



THE BURNING PLAIN

Charlize Theron

Kim Basinger

a film written and directed by Guillermo Arriaga

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THE BURNING PLAIN

From Guillermo Arriaga, the internationally acclaimed writer of *Babel*, *21 Grams* and *Amores Perros*, comes **THE BURNING PLAIN**, a romantic mystery about a woman on the edge who takes an emotional journey back to the defining moment of her life. Oscar-winner Charlize Theron plays Sylvia, a beautiful restaurant manager whose cool, professional demeanor masks the sexually charged storm within. When a stranger from Mexico confronts her with her mysterious past, Sylvia is launched into a journey through space and time that inextricably connects her to these disparate characters, all of whom are grappling with their own romantic destinies. In Mexico, a young motherless girl, Maria (Tessa Ia), lives happily with her father and his best friend until a tragic accident changes it all. In the New Mexico border town of Las Cruces, two teenagers, Mariana (Jennifer Lawrence) and Santiago (JD Pardo), find love in the aftermath of their parents' sudden deaths. In an abandoned trailer, a housewife, Gina (Oscar-winner Kim Basinger), embarks on a passionate affair that will put Sylvia and the others on a collision course with the explosive power of forbidden love.

THE BURNING PLAIN is the directorial debut of Oscar-nominated screenwriter Guillermo Arriaga. From 2929 Productions (*Good Night and Good Luck*, *We Own the Night*), the film was produced by Walter Parkes and Laurie Macdonald (*Catch Me If You Can*, *Sweeney Todd*) and executive produced by Todd Wagner, Mark Cuban, Marc Butan, and Ray Angelic.

While the films Arriaga has previously written often span worlds, classes, and cultures to convey their themes, for his first work as a director Arriaga chose to “let the intimacy of landscapes give emotional and physical space to the characters, as if the landscape itself becomes another character. I didn’t want the setting of the film to get in the way of what is ultimately a story about love and its effect on one character across her life.”

Arriaga’s vision for **THE BURNING PLAIN** was supported by Oscar-winning cinematographer Robert Elswit (*The Will Be Blood*), and award-winning editor Craig Wood. The film was scored by two of the most influential musicians in their fields: Oscar-winning composer Hans Zimmer (*The Dark Knight*) and the musician Omar Rodriguez-Lopez (of the prog-rock band The Mars Volta).

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2929 PRODUCTIONS PRESENTS
IN ASSOCIATION WITH COSTA FILMS
A PARKES + MACDONALD PRODUCTION
CHARLIZE THERON KIM BASINGER
“THE BURNING PLAIN”
JOHN CORBETT JOAQUIM DE ALMEIDA DANNY PINO
CASTING BY DEBRA ZANE, CSA **COSTUME DESIGNER** CINDY EVANS
MUSIC SUPERVISORS DANA SANO AND ANNETTE FRADERA
MUSIC BY OMAR RODRIGUEZ LOPEZ & HANS ZIMMER
EDITOR CRAIG WOOD **PRODUCTION DESIGNER** DAN LEIGH
DIRECTOR OF PHOTOGRAPHY ROBERT ELSWIT, A.S.C.
CO-PRODUCERS BETH KONO EDUARDO COSTANTINI MIKE UPTON
EXECUTIVE PRODUCERS CHARLIZE THERON ALISA TAGER RAY ANGELIC
EXECUTIVE PRODUCERS TODD WAGNER MARK CUBAN MARC BUTAN
PRODUCED BY WALTER PARKES AND LAURIE MACDONALD
WRITTEN AND DIRECTED BY GUILLERMO ARRIAGA

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Author and screenwriter Guillermo Arriaga believes that you can't simply sit down and write a story: "You have to wait until the story is mature enough to be told," he says when explaining that the idea for his screenplay, **THE BURNING PLAIN**, evolved over almost fifteen years before he began putting it down on paper in 2005. The multi-narrative drama where the seemingly unconnected past and present eventually intersect continues a signature style that garnered him critical acclaim and worldwide commercial success for his screenplays for the films *Babel*, *21 Grams*, *The Three Burials of Melquiades Estrada* and *Amores Perros*.

To help him bring his vision to the screen, Arriaga approached what at first seemed like unlikely auspices for the project: producers Walter Parkes and Laurie MacDonald, who in the past have been known for producing big studio-based movies which have found both critical and commercial success, such as *Men In Black*, *Gladiator*, and most recently *Sweeney Todd*.

"It's not hyperbole to say that Guillermo has pretty much invented a new way of telling motion picture stories," says Parkes. "What particularly excited us here, beyond the evocation of the "four elements" as the basis of a script, was the fact that Guillermo wanted to

use his unique structural approach to unravel and elucidate the emotional mystery of a central character – Sylvia, who is in really the lynchpin of the entire story, and who we knew would attract a great actress.”

Adds MacDonald – “It was both a creative opportunity and a challenge to work with an artist of Guillermo’s stature. The normal rules of screenplay development really don’t apply – but what surprised us was how open and collaborative he was in the process, despite the fact that the story is such a personal one. We didn’t know it at the time but it would bode very well for Guillermo’s ability to direct his movie.”

It wasn’t until after submitting the screenplay to Parkes and MacDonald, and executive producer Alisa Tager, that Arriaga expressed interest in directing. “In some ways, it was a very easy decision to support Guillermo as the director of the movie. His approach to the material is so singular, so personal, and so specific that it is hard to imagine someone else interpreting it,” says Parkes, “The movie existed fully on the page.” Adds MacDonald: “There’s also an inherent excitement in supporting a first-time director, particularly if he has already proven himself as a creator of original material.”

At this point, Todd Wagner and Mark Cuban’s 2929 Productions came on board to finance. 2929 President and executive producer Marc Butan cites the rich characters, the cinematic backdrop, and Arriaga’s unique storytelling style as his main attractions to the script: “This is not a classically structured movie and audiences will have to figure it out on their own, as it unfolds on the screen,” said Butan. But Arriaga disputes the notion that his style is unconventional or unique: “If I want to tell you how I grew up in Mexico maybe I will start with my grandfather who came from a remote state in the south, and then go to my son because my son looks like my father, and then I’m telling that story. This is natural for people, even if cinema hasn’t always approached storytelling that way,” asserts Arriaga.

On Arriaga’s first time behind the camera, Butan notes, “a big part of the decision is whether this is a person who can inspire and command loyalty among a group of people for a period of time.” Arriaga’s material belies his presence on set. Says Angelic, “He writes these dark, emotional, often times tragic stories and when you meet him he’s one of the warmest, most lovable guys I’ve ever seen on set,” recalls Angelic of Arriaga’s daily interaction with the cast and crew. Butan calls Arriaga “a very straightforward person,” whose richly detailed scripts “are his vision for the movie.” So there were very few surprises from Arriaga, both as a person and from his goals as a filmmaker. And because Arriaga was very actively involved

in the productions of his previous scripts, 2029 didn't consider him "a writer who had been sitting at home writing and all of a sudden wants to direct," says Butan.

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With 2029 committed to making his film, Arriaga needed to find his cast. To play Sylvia, a beautiful but scarred woman hiding from her past, Arriaga knew he needed an actress who would be able to convey a deep interior trauma but who also would be compelling to audiences. Charlize Theron, who had won an Oscar for her portrayal of a woman damaged by a traumatic youth in *Monster*, was the obvious choice. Arriaga approached their one-hour lunch meeting with trepidation. But as the meeting stretched to five hours and the conversation deepened, Arriaga realized he had his Sylvia. "When Charlize said yes, that really helped to make this film possible," concluded Arriaga.

Theron was haunted by the story after her first read through the script. "I found myself thinking about it nonstop and that's always a good sign," says Theron. "This story and the other characters in the film force Sylvia into a corner," continues Theron, who saw in her character parallels with her personal convictions about the human condition. "You get to a place in your life where you have to step up and face your demons, face your reality. That's the difference between us and every other animal: we can overcome our initial instinct to protect ourselves from pain." Of Sylvia, Theron says, "She's not naturally the kind of person to look into the mirror and say, 'Okay these are things that you have to deal with.' But by the end of the film, that's where she has to be."

"From our first meeting I realized that we collaborated really well and that we were definitely on the same page with the character," recalls Theron, who also joined the production in the role of executive producer. "I have to feel that I'm going to have a clear partnership with my director and that there's going to be a constant dialogue and communication," says Theron. That's the only way she'd be able to "really get to the bottom line of the character and what the story is about." The relationship between actor and director immediately took root as Theron and Arriaga talked and sent text messages continually before she arrived on location in New Mexico, her character's childhood home.

The feeling of partnership was mutual and Arriaga appreciated the early dialogue that he developed with Theron. "The character's journey is very painful," explains Arriaga when reflecting on Charlize's subtle, minimalist approach to Sylvia's troubled past. "Charlize did it without simplifying it because this kind of material can easily become melodramatic or

stylized.” Theron felt Arriaga’s way of telling her character’s story was very original in that it shows the audience Sylvia’s pain long before giving it context. Says Theron, “It gives you the feeling of dislocation, like the pain has become something separate from the event that caused it. That’s what Sylvia’s experiencing and that’s also what the audience is experiencing.” And because she’s been suppressing her emotions for so long, Sylvia’s expression of these emotions during the course of the story would necessarily be small and telling, rather than explosive and dramatic.

Though 2929’s Butan concedes that there was a very short list of actresses considered for the role of Gina, the idea came from Theron, wearing her executive producer hat. The role is a delicate one—a married woman and mother of four children who has a passionate affair with a married man from a different background. The only way for the film to work was to get the audience invested in this extramarital affair—the event that causes the cascade of both trauma and redemption. Arriaga found in Basinger’s work to possess “a kind of fragility that suited the character very well.” On working with Basinger, Arriaga says, “Kim trusted me, which is very important in the relationship between actor and director.” For Arriaga she embodied “this contradiction between what is going on in the mind and the heart. These contradictions are so hard to show but Kim did it.”

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THE BURNING PLAIN was shot over eight weeks on location in the Chihuahuan Desert region of New Mexico and the brooding coastal region of Oregon inland to Portland. Not only were the two regions presented as full-fledged characters in the story, but Arriaga feels that their dominant elements represented events and emotions in his characters’ lives. “It’s part of the storytelling so I was very careful with how the landscape was portrayed,” says Arriaga.

“We scouted the entire state of New Mexico with three or four separate scouts,” says executive producer Ray Angelic. “Guillermo really responded to Las Cruces in particular and specifically to the Organ Mountains. Each time we went back he spent more time in Las Cruces and really felt that was the place.” The completely unobstructed stretch of land along the foot of that mountain range provided the perfect sense of vastness and isolation for the love affair between two of the film’s main characters.

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For his ensemble of talent, Arriaga wanted actors who would convey the sense of reality that is so elemental to telling his story. To that end, casting director Debra Zane, who cast ensemble dramas like *American Beauty*, *Seabiscuit*, and *Traffic*, scoured both the southwestern US and Mexico for actors who could lend this earthy quality to the story. Arriaga describes working with Zane as “a very intense and beautiful process. She has impeccable taste and was like a rock in the construction of the film.”

Citing Theron as her inspiration for becoming an actress, Jennifer Lawrence got the part of Mariana, the impulsive adolescent reeling from the death of her mother but still oblivious to the consequences of her actions. “After I finished reading, Guillermo came over and kissed me on the forehead,” recalls Lawrence. “Debra asked me if I wanted to see anybody else for Mariana,” reiterated Arriaga, “and I said ‘Nope! This is the one!’”

Lawrence, who plays a teenager confused and burdened by a mother’s rejection of the family after surviving a bout with cancer, displayed an internal intensity during the casting that Arriaga sought for Mariana. “When you first meet my character she’s been the *de facto* mother of her siblings for the past four years and hasn’t had a chance to be a kid,” explains Lawrence. It’s that resentment, says Lawrence, “that really drives the story for the rest of the characters.” During shooting, Lawrence maintained that separation off-screen, avoiding her character’s mother, Basinger. It was a relief to Lawrence, however, when the two enjoyed a hug at the end of filming.

At 17, Lawrence’s age belies her maturity as an actor and Arriaga found that she had the same kind of commitment to the film as Theron. “They’re both willing to do anything on behalf of the character,” acknowledged Arriaga. “I had two Charlizes on this film!”

JD Pardo, who plays young Santiago, the teen-aged boy whose family has been torn apart by the revelation of his father’s death and infidelity, needed to have a certain tragic chemistry with Lawrence. “A lot of the weight of the film is in the story between Santiago and Mariana,” elaborates Arriaga. “They both have undergone similar traumas but handle it in different ways—for that reason they find each other mysterious. There was a lot of this same weighty chemistry between JD and Jennifer and I had no doubt that they would do it right.”

For Pardo this “true growing-up story” provided all the nuances of what young men go through when trying to get close to their fathers. “You’re asking yourself questions about who your father was and you’re searching...and this really hit home,” says Pardo of his hopeful take on Santiago’s heartbreaking loss of his father.

Arriaga insisted on bringing in Jose Maria Yazpik from Mexico to play Carlos, the older Santiago's best friend and partner in a crop-dusting business. "Guillermo was very passionate about Jose Maria in that role," said Butan, who acknowledged that there were several high profile Mexican-American actors interested in it. Arriaga met Yazpik 10 years ago after viewing a short film a student showed him featuring the actor. "I was mesmerized by this actor and told him that I wanted to work together some day," recalls Arriaga.

To prepare him for the role, Yazpik explains that Arriaga "told me stories about his friend Melquiades Estrada. He really exists and he based this film's character upon Melquiades' sort of bipolar personality, very happy in one instant and then the next he will just not speak." Yazpik believes this "Arriaga-esque" love story honors not only the feelings between lovers but also the love between friends, and the love between parents and children. "Carlos is not happy about his friend's situation or the changes it could engender, but will endure the stark 'fish out of water' journey required to make things right again."

The story takes emotional hairpin turns, often without dialogue. Arriaga admired the actor's pitch perfect portrayal of Carlos and says, "in Jose Maria's performance we see this man whose innocence and loyalty to his friend is palpable. He pulled Carlos exactly to where I wanted him to be."

Danny Pino, who plays Carlos' best friend, the older Santiago, "brought the character some lightness," says Arriaga. "He had this kind of hope to his performance, and in this film we needed someone that would represent a guy who has worked his way up in life and makes it even with difficult circumstances: He's lost the love of his life but manages to find hope and take comfort in the fact that he has her daughter." Similarly, Pino finds that the story evokes forgiveness and second chances. "Santiago has managed to raise his daughter with the help of his best friend, but has an obstacle that forces him to reach out to the estranged mother of his daughter," explains Pino. He was drawn to the story's complex but very real characters. "That's part of the genius of what Guillermo has been able to accomplish," says Pino of Arriaga's script. "He's been able to give you a true taste of what these people's lives are like."

When a serious injury forces Santiago to send his friend, Carlos, to track down Maria's mother, all of the pain of Maria's estrangement from her mother comes to the surface. On finding his Maria, Arriaga says, "I really put a gun to my own head when I wrote the script. Not only did I need a girl who speaks perfect English and perfect Spanish, but she had

to be beautiful enough to be the daughter of a Mexican man and a blond-haired blue-eyed woman!” After endless casting sessions in LA and New York, Arriaga and casting director Debra Zane spread the word in Mexico. A tape of Tessa made its way to the casting office. She met all the physical and language criteria, so she flew to LA to meet with Arriaga. “During the casting session I saw that she had a fierce glance when she looks at you, so I hired her” says Arriaga.

“Maria has never had a mother and is used to living only with her Dad,” says Ia of her character. “She thinks it’s monstrous for someone to leave a baby. But she’s also the only one who can put everyone beyond the pain their past.” In working through the delicate reunion scenes between Maria and her mother, Tessa recalls “Maria is afraid to get close when she meets her because she might leave again, but afterwards she lets her come to her world,” explains Ia.

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Just as Basinger embodied Gina, Arriaga felt so strongly that Brett Cullen was the only actor who could play her husband Robert—in fact, that he ran after the actor to tell him he’d gotten the part. “When he auditioned he began talking about his own family and I saw something deep inside this guy,” remembers Arriaga. In talking about his character, Arriaga asked Cullen something that was very difficult for him to answer. “I asked him if Robert knows how to swim, and he said yes,” recalls Arriaga. “Then I asked him ‘Where, living in the desert, did Robert learn to swim?’ and he replied that he needed to think about his answers. So he wrote a beautiful story about his character and he sent it to me. This is something I will be thankful for the rest of my life.” For Cullen, Robert embodied the universal ‘shattered man’ who he says “has been through a very tough period of time with his family and I think it puts in question his belief in himself, his belief maybe somewhat in God.”

Nick, the Mexican-American whom Gina falls in love with, was another difficult character for Arriaga to cast. He had to be someone who still looks and feels Mexican. “We looked at many very fine actors but the problem wasn’t whether they were good actors,” said Arriaga, “the difficulty was the chemistry between him and Kim Basinger. We were running out of options when we finally got to Joaquim, who is not Mexican—he’s Portuguese. But it was one of these lucky moments when the gods looked down and said, ‘Hey, here’s this guy for you.’ Joaquim is a man who looks virile, who looks like he belongs in the landscape and I

think he has a sexiness, which made me feel this married woman could be in love with him.” The role is complicated by the fact that, unlike with Gina, the film would never reveal Nick’s backstory. The depth of their passion would have to be implied through performance rather than exposition. “I wanted the audience not to know how they met, just as Mariana and Santiago don’t know how their parents met—I just wanted the audience to feel the connection between Nick and Gina, obscure but powerful.”

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“I only write of things I know and things that have touched me personally,” says Arriaga who would use his own life and stories when discussing an upcoming scene with actors. “He had a very clear vision of the whole movie in his head,” confirms Angelic. “He knows what each character is wearing, where they live and what kind of car they drive. He was great with the cast.”

At their first meeting Arriaga told Angelic that he was looking to create a real feeling of family and team spirit with the cast and crew, and that they would come onboard because they were passionate about the material. From their time together preparing the film Angelic was very aware of Arriaga’s strength as a screenwriter, so the focus of his work was “a matter of surrounding him with creative department heads who could really support, guide and help him in obtaining his vision.”

“One of my luckiest choices in this film was hiring Robert Elswit who was not only my director of photography, but would become my teacher,” says Arriaga. “He taught me many things on this film and I will always be thankful to him. When he came to my office to talk about this film, he only talked about the story. He never talked about lenses or camera equipment or technical things, he just talked about the story, which really impressed me.”

“Robert’s such a hard worker and accepted this film already being committed to another film with a slight schedule conflict, so the last part of the picture was photographed by John Toll,” explains Arriaga. “The film is basically four stories and Robert shot three of them and John Toll shot one of them with the help and preparation of Robert, and I think that having two of the greatest DPs in history was a luxury that not every director is privileged to have.”

Elswit actually brought up the idea of having a different DP do the Portland portion of the film explains Angelic, “and going from one great DP to another made sense to the story too. Oregon is a completely separate story line with a completely different look and different

geography from the rest of the film. Elswit and Toll are friends and when we found out that John was interested and excited by it then we became interested and excited about the idea of switching DPs.”

Production Designer Dan Leigh cites the time/space continuum that Arriaga toys with in this story as “a puzzle that makes an audience participate in watching a film.” He was drawn to the challenge of visually helping an audience solve the puzzle, and in his first meeting with Arriaga learned that the original title was “The Elements,” for the medieval concepts of earth-air-fire-water. These elements, and using the film’s locations to emphasize the elemental quality of the story, were a major focus of their first discussion.

“Guillermo identifies certain characters with each of those elements,” said Leigh, so a seamless color pallet between the outside colors and the interiors established that nature force of the characters’ environments whether the earth and air of the desert or the sea and rain of the Pacific coast. One of the most striking uses of color in is the vast red plain of sorghum fields. “Guillermo has always said that one of his feelings about screenwriting is to always bear in mind that you want to show your audience something that they haven’t seen... and I can’t think of a time that sorghum has ever been seen in a movie.”

“Dan Leigh was the gatekeeper of my visions”, affirms Arriaga. “If he had any doubts about the suitability of a location, he was the first to say that it was not what we were looking for. He helped me keep my vision in mind and he was very much into the storytelling.”

Cindy Evans was also an important element to the film. As costume designer, Arriaga says “Cindy brought a sense of reality and storytelling to the characters, adding personality and emotion. Directing the actors was made easier by the sensible work of Cindy, who helped define the characters through their costumes. Going to Cindy’s workplace was like going to an oasis. Every one was relaxed, happy and working extremely hard.”

Producers Walter Parkes and Laurie MacDonald recommended editor Craig Wood and Arriaga was impressed with his previous work. “He and I have a great connection and he has a sense of the pace and of the characters,” reflects Arriaga who began the editing process with Wood while shooting in New Mexico. “His attention is focused on cuts that will help the character development and he tends to keep the scenes as long as possible and doesn’t feel the need to cut and cut and cut.” Because of the unconventional narrative structure, Wood needed to the scenes to play out elementally, with long takes and traditional cutting styles. “There is a certain geometry to the way Craig cuts,” says Arriaga, “He orients you so quickly that, even if

it can be jarring to go from Portland to Las Cruces, he makes you feel as though you are gently entering a new world, like all the worlds are connected—which they are.”

It was extremely gratifying for Arriaga to go from the solitary life of a writer to actually interacting with characters he created. “After being so lonely, writing so many years, it was the ultimate pleasure being in the desert and beautiful landscapes in Oregon with all these wonderful friends working along so hard with me,” says Arriaga. “It was very tough—all movies are—but I felt on this set everyone was a filmmaker,” says Arriaga, “and for the first time I say to everyone this is not my film; this is our film.”

For Arriaga, that, ultimately, is the paradox of filmmaking: “It’s something that is so difficult and yet people love the process so much.” But it’s also the paradox of *The Burning Plain*’s story. Says Arriaga, “How does something as beautiful as two people making love cause such an obstacle for love in other characters? That is one of the great romantic mysteries and just to be able to explore it even a little bit through cinema is a gift I’ll never forget.”

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About the Cast

CHARLIZE THERON (Sylvia/Executive Producer) has treated audiences to an incredibly wide spectrum of performances, ranging from emotional drama to action-adventure to quirky comedy.

In 2004, she won an Oscar® for Best Actress for her emotionally devastating turn as female serial killer Aileen Wuornos in the independent film, *Monster*, co-starring Christina Ricci. She also won the Independent Spirit Award, the National Broadcast Film Critics Association Award, a Golden Globe and several other awards for her performance in the film, which she also produced. In 2006, Theron was nominated again for an Academy Award® for Best Actress, as well as for a Golden Globe, SAG and Critics Choice awards for her performance as Josey Aimes in the drama *North Country* opposite Frances McDormand, Sissy Spacek and Woody Harrelson.

Theron began her career as a model in her native South Africa before coming to the United States to dance with the Joffrey Ballet. Moviegoers were first introduced to her in 1996 in *2 Days in the Valley*, with James Spader, Eric Stoltz, and Jeff Daniels. The following year she co-starred with Al Pacino and Keanu Reeves in the Warner Brothers thriller *The Devil's Advocate*. Later that year, Tom Hanks cast Theron in his directorial debut, *That Thing You Do!* That film was followed by Woody Allen's *Celebrity*, Disney's *Mighty Joe Young*, and the Oscar®-nominated John Irving adaptation *The Cider House Rules*. In 2000, Theron tackled back-to-back roles in Robert Redford's *The Legend of Bagger Vance* with Will Smith and Matt Damon, Fox 2000's *Men of Honor* with Robert DeNiro and Cuba Gooding, Jr., John Frankenheimer's *Reindeer Games* with Ben Affleck, and Miramax's *The Yards* co-starring Mark Wahlberg, Joaquin Phoenix, James Caan and Faye Dunaway. In 2001, Theron shared the screen again with Keanu Reeves in the Warner Brothers romance *Sweet November*, and reunited with director Woody Allen in *The Curse of the Jade Scorpion*. In 2003, Theron illuminated screens in the Paramount's hit caper movie *The Italian Job*, co-starring Mark Wahlberg, before taking on the role of both star and producer in *Monster*. Following *Monster*, she portrayed actress Britt Ekland in HBO's *The Life and Death of Peter Sellers* opposite Geoffrey Rush, for which she received Best Supporting Actress nominations from the Golden Globes, Screen Actors Guild Awards and the Emmys. She then starred in the Paramount action adventure *Aeon Flux*, based on the hugely popular MTV animated series; showed her lighter side with a guest-starring role in the acclaimed comedy series "Arrested Development"; and played a detective in Paul Haggis' critically acclaimed follow-up to *Crash*, *In the Valley of Elah*.

Her appetite for producing increased rapidly over these years and she, along with her film company, Denver and Delilah Films, produced the documentary entitled *East of Havana*, an unflinching look at Cuba through the eyes of three hip hop artists. She then went on to produce and act in *Sleepwalking*, starring Nick Stahl and Dennis Hopper. Theron also made an appearance in Stuart Townsend's forthcoming directorial debut, *Battle in Seattle*. Theron is now in theaters as a traumatized superhero in this summer's box office smash, *Hancock*, with Will Smith and Jason Bateman.

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KIM BASINGER (Gina) made her debut opposite Robert Redford in Barry Levinson's *The Natural*. Since then, she has appeared in more than 40 feature films and

established herself as an international screen icon. In 1998, Basinger received an Academy Award for her role in Warner Brothers' critically acclaimed film *L.A. Confidential*, based on the classic James Ellroy crime novel. The film, directed by Curtis Hanson, earned nine Academy Award nominations and also earned Basinger a Golden Globe Award, a Screen Actors Guild Award and a BAFTA nomination.

In 2007 she starred alongside Billy Bob Thornton and Brandon Routh in *The Informers*, an ensemble drama based on short stories by Bret Easton Ellis. Before that, she finished production on the independent film *While She Was Out*, directed by Susan Montford and produced by Guillermo Del Toro.

In 2006, Basinger starred as the First Lady caught up in a plot to assassinate the president in *The Sentinel* opposite Michael Douglas and Kiefer Sutherland. The same year Basinger starred alongside Danny DeVito, Nick Cannon, Forest Whitaker and Jay Mohr in Mark Rydell's *Even Money*. Also in 2006 she starred in the Lifetime Television film "The Mermaid Chair" based on the novel by Sue Monk.

In 2004, Basinger received critical praise for her moving performance opposite Jeff Bridges in Focus Features' *The Door in the Floor* based on the John Irving novel, Widow for a Year. Basinger also starred in New Line Cinema's crime thriller *Cellular*.

In 2003, Basinger starred opposite Eminem in Universal's *8 Mile* and in 2002, she starred in Miramax's *People I Know*, opposite Al Pacino and Tea Leoni. In 2000, Basinger starred in Paramount's *Bless the Child*, directed by Chuck Russell, also starring Jimmy Smits and Rufus Sewell. That year, Basinger also starred in Hugh Hudson's *I Dreamed of Africa* for Columbia Tri-Star. The film was shot entirely on location in Venice, Italy and South Africa and is based on the best-selling true story by Kenyan activist Kuki Gallmann.

Basinger's film credits also include the Warner Brothers' box office blockbuster *Batman*, Adrian Lyne's sensual thriller *9 1/2 Weeks*, Robert Altman's *Ready to Wear (Pret a Porter)*, *Fool For Love* and opposite Richard Gere in both *Final Analysis* and *No Mercy*. Additionally she has been in *The Marrying Man*, *The Getaway*, Blake Edwards' *Blind Date* with Bruce Willis, *The Man Who Loved Women*, *Cool World*, *The Real McCoy* with Val Kilmer, *Nadine* opposite Jeff Bridges and the Bond film *Never Say Never Again* as Domino.

Basinger resides in Los Angeles.

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JOHN CORBETT (John) Coming off a successful tour around the country with his band, John Corbett was most recently seen in the Sony film *The Messengers*, directed by Danny and Oxide Pang. He also starred in *My Big Fat Greek Wedding*, the highest grossing romantic comedy of all time. He is also known as the sexy “Aidan Shaw” playing opposite Sarah Jessica Parker in HBO’s “Sex & the City,” which earned him an Emmy nomination in 2002. John also starred on the critically acclaimed F/X series *Lucky*. Other credits include Garry Marshall’s *Raising Helen* opposite Kate Hudson, and *Raise Your Voice* with Hilary Duff.

Corbett will always be remembered as the disk jockey, Chris Stevens, on the CBS series "Northern Exposure," where he received both Emmy and Golden Globe nominations. Over the last ten years, John has worked consistently in all mediums.

Born and raised in West Virginia, Corbett moved out to California to find work in a steel factory. He worked there for six years until an injury forced him to stop. Concurrently, John was attending the local city college and decided to sit in on a friend's drama class. While watching class, he was invited on stage for an exercise and became captivated with the craft. He acted in several college theater productions in which his drama teacher recognized his talent and encouraged him to pursue Hollywood.

Corbett was most recently seen in the Fox Searchlight Pictures release *Street Kings* with Keanu Reeves and Forest Whitaker.

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JOAQUIM DE ALMEIDA (Nick) has appeared in over forty feature films in Europe and the United States and has worked with some of the world's most distinguished actors and directors.

De Almeida made his American film debut in *The Soldier* and went on to appear opposite Richard Gere and Michael Caine in *Beyond The Limit*. He also starred in Norman Jewison's *Only You* with Marisa Tomei and Robert Downey, Jr., and in *Clear And Present Danger* opposite Harrison Ford. Most recently, De Almeida was featured in Steven Soderbergh's *Che*, with Benicio Del Toro as Che Guevara during the revolutionary’s 1964 trip to New York to address the United Nations.

His latest releases include the independent feature *La Cucina*, Antonio Cuadri's “*The Heart Of The Earth*” with Bernard Hill, and *The Death And Life of Bobby Z* opposite Laurence Fishburne and Paul Walker. De Almeida’s other notable feature films include Robert

Rodriguez's *Desperado* with Antonio Banderas and Salma Hayek and John Moore's *Behind Enemy Lines* opposite Gene Hackman. Some of the many European film productions in which he stars include *Sostiene Pereira (According To Pereira)* opposite Marcello Mastroianni, and with Daryl Hannah and Denise Richards in Luna's *Yo Puta (The Life: What's Your Pleasure?)*.

Among De Almeida's many television credits are recurring roles on NBC's "The West Wing" and a season arc on Fox's award-winning "24" with Keifer Sutherland. He also recurred on "Kingpin" for NBC and "Falcone" for CBS.

De Almeida has appeared in theatre throughout the United States and Europe. American stage work includes the Kennedy Center production of "The Count of Monte Cristo," directed by Peter Sellars, as well as productions by the Lee Strasberg Institute and the New York Shakespeare Festival.

Joaquim divides his time between his homes in Lisbon and Los Angeles. A master of languages and dialects, he is fluent in English, French, Spanish, German, and Italian in addition to Portuguese. He is one of eight children and the only child not involved with running his family's pharmaceutical business.

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DANNY PINO (Present-day Santiago) is a versatile actor who has enjoyed success on the big and small screen as well as on stage. He recently wrapped production on the thriller *Across The Hall* directed by Alex Merkin for Universal and starring Brittany Murphy.

Pino has portrayed a wide array of characters ranging from the drug-lord sociopath Armadillo Quintero on the acclaimed series "The Shield" to a Wyoming horse-wrangler in the feature film *Flicka* to the iconic Desi Arnaz in "Lucy", a movie of the week that focused on the tumultuous love-life of Lucille Ball and Desi Arnaz. He is currently shooting his 5th season as the laconic Detective Scotty Valens on Warner Brothers' hit series "Cold Case".

Theatre productions in which Pino has starred include "Up For Grabs," opposite Madonna in the West End, "Measure For Measure" opposite Billy Crudup in the New York Shakespeare Festival's production directed by Mary Zimmerman and "The Winter's Tale" directed by Brian Kulick.

Danny Pino began his acting career earning an MFA from NYU's Graduate Acting Program and a BFA from Florida International University.

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JOSE MARIA YAZPIK (Carlos) Yazpik has become one of Mexico's leading actors. He has worked in theatre, film and television, enjoying both commercial and critical success, including the Ariel Award in 2006 for Best-Supporting actor in *Las Vueltas del Citrillo*.

Yazpik played a supporting role in the forthcoming release for Walt Disney Pictures, *Beverly Hills Chihuahua*, starring Jamie Lee Curtis and Piper Perabo, and featuring the voice talents of Salma Hayek, Drew Barrymore and Plácido Domingo.

Earlier feature film credits include starring with John Leguizamo in the crime-thriller *Cronicas*, directed by Sebastian Cordero, *Sueño*, also with John Leguizamo and Michael Peña, with Diego Luna in the dark comedy *Nicotina*, and with Leonor Varela in *Innocent Voices*, directed by Luis Mandoki.

He starred in the short film "La Hora Cero," written and produced by Guillermo Arriaga. Yazpik's television credits include the Showtime drama "Fidel," about Castro's rise to power featuring Gael García Bernal as Che Guevara, as well as roles in television series.

Jose Maria's theatre career spans more than 15 years. In 2006 he won his second A.N.C.T Award in Mexico for Best-Leading Actor for his starring role opposite Diego Luna in the stage-play "Festen: La Celebracion", a Spanish-language adaptation of the Danish film.

Jose Maria currently resides in Los Angeles, CA.

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JENNIFER LAWRENCE (Mariana) is on the rise to become one of Hollywood's most promising young actresses.

Lawrence will soon begin production on the second season of the TBS series "The Bill Engvall Show," reprising her role as Lauren Pearson. Written and created by Engvall and Michael Leeson, the comedy is set in a Denver suburb and follows the life of Bill Pearson (played by Engvall), a family counselor whose own family could use a little dose of counseling.

Other film credits for Lawrence include a lead role in Lori Petty's *Poker House*, opposite Selma Blair and Bokeem Woodbine, as well as roles in *Devil You Know* and *Garden Party*. Her television credits include roles on "Cold Case," "Medium" and "Monk."

Hailing from Louisville, Kentucky and a childhood of local theatre experience to her credit, Jennifer traveled to New York at age fourteen to explore a professional career in acting. She quickly caught the eye of casting directors and successfully started acting in film and television during the summer of 2005.

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J.D. PARDO (Santiago) began his career as an elite Ford Model, gracing runways all over the world and appearing in major advertising campaigns, including Gucci, Sketchers, and Tommy Hilfiger. He segued from the modeling world into acting and hasn't looked back since, garnering numerous roles in both film and television.

Prior to landing the role of slain transgender teen Gwen Araujo for Lifetime Television starring opposite Mercedes Reuhl, Pardo was a series regular on the CBS series "Clubhouse," where he played head bat-boy Jose Marquez in the baseball drama. Pardo was also a recurring star on the critically acclaimed NBC series "American Dreams, where he played a young soldier at war in Vietnam. Additional television credits include a recurring role on the widely popular FOX teen drama "The O.C.," and guest starring roles in the CBS procedural drama "CSI: Miami," UPN's "Veronica Mars," ABC's "My Wife and Kids," Lifetime's "For the People" and Fox Family's "So Little Time."

Pardo's film credits include Warner Brothers' *A Cinderella Story*, alongside Chad Michael Murray and Hilary Duff and Fox Searchlight's *Supercross* starring Daryl Hannah and Robert Carradine. Additionally, Pardo was featured in the independent film *Havoc*, with Anne Hathaway, about the lives of wealthy teenagers living in Los Angeles whose exposure to hip hop culture inspires them to imitate the gangster lifestyle.

Pardo currently resides in Los Angeles.

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BRETT CULLEN (Robert) has appeared in a number of feature films including the fantasy-action film based on Marvel characters *Ghost Rider*, Ron Howard's *Apollo 13*, Lasse Halstrom's romantic comedy starring Julia Roberts *Something to Talk About*, and the sports comedy *The Replacements*, starring Keanu Reeves and Gene Hackman.

Cullen was most recently seen opposite Uma Thurman in *The Life Before Her Eyes*, directed by Vadim Perelman.

On television, Brett has starred in six different series including "Young Riders," "Orleans," "Simple Life" and "Legacy." Most recently, Cullen recurred on the NBC series "Friday Night Lights," and guest starred on ABC's "Private Practice."

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TESSA IA (Maria) is honored to make her film debut in *The Burning Plain*. She made her television debut as Loli in Televisa's popular telenovela "Rebelde," and has also

done some modeling. Tessa comes from a long lineage of artists, composers, musicians, sculptors, painters, actors and filmmakers. Her mother is award winning Mexican star Nailea Norvind and her grandmother was Eva Norvind, dubbed the ‘Brigitte Bardot’ of Mexican Cinema in the 1960's.

Tessa studies acting at Casa Azul-México City and attends the Lycée Franco-Mexicain School. She is fluent in Spanish, English and French. Tessa loves animals (especially dogs) and nature. At her young age she is very aware of the earth's environmental needs and is already an activist of Green Peace. During her spare time she loves to read, play the electric guitar, watch Japanese animated movies, or simply be at home. Tessa lives with her mother and sister Naian, along with their cat and darling chihuahua.

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About the Filmmakers

Writer-director GUILLERMO ARRIAGA is one of today's most original storytelling voices and makes his directorial debut with **THE BURNING PLAIN**. As a screenwriter and now a director, Arriaga spins exhilaratingly complex, emotional and provocative tapestries of human lives under intense pressure. His acclaimed and award-winning films—which include *Babel*, *21 Grams*, *Amores Perros*, and *The Three Burials of Melquiades Estrada*, the latter of which won the Best Screenplay Award at the Cannes Film Festival in 2005—traverse a dazzling range of subject matters, characters and moods, yet share in common a visceral, often luminous, portrait of humanity.

For his insightful, thought-provoking work on *Babel*, Arriaga received numerous honors, among them an Academy Award® nomination for Best Original Screenplay and nominations from the Writers Guild of America, BAFTA and the Hollywood Foreign Press Association. The film garnered a total of 7 Academy Award® nominations, including Best Picture and was named among the 10 best of the year by over 90 groups and publications, including The National Board of Review, American Film Institute, The New York Times, Rolling Stone, and received the Golden Globe Award for Best Dramatic Film of 2006.

Shot in three continents and in 5 languages, BABEL explores with shattering realism the nature of the barriers that separate mankind. The film encompasses many of the resonant

themes that Arriaga has continued to explore for the last 25 years: the challenges of communication, the importance of love, the consequences of our actions, the contradictions of human nature, the clashes between differing cultural points of view, and the enigma of contemporary isolation, both physical and emotional.

Born and raised in Mexico City, and educated at the Ibero-American University, Arriaga first came to the fore in Mexico as a novelist. His works, rife with a trademark sense of humor and irony, include Guillotine Squad (1991), A Sweet Smell of Death (1994), and The Night Buffalo (1999), as well as a book of short stories, Retorno 201 (2003), written when he was just 24. They have been translated in 18 languages and Arriaga has been cited by several critics as being among the most influential writers of our time.

In 1985, Arriaga suffered a serious car accident, which he later used as the basis for the film trilogy that began with *Amores Perros*, the first of three collaborations with director Alejandro González Iñárritu. Starring Gabriel Garcia Bernal and Adriana Barraza, the film explores the radiating effects of a single automobile crash on its various participants: the injured, the guilty and the witness.

The success of the film brought Arriaga his first taste of the global reach of cinema. After winning over international critics who hailed *Amores Perros* as an instant cinematic classic, the film received an Oscar® nomination for Best Foreign Language Film, and won the BAFTA Award in the same category in 2001. It would also soon become regarded as one of the first Mexican films to cross over into the Hollywood spotlight, presaging a new generation of filmmakers who have energized international moviemaking.

Amores Perros also introduced Arriaga's fresh, invigorating style of piecing together emotionally gripping stories as intricate, interlocking human puzzles. With this film, Arriaga announced his ambitious intention, followed ever since, to explore screenplays as literary creations, using the same care for language, structure and character development as any novel. Academics and critics who have followed his work have seen a close interplay of themes, vital concerns and structures between his novels and his screenplays.

Arriaga's on-screen exploration of the nature of fate and coincidence continued with the second film of his trilogy with González Iñárritu: *21 Grams*, starring Sean Penn, Naomi Watts and Benicio Del Toro, a film on which he also served as associate producer. Arriaga received a BAFTA nomination for his screenplay, and the film received Oscar® nominations for Watts and Del Toro, and was included on many year-end "Best Of" lists in 2003. Arriaga

constructed the three intertwining stories of *21 Grams* around a freak accident which sets in motion an intricate emotional web among a group of intriguingly disparate characters: a critically ill mathematician, a grieving mother and a born-again ex-con. Arriaga's contributions to the film were further celebrated that year by the Independent Spirit Awards which gave *21 Grams* its Special Distinction Award.

Before completing his trilogy about the consequences of modern life, Arriaga took a detour. He next embarked on a piercing yet poetic journey into justice, loyalty and friendship with his screenplay for *The Three Burials of Melquiades Estrada*, directed by and starring Tommy Lee Jones in the story of a man who sets out to bury his friend in his Mexican hometown. Arriaga won the prestigious Best Screenplay Award at the Cannes Film Festival in 2005. A wholly unexpected take on the American Western, *The Three Burials of Melquiades Estrada* further demonstrated Arriaga's capacity to develop spellbinding stories in vastly different genres yet rife with his very personal themes.

In addition to his feature films and novels, Arriaga has also directed, produced and written short films, documentaries, television series, radio and television commercials and has been a college professor for more than 25 years.

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Producers WALTER F. PARKES and LAURIE MACDONALD are two of the most active motion picture producers working in Hollywood today. Films produced or executive produced include the *Men In Black* series, *The Ring* series, *Gladiator*, *Awakenings*, and *Lemony Snicket's A Series of Unfortunate Events*. They have collaborated as producers with director Steven Spielberg on four films: *Amistad*, *Minority Report*, *Catch Me if You Can*, and *The Terminal*. Their most recent movies include *The Lookout*, launching the directing debut of screenwriter Scott Frank; *The Kite Runner* based on Khaled Hosseini's acclaimed novel directed by Marc Forster; as well as the Golden Globe-winning adaptation of Stephen Sondheim's music thriller, *Sweeney Todd: The Demon Barber of Fleet Street*, starring Johnny Depp and directed by Tim Burton. They just completed post-production on the horror/thriller, *The Uninvited* starring Emily Browning and David Strathairn.

In addition to their producing work, Parkes and MacDonald served as the co-heads of DreamWorks Pictures from the inception of the studio in 1993 until 2005. They were responsible for the development and production of the company's diverse slate of films, which achieved both box office success and critical acclaim, including—for only the second

time in the history of the Motion Picture Academy—three consecutive Best Picture Oscar® winners: *American Beauty*, *Gladiator* and *A Beautiful Mind*, the latter two produced in partnership with Universal. Other critical and commercial successes produced during their tenure include Cameron Crowe’s *Almost Famous*, Robert Zemeckis’ *What Lies Beneath*, Adam McKay’s *Anchorman: The Legend of Ron Burgundy*, Michael Mann’s *Collateral*, and Steven Spielberg’s Academy Award®- and Golden Globe-winning drama *Saving Private Ryan*, which was the top-grossing film domestically of 1998.

Parkes is a three-time Academy Award® nominee, earning his first nomination as the director/producer of the 1978 documentary *California Reich*, which exposed neo-Nazi activities in California. He garnered his second Oscar® nomination for writing (with Lawrence Lasker) the original screenplay for *WarGames*, and his third nod for his work as a producer on the Best Picture nominee *Awakenings*. Parkes also co-wrote and produced the thriller *Sneakers*, starring Robert Redford and Sidney Poitier.

MacDonald began her producing career as a documentary and news producer at KRON, the NBC affiliate in San Francisco. She later joined Columbia Pictures, where she served as a Vice President of Production. After four years, she started a production company with Walter Parkes. Immediately prior to joining DreamWorks, MacDonald oversaw development and production at Amblin Entertainment.

Parkes and MacDonald are involved in a wide range of non-profit activities, including positions on the boards of the Para Los Ninos Charter School, which provides services for children of the immigrant working community of downtown Los Angeles; the Starbright Foundations, which develops and provides products for chronically sick children; and the Venice Family Clinic, the largest free provider of health services in the nation. Parkes is also the President of the University Council of Yale University.

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Executive Producer TODD WAGNER is CEO of 2929 Entertainment and founder of the Todd Wagner Foundation. Wagner’s dynamic blend of entrepreneurial spirit, business expertise and philanthropic commitment have resulted in the creation of some of the entertainment industry’s most successful and compelling digital, intellectual and physical properties. Wagner began his ascension in the business world in 1995 as co-founder and CEO of Broadcast.com. After taking the company public in an IPO that made history as one of the largest opening-day gains at the time, and then selling it to Yahoo! for \$5.7 billion in 1999,

Wagner initially led the division as Yahoo! Broadcast before venturing into the entertainment world, where he has coupled his entrepreneurial skills and digital technology expertise with a passion for the movie business. Wagner fused his passion for entertainment with his business portfolio to build a vertically-integrated group of media entities across content creation, distribution and exhibition.

Through his own charitable foundation, Wagner has committed his personal resources and innovation to bettering the lives of children throughout the country. Whether it is for his business interests, or his philanthropic work, Wagner's results-driven sea change approach is consistent. From introducing streaming audio and video over a decade ago to the internet, and forging day-and-date multiplatform releases last year, to innovating programs to equip inner city schools with needed technology skills tomorrow, Wagner insists on supporting entrepreneurial, inspirational and socially conscious endeavors.

Through 2929 Productions, the production division of 2929 Entertainment, Wagner has executive produced the critically acclaimed drama *Akeelah and the Bee*; and *Good Night, and Good Luck*, directed by and co-starring George Clooney, which earned a half-dozen Academy Award nominations including Best Picture. Forthcoming films that Wagner executive produced include Barry Levinson's satire *What Just Happened?* starring Robert DeNiro, Sean Penn, and Bruce Willis; and the adaptation of Cormac McCarthy's Pulitzer Prize-winning novel *The Road*, starring Viggo Mortensen and Charlize Theron. Wagner is also producing *The Chosin Few*, the story of a group of ill-equipped US soldiers who fought an onslaught of 100,000 Chinese troops during the Korean War.

Wagner, alongside partner Mark Cuban, owns and manages an array of other entertainment properties, including the distributor Magnolia Pictures, which has released the Oscar-nominated *Enron* documentary and *The World's Fastest Indian* starring Anthony Hopkins; home video division Magnolia Home Entertainment; the Landmark Theatres art-house chain; and high-definition cable channels HDNet and HDNet Movies. On behalf of HDNet Films, Wagner negotiated a deal with Oscar-winning director Steven Soderbergh to make six movies that are being released "day-and-date" across theatrical, VOD, television and home video platforms, an innovative distribution strategy allowing consumers to choose how, when and where they wish to see a film. Among other films that have gone through this unique distribution system is the Michael Caine film, *Flawless*, whose success on VOD

platforms raised its profile theatrically, helping it to gross over a million dollars on only three dozen screens in the United States.

Wagner also owns minority stakes in Lionsgate Entertainment and The Weinstein Company, and the Canadian film and television company Peace Arch Entertainment. Additionally, he is a founder and co-chairman of Content Partners LLC, a company that invests in the back-end profit participations of Hollywood talent.

Wagner, who also serves on the board of trustees of the American Film Institute and the Tribeca Film Institute, is the recipient of the national First Star Visionary Award, Dallas CASA Champion of Children Award, Dallas Film Festival Trailblazer Award and national Kappa Sigma Man of the Year award.

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Executive Producer MARK CUBAN is co-founder, chairman and president of HDNet, which operates two 24/7 cable channels, HDNet and HDNet Movies, available on Bright House Networks, Charter Communications, DIRECTV, DISH Network, Insight, Mediacom, Time Warner Cable and more than 40 NCTC cable affiliate companies. Launched in 2001, HDNet is the exclusive, high definition home for popular, critically acclaimed original and topical news, sports, music and entertainment programming including television's only HD news feature programs "HDNet World Report", "Dan Rather Reports," featuring legendary journalist Dan Rather and "NASA on HDNet" (presenting live shuttle launches through 2010).

HDNet Movies exclusive "Sneak Previews" bring feature films to viewers before they premiere in theaters. Some of the HDNet Movies "Sneak Previews" have included the Academy Award-nominated *Enron: The Smartest Guys in the Room*, the controversial *Redacted* directed by Brian De Palma, and the specialty hit *Flawless*, starring Michael Caine and Demi Moore. HDNet Movies also features a wide selection of major studio theatrical releases - all uncut, unedited, and appearing in their original aspect ratio - as well as features produced and finished in high-definition.

In addition to HDNet and HDNet Movies, Cuban, together with business partner Todd Wagner, owns several other vertically integrated media and entertainment properties, including movie production companies HDNet Films and 2929 Productions, theatrical and home video distributor Magnolia Pictures, the Landmark Theatres art-house chain, and a minority stake in Lionsgate Entertainment.

Using several of these properties, Cuban and Wagner have launched a bold “day-and-date” strategy in which they are releasing films simultaneously across theatrical, television and home video platforms, thus collapsing the traditional release windows and giving consumers a choice of how, when and where they wish to see a movie.

Cuban is also the outspoken owner of the NBA’s Dallas Mavericks team, an active investor in leading and cutting-edge technologies, and publisher of his own Weblog in which he communicates directly and openly to fans, critics and journalists.

In 1995, Cuban co-founded Internet broadcasting service Broadcast.com with Wagner and sold the company for \$5.7 billion to Yahoo! in 1999. Prior to Broadcast.com Cuban co-founded a computer consulting firm MicroSolutions and sold it to Compuserve.

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Executive Producer MARC BUTAN is the president of 2929 Productions, a production and financing company formed in 2005 and co-owned by Todd Wagner and Mark Cuban. Its productions to date include *Good Night, and Good Luck*, which was nominated for six Academy Awards; the critically acclaimed drama *Akeelah and the Bee* starring Laurence Fishburne and Angela Bassett, which won Best Picture at the 2006 Black Movie Awards; and the cop thriller *We Own the Night*, starring Joaquin Phoenix, Mark Wahlberg, Robert Duvall, and Eva Mendes.

Among other upcoming releases are the adaptation of Cormac McCarthy’s novel *The Road*, starring Viggo Mortensen; *What Just Happened?* starring Robert DeNiro, Sean Penn, and Bruce Willis; and *Two Lovers*, starring Joaquin Phoenix and Gwyneth Paltrow which was nominated for the Palme d’Or at this year’s Cannes Film Festival.

Prior to joining 2929 Productions, Butan was Executive Vice President of Production at Lionsgate from 2001-2004 where he was responsible for overseeing all creative elements of film development and in-house film production at the studio. Prior to that, Butan co-founded, with Michael Burns, who is currently Vice Chairman of Lionsgate, the production financing company Ignite Entertainment, which was folded into Lionsgate in 2001. Prior to Ignite, Butan worked for 5 years as a media & entertainment investment banker for Kidder, Peabody & Company and then Prudential Securities.

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Executive Producer RAY ANGELIC has produced or executive produced more than a dozen films. Prior to completing *The Burning Plain*, Angelic executive produced Charlie

Kaufman's *Synecdoche, New York*, the directorial debut of screenwriter Charlie Kaufman, starring Phillip Seymour Hoffman, Diane Weist, Katherine Keener and Samantha Morton. That film was nominated for the Palme d'Or at the Cannes Film Festival and will be released by Sony Pictures Classics this fall.

Angelic also produced the forthcoming Paramount Vantage release *Carriers*, along with Anthony Bregman, with whom Angelic worked on *Eternal Sunshine of the Spotless Mind*.

Angelic executive produced the romantic comedy *The Ex*, starring Zach Braff and Jason Bateman, along with the arthouse hit *Friends with Money*, starring Jennifer Aniston, Catherine Keener, Joan Cusack, and Frances McDormand; *The Wendell Baker Story*, directed by Luke and Andrew Wilson, starring Luke Wilson, Eva Mendez, Owen Wilson, and Will Ferrell. Other films Angelic has executive produced include Jane Campion's *In the Cut* starring Meg Ryan, and *Once in the Life* directed by and starring Laurence Fishburne.

Angelic began his producing career with Bob Gosse's *Julie Johnson* starring Courtney Love and Lili Taylor, which premiered at the Sundance Film Festival.

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Executive Producer ALISA TAGER worked on the directorial debut of another renowned screenwriter, *Serenity*, directed by Joss Whedon, which Tager executive produced. She also served as executive producer on the Jean-Jacques Annaud film *Enemy at the Gates*, starring Jude Law, Joseph Fiennes, Rachel Weisz and Ed Harris. She was the executive producer of the Columbia Pictures release *Running Free*, directed by Sergei Bodrov. She previously served as Associate Producer on Annaud's *Seven Years in Tibet*, starring Brad Pitt.

Tager began her career in Spain working with Warner/Electra/Atlantic and with a concert promoter. After moving back the United States, she produced a diverse range of projects in theater, music, art and video in New York as well as in Argentina, Spain, Venezuela, Korea and Russia. During this time, Tager was also a free-lance journalist, writing for several international publications, including *The Los Angeles Times*, *Arts*, and several Spanish magazines. She now works with the DreamWorks-based Parkes/MacDonald Productions.

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Co-producer BETH KONO's introduction to the film industry was in the agent trainee program at United Talent Agency. There she worked for partner J.J. Harris for over a year before leaving to work with J.J.'s longtime client, Charlize Theron. After working on projects that included *The Italian Job*, the Oscar-winning *Monster*, *North Country* and *The Life and Death of Peter Sellers*, Kono rejoined Harris, this time as a manager at One Talent Management. Then in 2006, she reunited with Theron as a producer under the Denver & Delilah Films banner. Beth most recently produced *Sleepwalking*, which premiered at the 2008 Sundance Film Festival and starred Theron, Anna Sophia Robb, Dennis Hopper, Nick Stahl and Woody Harrelson.

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Co-producer MIKE UPTON has produced or line produced over three dozen films in his career. Among forthcoming movies he has worked on for 2009 are the adaptation of Cormac McCarthy's novel *The Road*, starring Viggo Mortensen and Charlize Theron and the James Gray film *Two Lovers*, starring Joaquin Phoenix and Gwyneth Paltrow, which was nominated for the Palme d'Or at this year's Cannes Film Festival. Upton has overseen production on past 2009 films such as *The Life Before Her Eyes*, starring Uma Thurman; and *We Own the Night*, starring Phoenix, Mark Wahlberg, Eva Mendes, and Robert Duvall.

Before joining 2009, Upton worked as a line producer and production manager on films like *Akeelah and the Bee*, starring Laurence Fishburne; Tyler Perry's hit films *Madea's Family Reunion* and *Diary of a Mad Black Woman*; and *Down in the Valley*, starring Edward Norton.

He began his career working for the legendary Roger Corman and worked on such varied films as Don Roos' *Happy Endings*, *Wonderland* starring Val Kilmer, *Boat Trip*, *Leprechaun in the Hood*, and *Addams' Family Reunion*. Upton is currently the Senior Vice President for physical production at 2009.

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Casting director DEBRA ZANE began her casting career as an assistant to casting director David Rubin. After seven years with David, ending with the happy collaboration as partners on such films as *Get Shorty* and *Men in Black*, Zane created Debra Zane Casting in 1996.

Directors such as Sam Mendes, Gary Ross, Ridley Scott, Steven Soderbergh and Steven Spielberg have regularly called upon Zane to collaborate on the casting of their films.

Her list of credits include: *Wag the Dog*, *Pleasantville*, *The Limey*, *American Beauty*, *Stuart Little*, *Galaxy Quest*, *Traffic*, *Ocean's 11, 12 & 13*, *Road to Perdition*, *Catch Me If You Can*, *Seabiscuit*, *Matchstick Men*, *The Terminal*, *Kingdom of Heaven*, *War of the Worlds*, *Jarhead*, *Dreamgirls*, *Things We Lost in the Fire*, and *Indiana Jones and the Kingdom of the Crystal Skull*.

A member of the Casting Society of America, Debra has been nominated for their Artios® Award eight times and has won three times. She was the recipient of the Artios® Award in 2000 for Best Casting for a Feature Film Drama for *American Beauty* and again in 2001 for *Traffic* and in 2006 for *Dreamgirls*. The Screen Actors Guild honored Debra as the casting director for Outstanding Performance by the Cast of a Motion Picture for both *American Beauty* and *Traffic*. The ensemble casts of *Seabiscuit* and *Dreamgirls* were nominees. In 2004 Debra was honored by the Hollywood Film Festival as Casting Director of the Year.

Debra is a member of the Academy of Motion Picture Arts and Sciences.

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Costume Designer CINDY EVANS established her career as a designer on Christopher Nolan's Oscar-nominated "Memento" and has since enjoyed repeat performances with actors and directors alike. She worked on *Freedom Writers* and *PS I Love You*, both with director Richard LaGravenese and starring Hilary Swank. Evans costumed Charlize Theron on *Sweet November*; *The Legend of Bagger Vance*, directed by Robert Redford; and was the costume designer on *North Country*, directed Niki Caro, for which Theron and Frances McDormand were recognized by critics and were nominated for Oscars for their roles.

Having worked alongside Catherine Hardwicke (then a production designer) on *Laurel Canyon* starring McDormand, she went on to design the costumes for Hardwicke's directorial debut, the coming-of-age drama *Thirteen* and for her follow-up, *Lords of Dogtown*.

Evans' work can next be seen in director David Frankel's follow-up to *The Devil Wears Prada*, the Owen Wilson and Jennifer Aniston vehicle *Marley & Me*, a dog lover's delight that chronicles the life-lessons a family learns through their hyperactive yellow labrador retriever.

Other costume designer credits include the sci-fi horror *The Forgotten*, with Julianne Moore, and *Along Came Polly* the hit romantic comedy with Ben Stiller and Aniston.

Editor CRAIG WOOD was born in Sydney Australia and began his filmmaking career at age 19 as an assistant editor in the documentary department of the Australian Broadcasting Corporation television network before moving into commercials and music videos.

He has fashioned the music videos of such artists as Smashing Pumpkins, Bjork, Fiona Apple, Garbage, Tina Turner, Tom Petty, Crowded House and Janet Jackson, as well as creating stylish ads for various corporate clients including the Cleo award winning Budweiser "Frogs."

Wood has enjoyed a long and rewarding collaboration with director Gore Verbinski most recently editing the director's *Pirates of the Caribbean* trilogy. He won an American Cinema Editors (ACE) award for his work on *Pirates of the Caribbean: The Curse of the Black Pearl* and was nominated for both its sequels. Previously he edited *The Weather Man* starring Nicolas Cage and the horror thriller *The Ring* which garnered almost \$250 million in worldwide box-office receipts and has gone on to become a rental sensation. Also for Verbinski he edited *The Mexican* starring Brad Pitt and Julia Roberts and *Mousehunt* starring Nathan Lane and Lee Evans.

Wood was an additional editor on Randall Wallace's *We Were Soldiers*, starring Mel Gibson. Other editing credits include *Highway*; Bronwyn Hughes' romantic comedy *Forces of Nature*, starring Sandra Bullock and Ben Affleck, and Alex Proyas' 1989 feature *Spirits of the Air*, *Gremlins of the Clouds*.

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Music Supervisor DANA SANO has a career in music supervision spanning two decades. She began at Creative Artists Agency with Brian Loucks and then moved on to assist the late film producer, Robert F. Colesberry. Soon thereafter, she became music coordinator for supervision veterans Gary Goetzman and Sharon Boyle on films such as *The Silence of the Lambs*, *Point Break*, and *Groundhog Day*. When Goetzman transitioned into Playtone Productions, Sharon and Dana continued working together on the overall PolyGram Filmed Entertainment slate of movies and others including *Kalifornia*, *Until The End Of The World* and *Under Siege*.

In 1994, Dana was brought into New Line Cinema's emerging West Coast Music Department. As Senior Vice President of Music, she worked with directors such as Paul Thomas Anderson, David Fincher, James Gray, Jay Roach

and Gary Ross. To date, she has worked on numerous films including *Austin Powers: International Man Of Mystery*, *Austin Powers: The Spy Who Shagged Me*, *Blade*, *Blue Crush*, *Boogie Nights*, *Hedwig & The Angry Inch*, *Magnolia*, *Monster in Law*, *Seven*, and *Wag The Dog*. Recent and upcoming releases include *Anvil! The Story of Anvil!*, *Dan in Real Life*, *Make It Happen*, *Two Lovers* and *We Own the Night*.

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Music Supervisor ANNETTE FRADERA has music supervised films by some of Mexico's most innovative filmmakers, including Robert Rodriguez (*Once Upon a Time in Mexico*), Sebastian Cordero (*Cronicas*), Alfonso Arau (*Like Water for Chocolate*), and Alfonso Cuarón (*Y Tu Mama Tambien*). Fradera made her English-language debut with Tommy Lee Jones' award-winning drama *The Three Burials of Melquiades Estrada*, written by Guillermo Arriaga.

For over twenty years, Fradera has worked for the UNAM and Bellas Artes theater companies, as well as for various independent theaters. In addition, Fradera founded the indie record label Discos Cabaret and has produced special projects for BMG, Televisa, and has served as director of Argos music for Argos Comunicacion, where she collaborated with world-renowned Esquivel in his last two recordings.

In addition to her supervising work in film and TV, Fradera handles licensing and music publishing in Mexico, as well as legal matters, clearance, A&R, research, scouting, project design, and development. Fradera was awarded the Rockefeller grant for research of Mexican-US border music.

∴

Composer HANS ZIMMER is recognized as one of the film industry's most respected and innovative composers. For his impressive body of work, he has been honored with countless awards, including the Academy Award, 2 Golden Globes, 3 Grammys and a Tony Award. The German-born composer began studying music as a child, and first enjoyed success as a member of the alternative rock band The Buggles, whose single "Video Killed the Radio Star" became a worldwide hit and helped usher in a new era of global entertainment as the first music video to be aired on MTV in 1981.

Zimmer entered the world of film music in London during a long collaboration with famed composer and mentor Stanley Myers, which included the film *My Beautiful Laundrette*. He soon began work on several successful solo projects, including the critically

acclaimed *A World Apart*, and during these years Zimmer pioneered the use of combining old and new musical technologies. Today, this work has earned him the reputation of being the father of integrating the electronic musical world with traditional orchestral arrangements.

A turning point in Zimmer's career came in 1988 when he was asked to score *Rain Man* for director Barry Levinson. The film went on to win the Oscar for Best Picture of the Year and earned Zimmer his first Academy Award Nomination for Best Original Score. The next year, Zimmer composed the score for another Best Picture Oscar recipient, *Driving Miss Daisy*, starring Jessica Tandy and Morgan Freeman.

Having already scored two Best Picture winners, in the early '90s Zimmer cemented his position as a pre-eminent talent with the award-winning score for *The Lion King*. The soundtrack has sold over 15 million copies to date and earned him the Academy Award for Best Original Score, a Golden Globe, an American Music Award, a Tony and two Grammy Awards. In total, Zimmer's work has been nominated for 8 Golden Globes, 9 Grammys and 7 Oscars for *Rain Man*, *Gladiator*, *The Lion King*, *As Good As It Gets*, *The Preacher's Wife*, *The Thin Red Line*, and *The Prince Of Egypt*.

In 2000 Zimmer scored the music for *Gladiator*, for which he received an Oscar nomination, in addition to Golden Globe and Broadcast Film Critics Awards for his epic score. It sold more than three million copies worldwide and spawned a second album "Gladiator: More Music From The Motion Picture," released on the Universal Classics/Decca label. Zimmer's other scores that year included *Mission: Impossible II*, *The Road to El Dorado* and *An Everlasting Piece*, directed by Barry Levinson.

Some of his other scores include *Pearl Harbor*; *The Ring*; 4 films directed by Ridley Scott, *Matchstick Men*, *Hannibal*, *Black Hawk Down*, and *Thelma & Louise*; Penny Marshall's *Riding in Cars with Boys* and *A League of Their Own*; Tony Scott's *True Romance*; *Tears of the Sun*; Ron Howard's *Backdraft*; Tony Scott's *Days of Thunder* and *True Romance*; *Smilla's Sense of Snow*; and the animated *Spirit: Stallion of the Cimarron* for which he also co-wrote four of the songs with Bryan Adams, including the Golden Globe-nominated "Here I Am."

In 2003, Zimmer completed his 100th film score for the film *The Last Samurai*, starring Tom Cruise, for which he received both a Golden Globe and a Broadcast Film Critics nomination.

Zimmer's additional honors and awards include the prestigious Lifetime Achievement Award in Film Composition from the National Board of Review, and the *Frederick Loewe* Award in 2003 at the Palm Springs International Film Festival. He has also received ASCAP's Henry Mancini Award for Lifetime Achievement.

His recent credits include the highly successful animated film, *Kung Fu Panda*; the Spanish-language *Casi Divas* for Columbia Pictures Productions Mexico; Chris Nolan's *Batman Begins* and its follow-up *The Dark Knight*; *The Weather Man*; *The Da Vinci Code*; Nancy Meyers' romantic comedy *The Holiday*; the summer blockbusters *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: At World's End* (the top grossing film of 2007); and *The Simpson's Movie*. His upcoming scores include those for *Madagascar II*, Ron Howard's *Frost/Nixon*, and the *Da Vinci Code* prequel, *Angels & Demons*.

Hans and his wife live in Los Angeles, with their four children.

∴

Production Designer Dan Leigh was nominated for the "Excellence in Design" Award from the Art Directors Guild for his work on the Oscar-nominated Michel Gondry film *Eternal Sunshine of the Spotless Mind*. Leigh followed that collaboration with his work on the Gondry film *Be Kind Rewind*, starring Jack Black.

Leigh has worked extensively in both film and television. His past projects include HBO's *The Laramie Project*, Miramax's *A Walk on the Moon* and *Basquiat*, the ABC television pilot *Dirty Sexy Money*, as well as the upcoming feature film *Pride & Glory* starring Edward Norton and Colin Farrell. Leigh's is currently in working on the Kate Hudson-Anne Hathaway romantic comedy *Bride Wars* for New Regency Pictures and director Gary Winick (*Tadpole*, *Charlotte's Web*).

∴

Director of Photography ROBERT ELSWIT is a veteran cinematographer with well over two decades of experience. He was most recently recognized for his work with an Academy Award statuette for *There Will Be Blood*, Paul Thomas Anderson's critically lauded adaptation of the Upton Sinclair novel *Oil!* starring Daniel Day-Lewis. Elswit also received an American Society of Cinematographers (ASC) Award, a National Society of Film Critics (NSFC) Award and a New York Film Critics Circle (NYFCC) Award, as well as several other nominations for his work on the film.

His more recent projects include re-teaming with David Mamet on *Red Belt*, and a spate of films with George Clooney, including *Michael Clayton*, for director Tony Gilroy, *Syriana*, for director Stephen Gaghan and *Good Night, and Good Luck* the actor's second directing effort praised by critics around the world.

Elswit has worked with the industry's top filmmakers garnering repeat collaborations with Curtis Hanson on *The River Wild*, with Meryl Streep and *The Hand that Rocks the Cradle*, with Rebecca De Mornay and *Bad Influence* with Rob Lowe and James Spader; and Paul Thomas Anderson on *Punch-Drunk Love*, *Magnolia*, *Boogie Nights*, and *Hard Eight*.

Other motion picture credits include *Runaway Jury*, starring John Cusack, Gene Hackman and Dustin Hoffman; David Mamet's *Heist*; Joel Schumacher's *8MM*, starring Nicolas Cage; the James Bond thriller *Tomorrow Never Dies*; Mike Newell's *Amazing Grace and Chuck*, Rob Reiner's *The Sure Thing*; *Boys*, with Winona Ryder; *Desert Hearts* and *The Pallbearer* among many others.

Elswit is currently filming *Duplicity*, the steamy spy thriller starring Julia Roberts and Clive Owen for director Tony Gilroy.

“THE BURNING PLAIN”

-full credits-

2929 PRODUCTIONS PRESENTS
IN ASSOCIATION WITH COSTA FILMS
A PARKES + MACDONALD PRODUCTION
A FILM BY GUILLERMO ARRIAGA CHARLIZE THERON KIM BASINGER
“THE BURNING PLAIN”

JOHN CORBETT JOAQUIM DE ALMEIDA DANNY PINO **CASTING BY**
DEBRA ZANE, CSA, **COSTUME DESIGNER** CINDY EVANS **MUSIC**
SUPERVISORS DANA SANO AND ANNETTE FRADERA
MUSIC BY OMAR RODRIGUEZ LOPEZ & HANS ZIMMER
EDITOR CRAIG WOOD **PRODUCTION DESIGNER** DAN LEIGH
DIRECTOR OF PHOTOGRAPHY ROBERT ELSWIT, A.S.C.
CO-PRODUCERS BETH KONO EDUARDO COSTANTINI MIKE UPTON
EXECUTIVE PRODUCERS ALISA TAGER CHARLIZE THERON RAY ANGELIC
EXECUTIVE PRODUCERS TODD WAGNER MARK CUBAN MARC BUTAN
PRODUCED BY WALTER PARKES AND LAURIE MACDONALD
WRITTEN AND DIRECTED BY GUILLERMO ARRIAGA

-end credits-

Unit Production Manager Ray Angelic
First Assistant Director Phil Hardage
Second Assistant Director Keith Potter

Cast
(In order of appearance)

Sylvia	Charlize Theron
John	John Corbett
Carlos	Jose Maria Yazpik
Laura	Robin Tunney
Lawrence	Gray Eubank
Sophie	Fernanda Romero
Vivi	Kacie Thomas

Young Man	Martin Papazian
Young Santiago	J.D. Pardo
Christobal	Diego Torres
Xavier	Jose Gallardo
Ana	Rachel Ticotin
Aunt Rebecca	Rosalia De Aragon
Paula	Debriana Mansini
Priest	Anthony Escobar
Robert	Brett Cullen
Mariana	Jennifer Lawrence
Operator	Aide Rodriguez
Santiago	Danny Pino
Maria	Tessa Ia
Pat	Thomas J. "TJ" Plunket
Bobby	Taylor Warden
Monnie	Stacy Marie Warden
Rancher #1	Luis Senye
Rancher #2	Kirk Zachek
Nick Martinez	Joaquim De Almeida
Gina	Kim Basinger
Pat's Friend	Kyle Klunder
Doctor	Rafael Hernandez
Nurse	Kimberlynn Guzman
Cook	Sean McGrath
Woman	Toni Lopez
Stunt Coordinator	Brian Smyj
New Mexico Stunt Coordinator	Pee Wee Piemonte
Stunts	Shawna Duggens Tyra Dillenschneider Howard isreal
Aerial Coordinator	Peter Mckernan

Production Supervisor	Marj Ergas
Associate Producer	Adrián Zurita
Art Director	Naython Vane
Set Decorators	Ron Von Blomberg Wil Pfau
First Assistant Editor	Simon Morgan
Post Production Supervisor	Jamey Pryde

“A” Camera 1 st Assistant	Baz Idoine
“A” Camera 2 nd Assistant	Larissa Supplitt
Stedi Camera Operator	Scott Sakamoto
“B” Camera 1 st Assistant	Peter Geraghty Ray Milazzo, Jr. Jimmy Apted
“B” Camera 2 nd Assistant	Tom Hutchinson Kevin Huver
2 nd Unit DP/ “C” Camera Operator	Heather Page
“C” Camera 1 st Assistant	Penny Sprague Christopher Mack
Camera Loader	Kelly Simpson
Remote Camera Technician	Joe Datri
Stills Photographers	Richard Foreman
24 Frame Playback	Frank Eysers
Video Assist Operator	Jeremiah chapman
Script Supervisor	Brooke Satrazemis
Sound Mixer	Lori Dovi, c.a.s.
Boom Operator	David Allen Smith
Utility Sound	Thadd Day

Gaffer	Rick Thomas
Assistant Chief Lighting Tech	Dante Cardone
Electrics	Joe Bacharka Theo Bott John Joleaud Rob Locker Karina Teismann Kevin Wisor
Additional Electric	Joseph J. Sikora
Rigging Gaffer	Jeff Stewart
Best Boy Rigging Electric	Tor Matson
Rigging Electrics	Dominic Pagano Steve Reed
Key Grip	Michael Kenner
Best Boy Grip	Johnny Morris
Dolly Grip	Jeff Kunkel
Grips	Gary Christie Juergen Heinemann Kaleb Heinemann Amber Maahs

	Guillermo A. Partillo III
Additional Grips	Danielle “Stella” Hernandez Daniel Miller Dan Williams
Aerial Coordinator/Pilot	Peter McKernan
Airplane Pilot	Howard Israel
Aerial DP/2 nd Unit	Dylan Goss
Spacecam Technician	Vahagn Gharibyan
Special Effects Coordinator	David Fletcher
Special Effects Foreman	Tom Kittle
Special Effects Technicians	Vincent Lee Ball William Catania James “J.C.” Cheshire Gregory Oliver
Art Department Coordinator	Vicki McWilliams
Art Department Production Assistant	Robin Scala
Leadperson	Severino Gonzales
On Set Dresser	Lisa Corradino
Gang Boss	Christopher Painter
Set Dressers	Michael Myszka Robert Jackson Spencer Stair
Additional Set Dressers	Ra Arancio-Parrain John A. Gutierrez Peter Pinon III Gabriel Rivera
Set Decorator Production Assistant	Sheila Griffin
Set Decorating Intern	Sara Corral
Storyboard Artists	Chris Buchinsky Joseph Guillette
Lead Scenic Painter	Kenneth Pattison
Scenic Painters	Anna Cosentine Gabriel Flores William Maloney Christina Pizzala
Utility Technicians	Kevin Brown Ralph DeLaurentis Janice B. Jacobson
Key Greens	Dennis W. Garland
Greensman	Ben Bishop
Greens	Ray Mark Provencio

Property Master	Joe Arnold
Assistant Property Master	Josiah O'Neil
Construction Coordinators	Noah Bradley Dennis W. Garland
Foreman	Mike Daigle
Gang Boss	Jim Gill
Propmakers	Arthur Arndt Stephen Braddock Lance Tytor
Assistant Costume Designer	Lisa Parmet
Costume Supervisor	Barcie Waite
Key Set Costumer	John Deering
Set Costumer	Juliet Hyde-White
Additional Set Costumer	Dionne Barens
Seamstress	Deborah Andrews
Costumer – Ms. Theron	Annie Laoparadonchai
Costumer – Ms. Basinger	Cynthia Summer
Department Head Hair Stylist	Ramona Fleetwood
Key Hair Stylist	Yvette Meely
Hair - Ms. Basinger	Mitch Stone
Additional Hair	Reyna Robinson
Aerial Key Hair	Reyna Robinson
Department Head Make-Up Artist	Sara Bozik
Key Make-Up Artist	Sheila Trujillo-Gomez
Make-Up – Ms. Basinger	June Brickman
Body Make-Up – Ms. Basinger	Jane English
Additional Make-Up	Lisa Hill
Prosthetic Provider	Matthew Mungle
Production Accountant	Cyndy Fujikawa
First Assistant Accountant	Jennifer Cobb
Payroll Accountants	Laura Fearon Estrella Perez
Accounting Clerks	Bernadette Valer Mark Ver Ploegh
Post Production Accountant	Tracy Nash
Production Coordinator	Shanti Delsarte
Assistant Production Coordinator	Marissa Gonzales
Production Secretary	Elias Vigil
Travel Coordinators	Cherron Kofford

	Jill Vaupen
Office Production Interns	Rachel Bailey Leandra M. Barreras Sean Dolan Alison Marwah Matt Wilson
Assistant to Mr. Arriaga	David Barraza Ibanez Micaela Maestas
Assistant to Mr. Parks & Ms. MacDonald	Riyoko Tanaka
Assistant to Ms. Theron	Ashlee Irish
Assistant to Mr. Butan	Jeff Zaks
Assistant to Ms Tager	Tonia Davis
Assistant to Mr. Angelic	Ilana Lapid
Assistant to Mr. Wagner	Staci Mitchell
Assistant to Mr. Cuban	Dawn Knox
Assistant to Ms. Kono	Bryon Schreckengost
Script Translator	Alan Page
2 nd Second Assistant Director	Chad Saxton
DGA Trainee	
Set Production Assistants	Matt Freeman Sue Foley Paul Gladden Brian Green Emily Gruendike Ari Joffe Mary McGinn John Paul Potter Jaron Whitfill
Location Manager	Jean Chien
Assistant Location Managers	Santino Jimenez Roderick Peyketewa
2 nd Assistant Location Manager	Aimee Schaefer
Location Productions Assistants	Levi Smith Kaleb Wentzel-Fisher
Aerial Location Scout	Eric Papa
Location Intern	Jared Ortega
Set Medic	Jim Ivy
Casting Associate	Tannis Vallely
Casting Assistant	Shayna Markowitz
New Mexico Casting	Kathy Brink
New Mexico Casting Assistant	Aaron Giomolini
Extras Casting	Fernando Echeverri Lexington Hoebel

Extras Casting Assistant	Julie Rounds
Studio Teachers	Kathleen Brenton-Collier Julia “Dia” Hahn
On-Set Tutor	Murielle Helgeson
Marketing Consultant	Diane Slattery
Animals Provided by	
Animal Trainers	
Transportation Captains	Billy Getzwiller Prentis “PW” Woods”
Picture Car Coordinator	Jacob Cena
Drivers	David Burke Jim Christian Earl Scott Corley Felix Delgado Tyra Dillenschneider James Everett Paul M. Hackett Kenny James Fritz Kaser Robert J. Kozlowski Gavin Lebow Belarmino A Bill Lopez Jimmy W. Masterson Eric Miller R. Daniel Miller Tom Perkins Ken Plumlee Robert M. “Billy” Rabelo Teri Romano Marlin Boots Southerland Andrew Trujillo Paul Walker Byron Wilkerson Leanne Wilkerson William Wray
Catering Provided by	Alex’s Gourmet Catering
Chef	Luis Montenegro
Assistant Chefs	Nestor Noe Lopez Teodoro Benitez
Craft Services	Patricia Perkins

Portland Unit

Production Supervisor Darren Demetre

B Camera 2 nd AC	Nate Goodman
Chief Lighting Tech	Jarred Waldron
Rigging Gaffers	Scott Walters
	Mathew D. May
Electrics	Stephen Purcell
	James R. Davis
	Ryan Middleton
	Andy Barden
	Chris “Chalky” Chalk
	Jean Margaret Thomas
Grips	Brent Lawson
	Brian Lawson
	Bruce Lawson
	Chip Ingram
	Joe Vetellaro
Utility Sound	Eric Goldstein
Video Assist	Gaylen Nebeker
24 Frame Playback	Martin Wright
Art Directors	Jim Donahue
	Ben Hayden
Art Department Coordinator	Alex Klaue
Storyboard Artist	Dan Schaefer
Construction Coordinator	Randal Groves
Construction Foreman	Johnny Trudell
Construction Foreman	Daas Bersano
Lead Scenic/Stand by Painter	Renee Prince
Additional Scenics	Ken Erck
	Bree Judah
Greens	Charlie Carlsen
Prop Makers	Brad Anderson
	David J. Rivers
Prop Assistant	Carly Sertic
Set Decorator	Sean Kennedy
Leadman	Sean Fong
On-Set Dresser	Ryan Smith
Buyer	Teresa J. Tamiyasu
Set Dressers	Chandler Vinar
	Philip Blackburn
	Jenelle Giordano
	Adam Johnson
	Bekka Melino
Key Set Costumer	Nikki Paulson-Bartnick
Set Costumer	Chapin Simpson
Additional Costumer	Lis Bothwell
Additional Make-Up	Crystal Shade

Production Coordinator	Wendy Kutzner
Assistant Office Production Coordinator	Wilson Peery
Production Secretary	Stephani Norwood
Office Production Assistants	Aimee Lynn Barneburg
	Crystal Walen
Travel Coordinator	Cherron Kofford
Production Assistant	Stephani Norwood
Payroll Accountant	Gabriel Della Vecchia
Accounting Clerk	Colleen Martinez
Location Manager	Doug Hobart
Assistant Location Manager	Bobby Warberg
2 nd Assistant Location	Tracy Holliday
Location Production Assistant	Andrew Ticer
Set Production Assistants	Jackson Rowe
	Derek Wilson
	Aimee Schaefer
	Ari Joffe
Portland Casting	Lana Veenker, CSA
Portland Casting Associate	Lori Lewis
Portland Casting Assistant	Eryn Goodman
Portland Casting Administrative Assistant	Haley Talbot
Portland Extra Casting	Diana Hammons
Extras Casting Assistant	Diane Kerstein
Catering Assistants	Pedro Delgadillo
	Angel Estrada
Craft Services	Brittnee DeWald
	David Williams
Lead Medic	Taylor Saxon
Rigging Medic	Karla Benson
Special Effects Coordinator	Robert Riggs
Additional Special Effects	Stephen Klineburger
Studio Teacher Coordinator	Morag MacPherson
On-Set Tutor	Murielle Helgeson
Transportation Captains	Eric Miller
	David Norris
Drivers	Mischa Austreng
	Steve Evans
	Ryder Greene

Mark Haleston
 Bart Heimburger
 Lance Hruza
 Philip Krysl
 Brendan McKeon
 Greg McVey
 Andrew Mott
 John “JP” Petty
 Robert Platt
 Thomas Platt
 Joe Solberg
 Eric Somonson
 Laura Stride
 Marlin “Boots” Sutherland
 Don Williams
 Prentis “P” Woods

Sound Editorial Services by	Soundeluxe
Supervising Sound Editor	Mike Wilhoit
Sound Designers	Scott Wolf Karen Vassar
Dialogue Editor	Laura Harris Atkinson
Foley Editor	Michael Hertlein
Assistant Sound Editor	Paul Flinchbaugh
Re-recording Services by	Universal Studios Sound
Re-recording Mixers	Jon Taylor Christian P. Minkler
Recordist	Unsun Song
Stage Engineer	Jack Snyder
Foley by	Paramount Post Production Services
Foley Artists	Robin Harlan Sarah Monat
Foley Mixer	Randy Singer
ADR Mixers	Doc Kane Ron Bedrosian
ADR Recordists	Jeannette Browning Julio Carmona
Audio Restoration	Lars Bjerre
Voice Casting by	The Final Word
Loop Group Voices	Richard Cansino Joe Cappelletti Greg Ellis Kate Higgins

	Alejandra Gollas Mike Gomez Lex Lang Sal Lopez Dyana Ortelli Jacqueline Piñol Cindy Robinson
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Digital Intermediate Provided by Company 3
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Co3 Executive Producer	Stefan Sonnenfeld
Digital Intermediate Colorist	Stephen Nakamura
Digital Intermediate Producer	Des Carey
On-Line Editor	Alex Romano
DI Technologist	Mike Chiado
DI Scanning Supervisor	Michael Boggs
DI Assistants	Dan Goslee James Cody Baker
VP Feature Sales	Jackie Lee

Visual Effects by Encore Hollywood
VFX Producer Tom Kendall
CGI Artists Mitch Gates
Kurt McKeever
Changsoo Eun
Rodrigo Washington
Dan Lopez

CG Producer Mitch Gates

Visual Effects by Riot
VFX Supervisor Jamie Hallett
Executive Producer Lindsay Burnett
VFX Producer Erika McKee
VFX Coordinator Tony Barger
Digital Asset Manager Mark Edwards
Assistant Asset Manager Dustin Foster
VFX Production Assistant Marla Neto
CG Supervisor Andrew Wilkoff
FX Hiroyuki Okubo
Tracking & Integration Lead Tim Conway
Compositor Shane Wicklund
Roto/Paint Robert Tatum
Cecile F. Tecson

Visual Effects by Ollin Studios

Music Recorded and Mixed by	Jeffrey Biggers
Additional Recording by	Lars Stalfors
Soloists	Lorne Balfe
	Lili Hayden
	Atli Örvarsson
	Satnam Ramgotra
Music Editor	Joanie Diener
Technical Score Engineers	Thomas Broderick
	Peter “Oso” Snell
Assistant Engineer	Tom Rann
Score Recorded and Mixed at	Remote Control Productions
	Santa Monica, CA
Music Productions Services	Steven Kofsky
Music Production Coordinator	Andrew Zack
Studio Manager for	Czarina Russell
Remote Control Productions	
Source Music Coordinator	Libby Umstead

“Falling Star”

Written by Ali Theodore, Henry Hey, Alana da Fonseca, Zach Denziger
Performed by E Wilson
Courtesy of DeeTown Entertainment

“No More”

Written by Toots Camarata, bob Russell
 Performed by Madeleine Peyroux
 Courtesy of Rounder Records
 By arrangement with Ocean Park Music Group

“Mi Prietita Consentida”

Written by Ruben Ramos
Performed by Ruben Ramos and The Mexican Revolution
Courtesy of Revolution Records
Under license from/by arrangement with
Jua Mos license and publishing

“Transcontinental 1:30am”

Written by Vienna Teng
Performed by Vienna Teng

Courtesy of Rounder Records
By arrangement with Ocean Park Music Group

“Las Golondrinas”

Written by Ricardo Palmerin & Luis Rosado
Performed by Flaco Jimenez
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group
Film & TV Licensing

“Dewberry Wine”

Written by Julianna Raye
Performed by Julianna Raye
Courtesy of Chrysalis Music Group

“Quiero Verte”

Written by Martin T. Martinez (Roland Garcia Music / BMI)
Performed by Mando Lopez Y Los Muchachos
Under license from: Hacienda Records

2929 Senior Vice President of Production	Mike Upton
2929 Physical Production	Dorottya Hegedus-Lum
2929 Senior Vice President of Post Production	Marc Wuertemburg
Assistant to Mr. Wuertemburg	Trevor Byrne
Production Counsel	Sheppard Mullin
2929 Business Affairs	Jessica Roddy Heather Wayland
Assistant to Business Affairs	Ellen Nicholson
Immigration Legal Services Provided by	Jim Saunders
Insurance Provided by	AON/Albert G. Ruben Insurance Services, Inc.
Completion Guaranty Provided by	IFG
Payroll Services Provided by	Entertainment Partners
Production Film & Video Dailies	Deluxe
Dolby Sound Consultant	Bryan Pennington
Film Color Timer	Kenny Becker
Cameras Provided by	Panavision
Lighting Supplied by	Paskal Lighting
Grip Equipment Supplied by	Grip Jet Equipment
Camera Dollies, Camera Car &	Chapman/Leonard Studio Equipment, Inc.

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<p style="text-align: center;">“Coach” Clip courtesy of Universal Studios Licensing LLLP</p>
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**For
Maru, Mariana y Santiago
Con todo y para siempre**

The Film Makers Wish to Thank

Filmed in the State of New Mexico
New Mexico Film Office
Creative Media Institute For Film & Digital Arts
Filmed in the State of Oregon
Oregon Film & Video Office
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