leonardo DiCaprio in Martin Scorsese's *Shutter Island*.

Mr. Ruffalo co-wrote the screenplay for Michael Hacker's independent feature *The Destiny of Marty Fine*, which was first runner-up at the Slamdance Film Festival; has directed several plays, including Timothy McNeil's *Margaret* (at the Hudson Backstage Theatre in Los Angeles); and executive-produced John Curran's independent feature *We Don't Live Here Anymore*, in which he starred with Laura Dern, Peter Krause, and Naomi Watts.

The Wisconsin native trained with Joanne Linville at the Stella Adler Conservatory before beginning his acting career on the stage. He made his theater acting debut in David Steen's *Avenue A* at The Cast Theater, where he later performed in productions of several of Justin Tanner's award-winning plays, including *Still Life with Vacuum Salesman* and *Tent Show*. He gained entertainment industry attention starring in the off-Broadway production of *This is Our Youth* for playwright/director Kenneth Lonergan, for which Mr. Ruffalo won a Lucille Lortel Award for Best Actor. He has also been honored with Dramalogue and Theatre World Awards. More recently, he made his Broadway

debut in Bartlett Sher's revival of Clifford Odets' *Awake and Sing!*, and received a Tony Award nomination. In January 2010, he reprised the role in five performances of the play for L.A. Theatre Works, which recorded each performance for broadcast on their nationally syndicated radio theater series.

MIA WASIKOWSKA (Joni)

One of today's rising screen stars, Mia Wasikowska is currently at work on another Focus Features movie, *Jane Eyre*, in which she stars in the title role of Cary Fukunaga's new version of the classic novel. She was most recently seen in the title role of another retelling of a classic story, Tim Burton's *Alice in Wonderland*, with Johnny Depp, Helena Bonham Carter, and Anne Hathaway.

A trained ballerina turned actress, Ms. Wasikowska began her career in her home country of Australia. She landed a recurring role on the popular television medical drama *All Saints*. Her first major screen role was in Paul Goldman's *Suburban Mayhem*, for which she received an Australian Film Institute Award nomination. Among her other early features were Peter Carstairs' *September* and Greg Mclean's *Rogue*, the latter with Radha Mitchell, Michael Vartan, and Sam Worthington. She also starred in several notable short films for writer/directors, including Sonia Whiteman's *Lens Love Story*; Claire McCarthy's *Skin*; Samantha Rebillet's *Cosette*; Sean Kruck's *Summer Breaks*; and Spencer Susser's *I Love Sarah Jane*, in the title role.

Ms. Wasikowska made her U.S. debut with an acclaimed portrayal on the television series *In Treatment*, starring opposite Gabriel Byrne in multiple episodes. In recognition of her performance, she was honored by the Los Angeles-based organization Australians in Film with the Breakthrough Actress Award.

Since then, she has been seen on-screen in Edward Zwick's *Defiance*, with Jamie Bell, Daniel Craig, and Liev Schreiber; Mira Nair's *Amelia*, opposite Hilary Swank and Richard Gere; and with Hal Holbrook in Scott Teems' *That Evening Sun*, for which Ms. Wasikowska earned a Spirit Award nomination for Best Supporting Female.

She will next be seen starring alongside Henry Hopper in Gus Van Sant's *Restless*.

JOSH HUTCHERSON (Laser)

Josh Hutcherson is fast becoming one of Hollywood's most sought-after young talents. He has completed production on Dan Bradley's adventure thriller *Red Dawn*, a remake of the 1984 film of the same name; and on Lawrence Roeck's art-forgery drama *Carmel*.

Mr. Hutcherson starred opposite Brendan Fraser in the blockbuster *Journey to the Center of the Earth*, directed by Eric Brevig, and will reprise his role in an upcoming sequel. In the hit *Bridge to Terabithia*, directed by Gabor Csupo, he starred opposite

AnnaSophia Robb; he was honored with two Young Artist Awards, for his performance and as part of the ensemble.

The Kentucky native's other films include Barry Sonnenfeld's *RV*, with Robin Williams; Rowan Woods' *Fragments* (a.k.a. *Winged Creatures*), opposite Dakota Fanning; Jon Favreau's *Zathura: A Space Adventure*, for which he won a Young Artist Award; Paul Weitz' *Cirque du Freak: The Vampire's Assistant*; Todd Holland's *Firehouse Dog*; Jesse Dylan's *Kicking & Screaming*; and Mark Levin and Jennifer Flackett's *Little Manhattan*.

Additionally, Mr. Hutcherson performed in the groundbreaking motion-capture process for Robert Zemeckis' *The Polar Express*; and voiced a lead character for the English-language re-recording of Hayao Miyazaki's *Howl's Moving Castle*.

YAYA DaCOSTA (Tanya)

New York-born and -bred Yaya DaCosta began her professional acting career starring in Liz Friedlander's *Take the Lead*, opposite Antonio Banderas, for which she received a Teen Choice Award nomination.

This was followed by a lead role in John Sayles' *Honeydripper*, in which she played opposite Danny Glover and Charles S. Dutton. She then reunited with Mr. Dutton in the telefilm *Racing for Time*, which Mr. Dutton also directed.

Ms. DaCosta was most recently seen on-screen in Oren Moverman's acclaimed *The Messenger*, with Academy Award nominee Woody Harrelson and Ben Foster. She next appears in the highly anticipated *Tron Legacy*, directed by Joseph Kosinski.

Her television work includes a notable story arc in the final season of *Ugly Betty*, portraying the duplicitous daughter of Vanessa Williams' character; and a recurring role on the daytime drama *All My Children*. Television viewers might also remember Ms. DaCosta as the first runner-up on *America's Next Top Model*, from the reality show's third cycle.

She recently made her professional stage debut as part of The Signature Theater Company's tribute to the historic Negro Ensemble Company, in their revival production of Leslie Lee's *The First Breeze of Summer*, co-starring with Leslie Uggams and directed by Ruben Santiago-Hudson (who also starred with her in *Honeydripper*). For her performance, Ms. DaCosta was honored with a Vivian Robinson/AUDELCO Recognition Award for Excellence in Black Theatre.

About the Filmmakers

LISA CHOLODENKO (Director; Screenplay)

Lisa Cholodenko truly discovered film while working as an assistant editor on *Boyz N the Hood* with the film's writer/director, double Academy Award nominee John Singleton; and on *Used People* with director Beeban Kidron. These projects spurred her to pursue a film career. She soon enrolled at Columbia University's School of the Arts, where she received her M.F.A. in screenwriting and directing.

There, under the auspices of her mentor Milos Forman, Ms. Cholodenko wrote and directed a number of acclaimed short films, including *Souvenir* (1994), which screened at over two dozen international film festivals; and *Dinner Party* (1997), which aired on U.K., French, and Swiss television, and was a winner of the British Film Institute's Channel 4 TX prize. Also at Columbia, Focus Features CEO James Schamus was one of her professors.

She made her feature directorial debut with *High Art*, starring Ally Sheedy and Radha Mitchell, from her own original screenplay. The intimate NYC-set drama world-premiered at the 1998 Sundance Film Festival, where it brought her the Waldo Salt Screenwriting Award. Following the film's theatrical release later that year, Ally Sheedy was cited as Best Actress by the Los Angeles Film Critics Association and the National Society of Film Critics, and won the Independent Spirit Award for Best Female Lead. *High Art* received four more Independent Spirit Award nominations, including Best First Screenplay and Best Supporting Female (Patricia Clarkson). Additional honors for the picture included the GLAAD Media Award for Outstanding Film [Limited Release] and the Deauville Film Festival's Jury Special Prize.

During editing sessions for *High Art*, she would listen to a great deal of music. One morning, her editor, Amy Duddleston, brought in the Joni Mitchell record *Ladies of the Canyon*. Ms. Cholodenko became inspired, and so Joni Mitchell would be the catalyst for her second feature, *Laurel Canyon*, set and filmed in the heart of the Hollywood Hills. The film, starring Kate Beckinsale and Christian Bale, world-premiered at the 2002 Cannes International Film Festival. *Laurel Canyon* subsequently brought the writer/director the Director's View Film Festival's Dorothy Arzner Prize in 2003; the film also earned Independent Spirit Award nominations for actors Frances McDormand and Alessandro Nivola.

Ms. Cholodenko's third feature was *Cavedweller*, adapted by Anne Meredith from the Dorothy Allison novel about reconciling past and future. *Cavedweller* starred Kyra Sedgwick and Aidan Quinn, both of whom earned Independent Spirit Award nominations for their performances. In 2004, *Cavedweller* brought Ms. Cholodenko the Seattle International Film Festival's New American Cinema Award and the Karlovy Vary International Film Festival's Award of Ecumenical Jury.

She has also directed episodes of such television programs as *Homicide: Life on the Street*, *Six Feet Under*, *Hung*, and *The L Word*.

STUART BLUMBERG (Screenplay)

Stuart Blumberg wrote and produced *Keeping the Faith*, starring Edward Norton (who also directed the film), Ben Stiller, and Jenna Elfman.

His other screenwriting credits include *The Girl Next Door*, starring Emile Hirsch and Elisha Cuthbert, and directed by Luke Greenfield.

In 2009, Mr. Blumberg produced *By the People: The Election of Barack Obama*, directed by Amy Rice and Alicia Sams. The HBO documentary feature received a theatrical release.

Currently, he is at work writing and co-producing *Bar Mitzvah Disco* for Universal Pictures, based in part on the website and book of the same name.

GARY GILBERT (Producer)

Gary Gilbert is founder and President of Gilbert Films, a Los Angeles-based production company dedicated to producing and financing both independent and studio films.

Mr. Gilbert's first feature, writer/director Zach Braff's *Garden State*, world-premiered at the 2004 Sundance Film Festival and opened the following summer to critical acclaim and boxoffice success. The film starred Zach Braff, Natalie Portman, Ian Holm, and Peter Sarsgaard. Mr. Gilbert, along with Mr. Braff and the film's other producers, was honored with the Independent Spirit Award for Best First Feature.

Along with Lakeshore Entertainment, Mr. Gilbert financed and produced Mark Pellington's *Henry Poole is Here*, starring Luke Wilson and Radha Mitchell. With Fox Searchlight, he financed and produced *Margaret*, written and directed by Kenneth Lonergan, starring Anna Paquin, Matt Damon, Matthew Broderick, and Mark Ruffalo of **The Kids Are All Right**.

The Tribeca Film Festival recently hosted the world premiere of *Meet Monica Velour*, the feature directorial debut from award-winning commercials director Keith Bearden, starring Kim Cattrall, Brian Dennehy, and Keith David. The movie was produced and fully financed by Gilbert Films.

Upcoming Gilbert Films projects include *From Prada to Nada*, directed by Angel Gracia and starring Camilla Belle and Alexa Vega, updating Jane Austen's Sense and Sensibility to a contemporary Latin cultural setting, for release by Lionsgate; and *Right Angle*, written and to be directed by award-winning filmmaker Michael Burke.

JEFFREY LEVY-HINTE (Producer)

Jeffrey Levy-Hinte is a New York City-based producer and director; he is president of the production company Antidote Films,

The Kids Are All Right is the third movie that he has produced for Lisa Cholodenko, following the award-winning *High Art*, for which he was an Independent Spirit Award nominee, and *Laurel Canyon*. He was again an Independent Spirit Award nominee as a producer of Catherine Hardwicke's *thirteen*, starring Evan Rachel Wood and Holly Hunter, one of the most acclaimed feature directorial debuts of the last decade.

Mr. Levy-Hinte was selected as one of Variety's "10 Producers to Watch" in 2003. His other features as producer include Marina Zenovich's documentary *Roman Polanski: Wanted and Desired*, for which he shared Emmy and Gotham Award nominations; Jon Reiss' documentary *Bomb It*, about street art all over the world; Keven McAlester's documentary *The Dungeon Masters*, about three Dungeons and Dragons devotees; Julian Goldberger's *The Hawk is Dying*, starring Paul Giamatti and Michelle Williams; Larry Fessenden's *Wendigo* and *The Last Winter*, the ensemble cast of which earned a Gotham Award nomination; and Gregg Araki's *Mysterious Skin*, starring Gotham Award nominee Joseph Gordon-Levitt.

He was one of the film editors on Leon Gast's Academy Award-winning documentary feature *When We Were Kings*, about the legendary "Rumble in the Jungle." 12 years later, Mr. Levy-Hinte produced and directed the documentary feature *Soul Power*, which showcased the concert that complemented the "Rumble," and which won the Audience Award for Best Documentary Feature at the Los Angeles Film Festival.

Mr. Levy-Hinte is chairman of the board of the Independent Feature Project (IFP).

CELINE RATTRAY (Producer)

Celine Rattray is president of Mandalay Vision, the independent development, production, and financing arm of the Mandalay Entertainment Group. Concentrating on innovative storytelling in movies, Mandalay Vision's slate includes Sony's Affirm division release *Soul Surfer*, based on the autobiography of teen surfer Bethany Hamilton and starring AnnaSophia Robb, Helen Hunt, Dennis Quaid, and Carrie Underwood for director Sean McNamara; *The Whistleblower*, a drama directed by Larysa Kondracki and starring Rachel Weisz, Vanessa Redgrave, and David Strathairn; *Vanishing on 7th Street*, an apocalyptic thriller directed by Brad Anderson and starring Hayden Christensen, Thandie Newton, and John Leguizamo; and *Salvation Boulevard*, a comedic thriller directed by George Ratliff and starring Jennifer Connelly, Pierce Brosnan, Ed Harris, Marisa Tomei, Jim Gaffigan, and Greg Kinnear.

Prior to Mandalay Vision, Ms. Rattray had formed and ran Plum Pictures from September 2003 to December 2009, producing movies with her partners Galt Niederhoffer and Daniela Taplin Lundberg. In that time, the prolific independent company made 20 movies. Plum films being released in 2010 include James C. Strouse's *The Winning Season*, starring Sam Rockwell and Emma Roberts; and Agnieszka Wojtowicz-Vosloo's *After.Life*, starring Liam Neeson and Christina Ricci. Ms. Rattray also recently executive-produced *New York, I Love You*, the multipart feature from 12 directors.

Plum's other movies include James C. Strouse's *Grace is Gone*, which won the Sundance Film Festival's Audience Award and Waldo Salt Screenwriting Award and was nominated for 2 Golden Globe Awards; Craig Zobel's *Great World of Sound*, which won the Gotham Award for Breakthrough Director and was nominated for 2 Independent Spirit Awards; Patricia Foulkrod's *The Ground Truth*, also a Focus Features release; and James Mottern's *Trucker*, starring Michelle Monaghan, who was cited as 2009's Best Actress by the San Diego Film Critics Society.

Ms. Rattray graduated with a first class degree in Mathematics and Philosophy from Oxford University. She trained as an associate in McKinsey's Media and Entertainment practice from 1998 to 2000, with clients including the BBC, Channel 4, the British Film Institute, and Time Warner. She then joined HBO as director of marketing and business development. During her three years there, she developed and launched HBO On Demand, the service which allows consumers to access HBO shows and movies at times of their choosing. She produced a monthly program for HBO On Demand with actors from hit series; under her supervision, HBO On Demand grew into a major revenue stream for HBO, and is currently available nationwide.

JORDAN HOROWITZ (Producer)

Jordan Horowitz is Vice President of Production and Development at Gilbert Films, a Los Angeles-based production company dedicated to producing and financing both independent and studio films.

He was previously artistic director of The Delicious Theater Group. With Delicious, he produced a number of plays in New York City, including the award-winning adaptation of Mark Twain's The Celebrated Jumping Frog of Calaveras County, the cast of which included Kristen Schaal.

With Gilbert, in addition to **The Kids Are All Right**, he has produced *Meet Monica Velour*, the first film from award-winning commercials director Keith Bearden, starring Kim Cattrall, Brian Dennehy, and Keith David, which recently had its world premiere at the Tribeca Film Festival. He also worked on the development and production of Mark Pellington's *Henry Poole is Here* and Kenneth Lonergan's upcoming *Margaret*.

Upcoming Gilbert Films projects include *From Prada to Nada*, directed by Angel Gracia and starring Camilla Belle and Alexa Vega, updating Jane Austen's *Sense and Sensibility* to a contemporary Latin cultural setting, for release by Lionsgate; and *Right Angle*, written and to be directed by award-winning filmmaker Michael Burke.

DANIELA TAPLIN LUNDBERG (Producer)

Since 2003, Daniela Taplin Lundberg has financed and produced over 20 features under her banner, Plum Pictures. She has brought 12 independent features to the Sundance Film Festival and has sold every one to a major distributor.

The Princeton University graduate is partnered in Plum with Galt Niederhoffer. Plum films being released in 2010 include James C. Strouse's *The Winning Season*, starring Sam Rockwell and Emma Roberts; and Agnieszka Wojtowicz-Vosloo's *After Life*, starring Liam Neeson and Christina Ricci.

Plum's other movies include Justin Theroux' *Dedication*, starring Billy Crudup, Mandy Moore, and Tom Wilkinson; Craig Lucas' *Birds of America*, starring Matthew Perry, Ginnifer Goodwin, and Hilary Swank; James C. Strouse's *Grace is Gone*, which won the Sundance Film Festival's Audience Award and Waldo Salt Screenwriting Award and was nominated for 2 Golden Globe Awards; Craig Zobel's *Great World of Sound*, which won the Gotham Award for Breakthrough Director and was nominated for 2 Independent Spirit Awards; Patricia Foulkrod's *The Ground Truth*, also a Focus Features release; James Mottern's *Trucker*, starring Michelle Monaghan, who was cited as 2009's Best Actress by the San Diego Film Critics Society; and Galt Niederhoffer's *The Romantics*, starring Katie Holmes, Anna Paquin, and Josh Duhamel. The latter feature world-premiered at the 2010 Sundance Film Festival.

Ms. Lundberg is in development on the screen adaptation of The New York Times best-seller *American Wife*. She is also developing the film version of the Pulitzer Prize-winning *The Rise of Theodore Roosevelt*, with Academy Award winner Taylor Hackford to direct.

PHILIPPE HELLMANN (Producer)

Philippe Hellmann was one of the founding partners that bought France's major media company UGC in 1971. He was in charge of the production, distribution, and exhibition branches at UGC for many years before he and his associates decided to change their approach to production and distribution by creating satellite companies that developed each of these domains. Accordingly, Mr. Hellmann created – and took complete ownership of – UGC PH.

Founded in 1988, UGC PH acquires and distributes foreign feature films in France and French-speaking territories, and partners in international co-productions. Across the platforms, UGC PH handles theatrical, video, and television distribution.

Mr. Hellmann's mandates are to discover new talents and to work with renowned directors. Accordingly, among the numerous celebrated films that UGC PH has distributed are Ang Lee's *The Wedding Banquet*, *Eat Drink Man Woman*, *Lust, Caution*, and Academy Award-winning *Brokeback Mountain* (also with Focus Features); Nikita Mikhalkov's *Dark Eyes*, starring Academy Award nominee Marcello Mastroianni; Kenneth Branagh's *Much Ado About Nothing* and *Peter's Friends*; Terry Gilliam's *12 Monkeys*, starring Academy Award nominee Brad Pitt; Chris Menges' *A World Apart*; Pedro Almodóvar's *High Heels*; David Cronenberg's *eXistenZ*; Sidney Lumet's *Before the Devil Knows You're Dead*; and Christopher Nolan's *Memento*.

IGOR JADUE-LILLO (Director of Photography)

Igor Jadue-Lillo is equally at home as a cinematographer on feature films and on other art forms of storytelling.

The native Chilean attended the London Film School, from which he graduated with masters in film. He immediately started working in music videos and commercials; soon, he met Garth Jennings of Hammer & Tongs and began collaborating with Mr. Jennings and producer Nick Goldsmith. Together, they shared the Best International Video of the Year Award for Bentley Rhythm Ace's "Theme from Gutbuster." He was honored with the Creative & Art Award for Best Cinematography in a Music Video, for Blur's "Coffee & TV," also teamed with Hammer & Tongs.

Mr. Jadue-Lillo earned a British Independent Film Award nomination for Best Newcomer (Off-Screen), for his cinematography of writer/director Jamie Thraves' feature *The Low Down*. He reunited with Hammer & Tongs to shoot the feature *The Hitchhiker's Guide to the Galaxy*; among his other films are Kirsten Sheridan's *Disco Pigs* and Rodrigo Garcia's *Passengers*, starring Anne Hathaway.

Among the other directors that Mr. Jadue-Lillo has collaborated with on commercials are David Kellogg, Jonathan Dayton and Valerie Faris, Frederik Bond, Bennett Miller, and Alejandro González Iñárritu. Products that he has shot commercials for range from PlayStation to Dr. Pepper.

JULIE BERGHOFF (Production Designer)

Julie Berghoff began her film career building models for a special effects company in Chicago. That led her to art-directing and designing the acclaimed stop-motion-animated television series *The PJs*, starring and produced by Eddie Murphy.

She then segued into working on television commercials and music videos, collaborating with such notable directors as Herb Ritts, Jared Hess, and David LaChapelle.

Ms. Berghoff's first feature as production designer was James Wan's sleeper smash *Saw*. Her work on the unique horror thriller established the template for the visual aesthetic of all of the subsequent films in the hit series. She reteamed with the director on his films *Dead Silence* and *Death Sentence*, starring Kevin Bacon. Among her other features as production designer is Laurence Malkin's *Five Fingers*, starring Laurence Fishburne and Ryan Phillippe.

MARY CLAIRE HANNAN (Costume Designer)

As a movies costumer, Mary Claire Hannan got her big break working on Quentin Tarantino's *Reservoir Dogs* and *Pulp Fiction*, and developed a realist's eye to go with the imagination required by the field. Soon, she was the costume designer on the filmmaker's third feature, *Jackie Brown*.

More recently, her work as costume designer on Sean Penn's *Into the Wild* earned her Costume Designers Guild Award nomination.

Ms. Hannan's other feature credits as costume designer include Wes Craven's *Red Eye*, starring Rachel McAdams and Cillian Murphy; Jamie Blanks' *Urban Legend*; Anthony Drazan's *hurlyburly*, which marked her first collaboration with Sean Penn; Dennis Dugan's *Beverly Hills Ninja*; Bruce Paltrow's *Duets*; Peter Chelsom's *Serendipity*; E. Elias Merhige's *Suspect Zero*; and Rowan Woods' *Fragments* (a.k.a. *Winged Creatures*), which marked her first collaboration with Josh Hutcherson of **The Kids Are All Right**.

JEFFREY M. WERNER (Editor)

Jeffrey M. Werner began his career as an assistant editor for David Mamet and Martin Scorsese. After working on three of the latter director's projects – *Il mio viaggio in Italia* [*My Voyage to Italy*], *Bringing Out the Dead*, and *Gangs of New York* – he got his editing break on Michel Gondry's *Eternal Sunshine of the Spotless Mind* (also for Focus Features).

He has gone on to edit several independent features for writer/directors, including Chris Gorak's *Right at Your Door*, starring Rory Cochrane and Mary McCormack; Scott Caan's *The Dog Problem*, starring Giovanni Ribisi and Lynn Collins; and Julie Delpy's *2 Days in Paris*, starring Ms. Delpy and Adam Goldberg.

Mr. Werner was also film editor on Alex Rivera's feature debut *Sleep Dealer*, which won 2 awards at the 2008 Sundance Film Festival, among other honors; Michael Lander's *Peacock*, starring Cillian Murphy and Ellen Page; and Larry Charles' nonfiction comedy *Religulous*.

CARTER BURWELL (Music)

For Joel and Ethan Coen, Carter Burwell has scored the films *Blood Simple*; *Raising Arizona*; *Miller's Crossing*; *Barton Fink*; *The Hudsucker Proxy*; *Fargo*; *The Big Lebowski*; *The Man Who Wasn't There*; *Intolerable Cruelty*; *The Ladykillers*; *No Country for Old Men*; *A Serious Man*; and *Burn After Reading*, which earned him the International Film Music Critics award for Best Original Score for a Comedy Film. He also composed additional music for the Coens' *O Brother, Where Art Thou?*, which brought him a BAFTA Award nomination.

Mr. Burwell's other film scores include Julian Schnabel's *Before Night Falls*, which earned him the [Nino] Rota Soundtrack Award at the 2000 Venice International Film Festival; Spike Jonze's *Being John Malkovich*, *Adaptation.*, and *Where the Wild Things Are*; Bill Condon's *Kinsey* and *Gods and Monsters*, for which he was honored by the Los Angeles Film Critics Association; John Lee Hancock's *The Rookie* and *The Alamo*; David O. Russell's *Three Kings*; Todd Haynes' *Velvet Goldmine*; David Mamet's *The Spanish Prisoner*; Rob Epstein and Jeffrey Friedman's *The Celluloid Closet* and *Howl*; Sidney Lumet's *Before the Devil Knows You're Dead*; Martin McDonagh's *In Bruges* (also for Focus Features); and John Lee Hancock's *The Blind Side*.

His work in the theater includes the chamber opera *The Celestial Alphabet Event*; Ariel Dorfman's play *Widows*; Henry Miller's *The 14th Ward*; and Mabou Mines' 1994 production of *Mother*. Mr. Burwell also wrote music to accompany William Burroughs' reading of his novel Junky for Penguin Audiobooks.

As a vocalist, accordionist, and synthesist, Mr. Burwell has performed with the Harmonic Choir, Big Joe, and the Litwinski Ensemble in New York City; as well as France, Italy, Germany, and Australia.

Recordings of his work are available on the following record labels; Universal Music, Virgin, Varèse Sarabande, Factory, and Les Disques de Crepuscule.