

Recorded Picture Company Presents
In Association with Hanway Films, Participant Productions and BBC Films

A Jeremy Thomas Production
A Richard Linklater Film

Fast Food Nation



FESTIVAL DE CANNES
OFFICIAL SELECTION
COMPETITION

FOR FURTHER INFORMATION PLEASE CONTACT IN CANNES:

International Press

Richard Lormand
Cannes Croisette Prestige
87 Rue d'Antibes
Cannes 06400

Tel. 04 93 06 27 72
Tel. 06 24 24 16 54
Tel. 06 24 16 37 31
Fax. 04 93 68 30 84

French Press

Jean-Pierre Vincent
Hotel Carlton
58 La Croisette
Cannes 06414

Tel: 04 93 06 43 98
Tel: 04 93 06 43 99

Fax: 04 93 06 40 40

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Patricia Arquette
Bobby Cannavale
Paul Dano
Luis Guzman
Ethan Hawke
Ashley Johnson
Greg Kinnear
Kris Kristofferson
Avril Lavigne
Esai Morales
Catalina Sandino Moreno
Lou Taylor Pucci
Ana Claudia Talancón
Wilmer Valderrama
Bruce Willis

Screenplay by Eric Schlosser & Richard Linklater

Based on the book by Eric Schlosser

Produced by Jeremy Thomas

Producer Malcolm MacLaren

Co-Produced by Ann Carli

Executive Producers

Jeff Skoll, Ricky Strauss, Chris Salvaterra, Ed Saxon

Executive Producers

Peter Watson, Eric Schlosser, David M. Thompson

Director of Photography Lee Daniel

Production Designer Bruce Curtis

Edited by Sandra Adair, A.C.E.

Associate Producers

Alexandra Stone, Sara Greene

Music by Friends of Dean Martinez

Costume Designers

Kari Perkins and Lee Hunsaker

Fast Food Nation

Production Information

Don Henderson (Greg Kinnear)—a marketing executive at Mickey’s Fast Food Restaurant chain, home of “The Big One”—has a problem. Contaminated meat is getting into the frozen patties of the company’s best-selling burger. To find out why, he’ll have to take a journey to the dark side of the All-American meal.

Leaving the cushy confines of the company’s Southern California boardroom for the immigrant-staffed slaughterhouses, teeming feedlots and cookie cutter strip malls of Middle America, what Don discovers is a “Fast Food Nation” of consumers who haven’t realized it is they who are being consumed by an industry with a seemingly endless appetite for fresh meat.

The Recorded Picture Company production “Fast Food Nation,” a character study set in the fast food industry, is based on material from the book of the same name written by Eric Schlosser. *Fast Food Nation*, published in 2001 and a New York Times bestseller, was an incendiary nonfiction exploration of the industry.

"Fast Food Nation" is a Recorded Picture Company production directed by Richard Linklater and written by Eric Schlosser and Linklater. The film is produced by Jeremy Thomas and Malcolm McLaren. Co-producer is Ann Carli. The creative team includes director of photography Lee Daniel, editor Sandra Adair, production designer Bruce Curtis and costume designer Kari Perkins. The film is financed by Jeremy Thomas’ HanWay Films, Participant Productions and the BBC.

The film boasts an impressive ensemble cast that includes Patricia Arquette, Bobby Cannavale, Luis Guzman, Ethan Hawke, Ashley Johnson, Greg Kinnear, Kris Kristofferson, Avril Lavigne, Esai Morales, Catalina Sandino Moreno, Lou Taylor Pucci, Ana Claudia Talancon and Wilmer Valderrama.

About the Production

Back in 1979, when producer Jeremy Thomas was producing the film “The Great Rock ‘N’ Roll Swindle,” a pseudo-documentary about the seminal British punk rock band the Sex Pistols, he couldn’t have anticipated that the experience would spawn a relationship that would endure for decades and eventually lead him to a film version of the book *Fast Food Nation* in 2005.

“I became friendly with Malcolm McLaren on that film,” explains Thomas. McLaren was a fellow Londoner who had discovered John Lydon (better known as Johnny Rotten) and Sid Vicious, who would eventually form the nucleus of the Sex Pistols..

Decades later—Thomas is now an Oscar[®] winner for producing “The Last Emperor” and McLaren a successful musical entrepreneur. “One day Malcolm came to see me in London and he said, ‘There’s this incredible book you should read. I think it would make a great feature film,’” recalls Thomas. “I read *Fast Food Nation*, and I was very affected by it.

The idea that McLaren and Thomas shared was different from that of other producers who had considered the material. “We saw the book as a feature film, not a documentary,” says Thomas. Eric Schlosser, the author of *Fast Food Nation*, didn’t have much interest in the documentary format for his book, either.

“A lot of people had approached me about doing a documentary based on *Fast Food Nation*, and it seemed like a great idea. The problem was I never really trusted the network or studio that was behind it,” he says. “It seemed like it would lead to some kind of sellout, just because of how highly charged a lot of the material was. I felt very strongly that I’d rather have nothing done on the book than have something that felt, ultimately, like a copout.”

Thomas approached Schlosser and met him in New York and then London. “We talked a few times over the months, and then I optioned the book from Eric,” says Thomas.

Indeed, as Thomas and Schlosser were being introduced, the author had already developed a relationship with director Richard Linklater and discussed ideas for a *Fast Food Nation* film adaptation.

“I met Richard in Austin in 2001 when I was on my book tour,” recalls Schlosser. “I really liked him a lot.”

“I had read his work—not just *Fast Food Nation*, but other pieces he had written over the years—and always liked him as a writer. I think he must have felt something for some of my movies as well,” says Linklater. “So we started talking. When Eric and I met, we began collaborating pretty instantaneously.”

“The idea that came out of our meetings was that the movie would not be a documentary, but a character study of the lives behind the facts and figures of fast food,” says Linklater. “I’m more interested in fiction than nonfiction, anyway. I like working with actors and their performances.”

Linklater is known for his character pieces, so “When Eric mentioned a character story in and around this world, that really drew me in,” he says. “I think it’s an interesting culture socio-economically and anthropologically. The meat packing plants and the labor issues are all topics I’m fascinated with. I always wanted to do a movie about people who work, and all that that encompasses.”

Thomas, Schlosser and Linklater eventually met, and *Fast Food Nation* was officially on its way to becoming a big screen adaptation. Thomas was thrilled that the pieces had come together as they did. “It was great to have a chance to make an independent film in America, where independent cinema is so healthy, and with one of the most celebrated independent film directors,” he says. “And the fact that Richard lives in Austin, in the heartland of America... it was all very apt.”

“Jeremy Thomas got this ball rolling. Jeremy was the guy who thought, ‘There’s a movie here.’ It’s great to work with a producer like that,” says Linklater. “You see ‘A Jeremy Thomas Production’ onscreen, and you know it means this is probably going to be something different.”

From Shelf to Screen: Adapting *Fast Food Nation*

Upon its publication in 2001, “Fast Food Nation” became not just a staple on multiple bestseller lists, but a totem for the counterculture and virtually mandatory reading on college campuses.

“The book has been read by more people than I ever thought possible in my most megalomaniacal, egomaniacal moments,” admits Schlosser. Some of these readers were the actors who would eventually star in the film version.

“I think the book is a must-read,” says Ethan Hawke. “To understand how these corporations work, and how the money of the nation is controlled, and how that affects our lives and health and what we and our kids eat—it’s fascinating. It seems like it’s too big to understand, but the book does a nice job of breaking it down.”

“I thought it was really well investigated and very enlightening,” says Patricia Arquette of the book. “I have a teenage son, so I’d experienced the world of fast food and the harried life of having five minutes to eat somehow.”

Colombian-born Catalina Sandino Moreno read the book after reading the script. “It was a scary book to read,” she says. “I didn’t know about the fast food industry in America, so it was an eye-opener for me.”

The book had a major influence on Bobby Cannavale’s lifestyle years before he even heard about the film adaptation. “I read the book right when it came out, and it changed my life,” he explains. “I haven’t gone near fast food since then, and I got my ten-year-old son off fast food. The whole thing about the advertising being geared toward children really freaked me out, so I got rid of my television, too.”

“The book alone has already made a huge impact in this industry and with this generation,” adds Wilmer Valderrama. “Imagine being able to show it to people who might not be into reading books, but who go to the movies?”

Fast Food Nation indeed had great potential as a movie, but it didn’t easily lend itself to a screen adaptation. It was up to Eric Schlosser and Richard Linklater to turn the book’s real life stories into a screenplay that entertained while still preserving the source material’s thought-provoking themes.

The team used a book they both admired, Sherwood Anderson’s 1919 classic *Winesburg, Ohio*, as a jumping off point. The cycle of short stories tells the story of

America through the characters in one small town at the end of the nineteenth century. Inspired by Anderson, they came up with the fictional town of Cody, Colorado.

Colorado had the right blend of political edginess and “American, fast food-like, strip mall sameness” the writers were looking for, says Linklater.

“There was something interesting about Colorado,” he says of the choice. “When I went there with Eric a couple of summers ago when we were still working on the script, I met a lot of the ranchers and other people in the book and heard their stories. We drove around and went to some meat packing plants. It was a pretty crazy, eye-opening trip. It really helped me focus on what this movie was going to be.”

Now that they had their “Anytown, U.S.A.,” Schlosser and Linklater focused on the bones of the script. They pulled a handful of the nonfiction elements from the book and began to build fictional stories around them. The duo invented a fast food restaurant chain, Mickey’s, and UMP, a meat packing plant based in Cody.

“We wanted to feature people who represented different parts of the fast food industry in Cody: the kids who are working in the fast food places, the kids who are working in the meat packing plants, and the ranching community—which really would have dominated the town twenty-five or thirty years ago, but is rapidly disappearing into subdivisions,” says Schlosser. “And then you add in a fast food executive, which represents the corporate angle.

“Hopefully, in the end, none of these characters are representative of anything, but are real, living, breathing, people,” he adds.

For Schlosser, an award-winning correspondent for Atlantic Monthly, writing the script with Linklater, Academy Award[®]-nominated for his screenplay for “Before Sunset,” was a welcome change of pace.

“Writing the screenplay with Rick was an incredible pleasure because the investigative reporting that I’ve been doing for the last ten years has required intense fact checking, footnoting, and legal review,” says Schlosser. “It was an enormous pleasure to make things up. I started out as a playwright and then a novelist before I became a journalist, so it was a lot of fun.”

An important feature of the final script was the language in which it was written. Since one of the storylines deals with a group of Mexicans who migrate to the U.S. and

find jobs in a meat packing plant, about one-third of the film is in Spanish. Spanish-speaking actors Bobby Cannavale, Catalina Sandino Moreno, Wilmer Valderrama and Ana Claudia Talancon worked closely with actress and dialect coach Yareli Arizmendi to master the Mexican accent.

“An immediate decision was made to make the film in the true spoken languages, with subtitles,” declares Jeremy Thomas. “If you’re making a film which is meant to be naturalistic, it’s disconcerting when people who obviously shouldn’t speak English suddenly speak English with a Spanish accent. It would be ridiculous, really. The film would lose credibility.”

The filmmakers also agreed that the movie should not shove a message down the audience’s throat. “Something didactic wouldn’t work in a narrative,” says Linklater. “For me, you get to the point through human storytelling.”

“This film is not meant to be a lesson,” says Thomas. “Hopefully people will be entertained and enjoy the story, and then take away from the movie what we took away from reading the book, which is it’s nice to know where your food comes from.”

Casting a ‘Nation’

The filmmakers assembled a diverse roster of award-winning actors—some film veterans, some new to moviegoing audiences—that spanned ages and ethnicities. Linklater’s reputation and the success of Schlosser’s book made casting relatively easy.

“Many actors were fascinated by the material in the book, and they also wanted to work with Rick. The cast was happy to do this,” says Jeremy Thomas. “Also, due to the film’s structure, the actors could be on set for only a week or so and still have an important role. They didn’t have to commit to the length of the shoot.”

Greg Kinnear signed on to play Don Henderson, a Mickey’s executive who goes on a fact-finding mission for his company. The character also serves to connect the storylines.

“Don is a former marketing executive for ESPN who has been brought over to Mickey’s. His marketing team is responsible for a new burger called ‘The Big One’ that is wildly successful for the franchise. Things are pretty cushy for him,” says Kinnear.

When he is sent to Cody to find out why the meat used in *The Big One* is contaminated, “He gets an education in how and where one of these burgers starts,” says Kinnear. “When he finds out who it affects, he’s forced to make some big moral decisions in his life, personally and professionally.”

Kinnear respects the film’s treatment of hot-button social issues. “‘Fast Food Nation’ is a great title, but it doesn’t really encapsulate the breadth of what this story’s about. There are many different issues involved—illegal aliens, dangerous workplace conditions, contaminated food issues, obesity,” he says. “There are a lot of places to point the finger, but I don’t think this story has a target. It’s much smarter than that, and it ultimately lets viewers determine for themselves how they feel.

“Richard and Eric have put together a story that captures the spirit of the book,” continues Kinnear. “It tells the whole sociological story of fast food, encapsulated in a really interesting narrative with characters you believe in.”

Patricia Arquette, a 2005 Emmy winner for her role on the NBC series “*Medium*” who has collaborated with Linklater before, joined the cast as Cindy, a single mom living in Cody. “I think this movie will make people think and, hopefully, feel,” she says.

“There haven’t been a lot of stories about the American worker or the American living experience,” she adds. “This movie provides a lot of interesting food for thought.”

Ashley Johnson, best known for her role as the youngest member of the Seaver family on TV’s “*Growing Pains*,” plays Cindy’s daughter, Amber. A typical teenage girl who works at the local Mickey’s, Amber has aspirations that go beyond the Cody’s city limits.

Johnson confesses that, prior to reading the book, her diet consisted mainly of fast food. “The book made me more aware of what was really going on,” she says. “When I heard that they were making a movie out of it, I wanted to do anything I could to be involved because I think it’s such a good message.”

Amber is inspired by a visit from her Uncle Pete, who reminds her that “revolutions are for the young.” Pete is played by Ethan Hawke, Richard Linklater’s longtime friend and sometime collaborator, who says the director has been “kind of daydreaming about this movie” for years.

As for the role of Pete, says Hawke, “Rick has this theory that whenever we have a change of perspective or see things from a new angle, there’s somebody who makes that happen,” he says. “I think my role as Uncle Pete is like that—to kind of breeze through town and Amber’s life, and show her there’s another way to live.”

Catalina Sandino Moreno, Ana Claudia Talancon and Wilmer Valderrama were cast as the three Mexicans who cross the border with the help of a coyote and eventually find jobs at the UMP meat packing plant in Cody.

Moreno, who received an Oscar[®] nomination for her performance in “Maria Full of Grace,” was impressed by the script and signed on to play shy immigrant Sylvia. “I was amazed how they made the adaptation. They grabbed these three important stories from the book,” she says. “It’s fantastic.”

Sylvia’s fiery sister Coco is played by Ana Claudia Talancon, a major star in her native Mexico but relatively new to American audiences. Talancon relished the chance to play the hot-tempered character who stirs up trouble at UMP.

“Coco’s not the good girl or the bad girl, she’s just a girl hungry for power and control,” says Talancon of her character. “She wants to do well in life. She wants to progress in America; she wants to meet other people. I love how she’s adventurous and not scared. I really enjoyed playing her.”

The actress also looked forward to the opportunity to open moviegoers’ eyes to a subject they may not be informed about. “Millions of people every day risk their own health by not knowing the background of the food they are eating,” she says. “It’s an issue that’s important to me. It’s such a necessity to talk about it and make people think about it.”

Wilmer Valderrama, who became a star as a result of his role on the popular Fox series “That ’70s Show,” joined the ensemble as Raul, Sylvia’s boyfriend who accompanies Sylvia and Coco to Colorado. Known primarily as a comedic actor on television, he had to convince the filmmakers that he could handle the demands of the part.

“The script was incredibly well written, and it was co-written by one of my favorite directors,” he says. “I went in and met with Richard Linklater, Ann Carli and the casting team. They had a lot of questions: Can I do a Mexican accent? Can I really look

Mexican? Can I really pull it off? I decided to do everything possible to convince them that I was Raul.”

The effort paid off. Valderrama is delighted to be a part of what he calls “a very beautiful, traditional immigrant story. What I love is the fact that Richard has been able to capture what it’s really like to walk in that desert in Mexico and get into the back of that van.”

In the film, the driver of that van is Benny the coyote, who is played by Luis Guzman. Benny smuggles Sylvia, Coco, Raul and several other Mexicans looking for a better life north of the border to Colorado. “This is Benny’s personal protest to the government,” explains Guzman, who was born in Puerto Rico. “He figures he pays enough taxes, and this is a way he can make money without having to pay them. He’s just staying under the radar, trying to give people a better life.”

Like many of the other actors in the film, Guzman was attracted to the project because it offered him a chance to make a difference.

“Every now and then we have the opportunity to be part of a message as actors, and that’s why I’m here,” he says. “It’s a great story. It’s a story that needs to be told.”

Bobby Cannavale was cast as UMP supervisor Mike in the film after Richard Linklater attended a performance of a play he was starring in with Ethan Hawke.

“We were doing a play called ‘Hurlyburly’ in New York, and I played a really awful person. I had never played a part like that,” says Cannavale. “It just so happened that Rick was at the show and casting the movie, and he asked me if I would read the script. It’s every actor’s dream to get cast like that.”

Cannavale’s character may be seen by some as a villain, but the actor sees him through a different lens. “I think the guy’s a little Machiavellian, but I didn’t see Mike as bad guy, necessarily. He’s just a guy who is desperate,” says the actor. “He’s probably from Cody, and meat packing and the meat industry is a presence in this town. It’s probably one of the only stable jobs he can find. He wants to rise as high as he can, and the only way for him to do that is to essentially become a part of this machine.”

Linklater enlisted fellow Texan Kris Kristofferson for the role of Rudy, a silver-haired, tough-as-leather Cody, Colorado rancher.

“I wouldn’t say Rudy’s an activist, but he’s definitely environmentally correct,” says the veteran actor. “I have a lot in common with Rudy. Like him, I feel comfortable doing anything where I have to wear boots and Levi’s and work around animals.”

Kristofferson also liked the politics of the story. “This movie is about the power of big money,” says the actor. “It addresses a lot of the things that are wrong with this country today.”

Joining the cast as two of Amber’s college-age pals who bring her into the fold of their campus environmental policy group is pop singer Avril Lavigne, making her feature film debut, and rising star Lou Taylor Pucci, who earned notices for his work in “Thumbsucker.”

“It was the first movie I ever auditioned for,” says Lavigne. “I had to walk out of my comfort zone, step into a whole new world and challenge myself. Overall this has been an amazing first experience for me.”

Pucci didn’t know much about *Fast Food Nation* the book, but when he learned Richard Linklater had him in mind for the part of shaggy-haired college student Paco, he was immediately intrigued.

“Paco is funny,” says Pucci. “He’s just a regular white kid whose real name is Gerald, but he thinks he’s Che Guevara. Amazingly, he has the leadership capability to get everybody to participate in this plan to free the cows.”

Veteran actor Esai Morales rounds out the cast as Tony, manager of the Mickey’s franchise in Cody.

“Tony’s a company guy. He works hard and believes in the American dream,” says Morales. “He sees himself as a Mickey’s mover-and-shaker. He’s a product of the American system: if you work hard and play your part, there’s a promotion up there for you.”

If his character is a fast food fan, Morales is more about revealing the sadder side of the Happy Meal.

“If we are what we eat,” he explains, “we really should examine our standards and practices a lot more closely than we do.”

Production Begins

Principal photography began on “Fast Food Nation” in Colorado Springs, Colorado on October 24, 2005. This Rocky Mountain town, home to Pike’s Peak and the United States Air Force Academy, would stand in for Cody. Locations included Harrison High School and the downtown eatery the Bear Rock Café.

In nearby Fountain, CO, the unit shot at the actual ranch that was featured in one of the chapters of *Fast Food Nation*. The ranch is owned by a family whose tales of their ongoing struggle to hold on to their property—an intense fight that would ultimately end in tragedy for one family member—served as a poignant reminder for cast and crew.

“The problems this family has faced trying to fight off eminent domain and keep a private corporation from putting a toll highway across their property are unbelievable,” says Kris Kristofferson, who filmed most of his scenes at the ranch. “These days, companies can do this. It doesn’t even have to be for the public good anymore. It can just be to make money.”

The unit then moved to the deserts for two weeks. Here, scenes of Benny picking up the migrants—including Sylvia, Coco and Raul—under the unrelenting desert sun were filmed, as well as other scenes of the trio on various parts of their journey to America.

It was in Mexico that the cast and crew filmed all of the UMP kill floor scenes. Later the crew filmed a fully operational slaughterhouse, cast and crew worked under a tight schedule and had very little time to rehearse. The limited number of cast and crew members who were allowed to enter the location had to be outfitted in full protective gear that was governed by strict rules.

Richard Linklater, who is a vegetarian, remembers vividly when he scouted the plant location.

“I remember seeing cows getting ready to get whacked,” he says. “I found myself suppressing my empathy, feeling like the artist in me was dying and the technician in me was taking his place. I was very aware of that sensation.

“But in that environment, certain traits have to go away and certain traits have to get stronger,” he adds. “It’s just the way the human psyche works.”

“To be in the slaughterhouse when they were killing a cow, with the blood and the awful smell—I was not prepared for that,” admits Catalina Sandino Moreno. “But I’m glad we filmed it in a real slaughterhouse and not a studio. It was real intestines that we were touching, so it made it more real overall.”

Other actors, while generally offended, were less affected by the experience.

“It’s weird, but once you’re there and you’re working, it’s like an office job,” says Ana Claudia Talancon. “It’s not about the smell and the blood and the meat, it’s just ‘chop, chop, chop.’ It becomes a normal thing. The actual plant workers that we used as extras were very nice. They are just trying to make a living, like the characters in this story.”

“It was pretty shocking the first time I walked in there, but it didn’t affect me the way I thought it would,” confesses Bobby Cannavale. “Three hours into it, I was starving. I wanted a hamburger. I love meat.”

Shooting in Mexico was a powerful experience for the actors. Says Catalina Sandino Moreno, who shot “Maria Full of Grace” in Ecuador and her native Colombia: “It made the performances more real, because we were actually in the Mexican desert trying to cross.

“I remember one woman saying that she heard that the van is where a lot of people die because everyone is stuffed in there,” continues Moreno. “She said there are sometimes three rows of five people on top of each other in a van. So the first one that gets in and is on the bottom usually dies.”

“It was heavy,” admits Luis Guzman. “Being out there and doing these scenes of people walking across this terrain... you really understand that it’s the path to freedom.”

“I hope this movie makes people more aware of what immigrants go through,” says Wilmer Valderrama, “and the types of jobs they have to settle for in order to create a future.”

The unit then moved to Richard Linklater’s hometown of Austin, Texas for the duration of the shoot. The Texas School for the Deaf and local establishments like the Alligator Grill and The Cooler as well as several private residences served as Cody locations. Perhaps the most important Austin location was Culver’s restaurant, which was transformed into the Mickey’s restaurant in Cody.

Working within a tight production schedule and an even tighter budget, the unit had to be resourceful.

“Every film has something about it that makes it difficult, whether it’s weather or child labor laws,” says Richard Linklater. “There’s always something that makes you feel like the horse is about to collapse. But it’s good—it keeps your energy up.

“We were in the trenches,” he recalls. “Every day we said, ‘What day and a half are we going to shoot today?’”

For a first-timer like Avril Lavigne, this process of making an independent, feature-length film was eye-opening.

“Coming into this, I didn’t really know what to expect. Sometimes, it was a little bit like shooting a music video,” she explains, “except twenty million times harder and longer.”

As Richard Linklater puts it, “The book *Fast Food Nation* had its huge fans, but it had its huge enemies, too.” Indeed, the book had political overtones that were viewed by some as polarizing, even anti-American.

“But what we’re doing really isn’t the book,” stresses the director. “I think the people that have problems with the book might not necessarily have problems with the movie. At the end of the day, the movie’s really just about people who have to do what’s best for them at any given moment—people with lives, jobs, responsibilities. If you care about them, you can be on any side of the political spectrum and still find your way into this movie.”

Others involved with “Fast Food Nation” want to shake up the status quo with the film—a goal, ironically, that Jeremy Thomas and Malcolm McLaren’s Sex Pistols would have been proud of.

“I hope this film has a good kind of punk rock feel to it. I don’t think we have enough counterculture symbols to make us think a little differently about things,” says Ethan Hawke, adding that Americans’ real influence lies in their power not as voters, but as consumers. “Film, art, books, and dialogue can all help push consciousness a little bit.

“But human beings,” he adds, “are the only things that effect change.”

About the Cast

Emmy Award winner **Patricia Arquette (Cindy)** portrays Allison Dubois, wife and mother of three who also happens to be a gifted psychic able to communicate with the dead in the hit Paramount Network Television drama “Medium” for NBC.

Arquette continuously films Richard Linklater’s “12 Year Movie a.k.a. Boyhood” in which the life of a boy is filmed from the first grade through high school graduation. In film she has appeared in Andrew Davis’ “Holes” starring opposite Sigourney Weaver and Jon Voight. In addition, she can also be seen in Michel Gondry’s “Human Nature,” “The Badge” opposite Billy Bob Thornton, and in “Little Nicky” opposite Adam Sandler.

Arquette’s illustrious film career spans over 15 years with hits including Martin Scorsese’s critically acclaimed “Bringing Out the Dead” opposite Nicolas Cage, and Rupert Wainwright’s “Stigmata” opposite Gabriel Byrne. In addition, Patricia has appeared in Sean Penn’s “The Indian Runner,” John Madden’s “Ethan Frome,” Tony Scott’s “True Romance,” Tim Burton’s “Ed Wood,” David O. Russell’s “Flirting With Disaster,” John Boorman’s “Beyond Rangoon,” “Lost Highway” (in a dual role for David Lynch), Steven Frears’s “Hi Lo Country,” and Roland Joffe’s “Goodbye Lover.”

Her telefilm credits include Lifetime’s “Wildflower,” directed by Diane Keaton, for which Arquette earned a CableAce Award as Best Lead Actress.

Born in Chicago and raised in Los Angeles, Arquette comes from a family of several actors: her grandfather, Cliff Arquette, was a comedian, best known as TV personality “Charlie Weaver;” her siblings Rosanna, Alexis, Richmond and David are all fellow actors. Her father was actor Lewis Arquette.

Arquette currently resides in Los Angeles.

Bobby Cannavale (Mike) won an Emmy Award for Outstanding Guest Actor in a Comedy Series for his performance as Will Truman's boyfriend on “Will & Grace.” He just completed filming “Snakes on a Plane” for New Line Cinema opposite Samuel L. Jackson and Julianna Margulies. And he was recently seen in Don Roos' “Happy Endings” co-starring Lisa Kudrow and Maggie Gyllenhaal; future releases will be

“Haven” co-starring Orlando Bloom and Bill Paxton; and John Turturro's “Romance & Cigarettes” co-starring Kate Winslet, James Gandolfini and Christopher Walken.

Bobby received a lot of attention as the motor-mouthed hot dog vendor who befriends an outsider in his small New Jersey town in Miramax's “The Station Agent,” written and directed by Tom McCarthy. Bobby and his co-stars, Patricia Clarkson and Peter Dinklage, were nominated for a SAG award for Outstanding Performance by a Cast in a Motion Picture and won the Audience Award at the 2003 Sundance Film Festival.

Bobby was also seen in Miramax's “Shall We Dance” co-starring Richard Gere, Susan Sarandon and Jennifer Lopez; Spike Lee's “3AM;” Kevin Costner's “The Postman;” Sidney Lumet's “Night Falls on Manhattan” and “Gloria;” “The Bone Collector” opposite Angelina Jolie; and the critically acclaimed independent “Washington Heights.” For television, Bobby guest-starred in several episodes of “Six Feet Under.”

Bobby received rave reviews this year in the acclaimed Off-Broadway revival of David Rabe's “Hurlyburly,” in which he starred opposite Ethan Hawke, Josh Hamilton and Wallace Shawn. His career began in the theatre and he has worked at the Lee Strasberg Institute, Naked Angels, Circle Rep, The Public, Williamstown and The Roundabout.

Luis Guzman (Benny) recently completed filming Todd Phillips’ “School for Scoundrels” and “Rogue” with Jason Statham and Jet Li.

Guzman plays lead roles in several recent releases that include “Waiting” with Anna Faris and Ryan Reynolds; “Dreamer” with Kurt Russell and Dakota Fanning; “Carlito’s Way: Rise to Power” with Mario Van Peebles and Sean Combs; “Lemony Snicket’s Series of Unfortunate Events” with Jim Carrey; “Anger Management,” with Adam Sandler and Jack Nicholson; and “Confidence” with Ed Burns and Dustin Hoffman, directed by James Foley. Guzman also starred in

"Punch-Drunk Love," with Adam Sandler, directed by Paul Thomas Anderson, and "Welcome to Collinwood" with George Clooney.

The former social worker has become a well-known leading and character actor, appearing in nearly two dozen films. Born in Puerto Rico, Guzman grew up in

Manhattan. He graduated from City College, after which he worked as a youth counselor at the Henry Street Settlement House while performing in street theater and independent films. Guzman's first big break was a guest appearance on the NBC series "Miami Vice."

Guzman has appeared in three films for Sidney Lumet, "Guilty as Sin," "Family Business" and "Q & A;" two films for Brian De Palma, "Snake Eyes" and "Carlito's Way;" two films for Paul Thomas Anderson, "Magnolia," and "Boogie Nights;" and three films for Steven Soderbergh, "Traffic," "The Limey" (for which he received an Independent Spirit Award nomination for Best Supporting Actor), and "Out of Sight."

Guzman's other films include Anthony Minghella's "Mr. Wonderful," Ridley Scott's "Black Rain," "The Hard Way," "Cadillac Man," "True Believer" and "The Count of Monte Cristo," directed by Kevin Reynolds.

Early in his career, Guzman made guest appearances on many television shows, including ABC's "NYPD Blue," NBC's "Law & Order" and HBO's "Oz."

Ethan Hawke (Pete) was born in Austin, Texas, and later settled in Princeton Junction, New Jersey. He made his feature film debut in 1985 at the age of fourteen in the science-fiction film "Explorers." Since then, Hawke has established a career not only in film, but also in theater, as a writer and a director.

He has made four previous films with director Richard Linklater: "Before Sunset" and "Before Sunrise," with Julie Delpy; "The Newton Boys," with Matthew McConaughey and Skeet Ulrich; "Tape" and "Waking Life," as the voice of Jesse in the animated feature.

Hawke began to study acting at Princeton's prestigious McCarter Theater, eventually landing his first professional job in the theater's performance of "St. Joan." In high school Hawke performed in a number of stage productions including the roles of Romeo in "Romeo and Juliet" and Tom in "The Glass Menagerie." He studied theater in England with the British Theater Association and at the Carnegie Mellon University in Pittsburgh. He performed in the play "The Seagull" at the National Actors Theater and in Jonathan Marc Sherman's "Sophistry." In Chicago, Hawke starred in the Steppenwolf production of Sam Shepard's "Buried Child," directed by Gary Sinise.

Shortly after Hawke's performance in "Explorers," he landed his first big role as Todd Anderson in Touchstone Pictures' Academy Award[®]-winning film "Dead Poets Society." He then went on to star opposite Jack Lemmon and Ted Danson in "Dad" and in the screen adaptation of Jack London's classic Alaskan adventure "White Fang," directed by Randal Kleiser. Other film credits include "Rich In Love," with Albert Finney; "Waterland," with Jeremy Irons; "A Midnight Clear;" Disney's true life adventure film, "Alive" and "Reality Bites," opposite Winona Ryder

In 1997, Hawke starred opposite Uma Thurman and Jude Law in the sci-fi futuristic thriller "Gattaca," which was written and directed by Andrew Niccol, followed soon after by the updated version of the Charles Dickens' classic "Great Expectations," co-starring Gwyneth Paltrow and Robert De Niro and Scott Hicks' adaptation of David Guterson's best selling novel "Snow Falling On Cedars." He also appeared in Frank Whaley's "Joe The King."

More recently, Hawke starred in Michael Almereyda's wildly imaginative New York depiction of William Shakespeare's "Hamlet," alongside Kyle MacLachlan, Sam Shepard, Bill Murray and Diane Venora. In 2001, Hawke's portrayal of Officer Jake Hoyt in Warner Brothers' crime drama "Training Day," directed by Antoine Fuqua, earned him nominations for both a SAG award and an Academy Award[®].

Hawke has also spent time behind the camera. He directed Josh Hamilton in the beautiful short film "Straight to One," the story of a couple, young and in love, living in the Chelsea Hotel. The short has been on the festival circuit. Also, Hawke directed the music video for "Stay" for long time friend and former neighbor Lisa Loeb. In 2001, Ethan made his feature film directorial debut with his drama "Chelsea Walls." The movie tells five stories set in a single day at the Chelsea Hotel and has a star studded cast which includes Uma Thurman, Kris Kristofferson, Rosario Dawson, Natasha Richardson and Steve Zahn, to name a few. Hawke stars opposite Angelina Jolie in the recent thriller, "Taking Lives" and most recently starred in "Assault on Precinct 13."

In the fall of 1996, Little Brown published Hawke's first novel, *The Hottest State*. His second novel *Ash Wednesday* was published by Knopf in 2002.

Ashley Johnson (Amber) was born on August 9 in Camarillo, California. From 1990 to 1992, Ashley starred as “Chrissy Seaver” on ABC’S “Growing Pains.” In addition to “Growing Pains,” Ashley would later make appearances on various notable television shows such as “ER,” “Ally McBeal,” “Roswell,” “The Guardian,” and “Married to the Kellys.” In 1995, Ashley starred alongside Hugh Grant and Julianne Moore in 20th Century Fox’s “Nine Months” and later in “Anywhere But Here.” In 2000, at the age of 17, Ashley starred alongside Mel Gibson in Paramount Pictures’ “What Women Want,” directed by Nancy Myers. Ashley recently wrapped shooting “Nearing Grace,” a Rick Rosenthal-directed film.

Academy Award[®] nominee **Greg Kinnear (Don Henderson)** continues to build upon his already impressive resume with roles in the most diverse of projects. Kinnear was most recently seen in “The Matador,” with Pierce Brosnan, Dylan Baker, and Hope Davis, and “Bad News Bears,” alongside Billy Bob Thornton.

Kinnear’s other recent credits include the thriller “Godsend” for Lions Gate. He starred with Rebecca Romijn as a couple that hopes to clone their deceased son through an experimental cell regeneration procedure that leads to a disastrous outcome. Kinnear was also recently seen in the Farrelly brothers’ comedy “Stuck on You” for 20th Century Fox. The film followed Kinnear and Matt Damon as Siamese twins who are joined at the hip because they share a liver. When Walt (Kinnear) decides to follow his dreams of becoming a Hollywood actor and move to Los Angeles, he must first persuade his reluctant brother (Damon) to go along for the ride.

Prior to his roles in these films, Kinnear starred in the biopic “Auto Focus” for director Paul Schrader. An absorbing glimpse into the colorful life and mysterious death of actor and comedian Bob Crane, who was best known for his role as the star of “Hogan’s Hero’s,” the film starred Kinnear as Crane alongside Willem Dafoe, Maria Bello, and Rita Wilson. The film was released by Sony Pictures Classics in the fall of 2002.

The last few years have been quite busy for Kinnear. In 2002, before the release of the critically-acclaimed “Auto Focus,” he was seen battling on the big screen opposite Mel Gibson in the Paramount Pictures/Icon Productions feature “We Were Soldiers,”

focusing on the Vietnam War battle of La Drang. That year he lit up the small screen as well in the emotion-driven Norman Jewison HBO movie “Dinner with Friends” alongside Toni Collette, Dennis Quaid, and Andie MacDowell. An adaptation of the Pulitzer Prize-winning play by Donald Margulies, the movie follows two married couples in their bittersweet relationship.

Some of Kinnear’s other credits include the romantic comedy “Someone Like You” with Ashley Judd and Hugh Jackman, Sam Raimi’s supernatural thriller “The Gift” alongside Cate Blanchett and Katie Holmes, and director Neil LaBute’s black comedy “Nurse Betty” opposite Renee Zellweger, Morgan Freeman, and Chris Rock.

In 1997, Kinnear starred alongside Jack Nicholson as his unfortunate neighbor Simon in James L. Brooks’ Academy Award[®]-nominated film “As Good As It Gets.” His performance garnered him not only an Academy Award[®] nomination, but earned him the honor of being named Best Supporting Actor by the National Board of Review; he was also nominated in the same category at The Golden Globes and The Screen Actors Guild Awards that year.

Kinnear made his feature film debut in the Sydney Pollack-directed remake “Sabrina” in which he co-starred with Harrison Ford and Julia Ormond. His performance prompted the trade organization of the movie theatre owners to name him NATO ShoWest’s “Star of Tomorrow.” Following his Oscar[®]-nominated performance in “As Good As It Gets,” he co-starred in Nora Ephron’s romantic hit comedy “You’ve Got Mail” with Tom Hanks and Meg Ryan, Mike Nichols’ “What Planet are You From?” with Garry Shandling and Annette Bening, and appeared in a cameo role as ‘Captain Amazing’ in “Mystery Men.”

Kinnear first gained prominence as the animated, wisecracking host of E! Entertainment Television’s “Talk Soup” in 1991. As the first host of “Talk Soup,” he was the master of not one, but of all talk shows with his witty commentary on clips from such programs as “Sally Jesse Raphael,” “Jerry Springer” and “Montel.” Eventually taking on the additional role of executive producer on the show, Kinnear earned an Emmy Award, rave reviews, and established a cult-like following.

As the popularity of “Talk Soup” grew, Kinnear captured the attention of NBC executives, who were searching for a replacement for Bob Costas. In 1994, after three

successful seasons with “Talk Soup,” Kinnear left the show permanently and became the host and executive producer of his own NBC late-night talk show, “Later with Greg Kinnear.”

Kinnear grew up virtually all over the world as his family followed his State Department father to disparate locales such as Logansport, Indiana; Washington, D.C.; Beirut, Lebanon; and Athens, Greece. He currently resides in Los Angeles with his wife and baby daughter.

He will next be seen in “Invincible” and “Little Miss Sunshine.”

Kris Kristofferson (Rudy) was born in Brownsville, Texas in 1936 where he grew up with horses, Mexican and Country music, and Western movies. His father was a pilot for the military and the airlines, and the family moved to California when Kris was eleven. In time he worked as a laborer on construction jobs on Wake Island, the mountain roads of California, and in Alaska where he also worked as a gandy-dancer on the railroad and fought forest fires. He lettered in football in high school and college and fought in the Golden Gloves and at Oxford University as a Rhodes scholar, where he earned a coveted “Blue” boxing against Cambridge.

After Oxford he got married, became a father, and served four and a half years in the army, completing Jump School, Ranger School, and Flight School, then a three-year tour of duty as a helicopter pilot in Germany. In June of 1965 he returned to the U.S. as an Infantry captain, en route to the career school at Fort Benning, Georgia, and a subsequent assignment as a teacher of English Literature at the U.S. Military Academy at West Point, and made a fateful decision that would change the course of his life and confound his family and friends.

He left the army and went to Nashville, Tennessee, to be a songwriter, supporting his family by working as a janitor at a recording studio, then as a bartender, and finally flying helicopters to off-shore oil rigs in the Gulf of Mexico before his come-from-nowhere rise to the top of the charts in Nashville and then Hollywood. Since then he’s been inducted into the Songwriter’s Hall of Fame and the Nashville Songwriter’s Hall of Fame, is a three time Grammy winner, won a Best Actor Golden Globe (“A Star is Born”), received several awards with the Highwaymen (with Johnny Cash, Willie Nelson and Waylon

Jennings), and the 2001 Diversity Award, and this year's American Veteran Association's "Veteran of the Year." He's released eighteen solo albums, plus three with Rita Coolidge and three with the Highwaymen and has appeared in some fifty films, many of them solid Westerns, including three with Sam Peckinpah, "The Last Days of Frank and Jesse James," with Johnny Cash, and John Sayles' "Lone Star."

Unapologetically original and unabashedly in your face, **Avril Lavigne's (Alice)** 2002 debut album "Let Go" gave young women a defiant voice and set it to music they could rock out to. Fourteen million albums and eight Grammy nominations later, the Canadian chanteuse returned with the hit album "Under My Skin."

The 21-year-old Napanee, Ontario, native's bell clear voice and ability to bottle youthful anguish and enthusiasm into tidy, infectious songs has led her on a wild five-year ride on the rock star express. She makes her feature film debut in "Fast Food Nation."

Esai Morales (Tony) most recently starred as Cesar Castillo in the San Francisco run of the musical, "The Mambo Kings."

Esai spent three seasons playing Lt. Tony Rodriguez in the Emmy award-winning ABC drama series "NYPD Blue." He will soon be seen in the independent films, "The Virgin of Juarez," with Minnie Driver, and "American Fusion," directed by Frank Lin, as well as the CBS telefilm "Heartless" with Melanie Griffith.

In 2002, Esai was awarded best actor in a television series at the prestigious Alma Awards and was honored as entertainer of the year at the 17th Annual Imagen Awards. Esai was nominated again last year for another Imagen Award in the category of Best Supporting Actor in a Television Series for Gregory Nava's PBS drama series "American Family."

Born to Puerto Rican parents in Brooklyn, New York, Esai ran away from home at the age of 13 because his mother did not approve of his desire to pursue acting. He attended New York's prestigious High School for the Performing Arts while living in a group home as a voluntary ward-of-the-state. Shortly after he finished his studies, Esai debuted on stage in "El Hermano" at the Ensemble Studio Theater and Joe Papp's

production of “The Tempest” with Raul Julia for New York's Shakespeare in the Park festival. Other theater performances include “Tamer of Horses” for the Los Angeles Theater Center, for which he was awarded the Los Angeles Drama Critics Circle Award, Oscar Wilde's “Salome” with Al Pacino at New York's Circle in the Square Theater on Broadway, and “The Exonerated,” directed by Bob Balaban.

Esai made his film debut in “Bad Boys” with Sean Penn. His next major film role as 50s rock musician Richie Valen's half-brother Bob in the Luis Valdez-directed film “La Bamba” (1987) caught the attention of the entertainment industry and stole the hearts of audiences. “La Bamba” remains the most commercially successful Latino-themed motion picture to date.

Always conscious of maintaining positive representation of Latinos in entertainment, Esai's portrayals of ordinary men struggling under extraordinary circumstances and conflicts always rise above convention. In “Rapa Nui” (produced by Kevin Costner), Esai is chosen to represent his servant class tribe to compete in a contest for control of the island. As an Amazonian rubber tapper, he risks his life in civil disobedience in the award-winning HBO film “The Burning Season—The Chico Mendes Story.” In the Gregory Nava film “Mi Familia,” he joined an ensemble cast which includes Jimmy Smits and Edward James Olmos as a loving yet troubled son of a working class Mexican American family trying to achieve the American dream. And in “The Disappearance of Garcia Lorca,” Esai starred as a young journalist who returns to Spain in search of the truth behind the death of the famous Spanish poet/playwright.

Describing himself as an "actorvist," Esai has combined art and activism to build bridges of understanding. In 1997 Esai co-founded the National Hispanic Foundation for the Arts (NHFA), created to advance the presence and quality of Latinos in media, telecommunications and entertainment. Esai resides in Los Angeles.

Catalina Sandino Moreno (Sylvia) made her screen debut as the title character in the critically acclaimed film “Maria Full of Grace” from Fine Line Features/HBO. For her performance, Sandino was nominated for an Academy Award® for Best Actress in a Leading Role, a Screen Actors Guild Award for Performance by a Female Actor in a Leading Role and won an Independent Spirit Award for Best Female Lead. The film

debuted in the U.S. at the 2004 Sundance Film Festival, where it won the Audience Award, and opened in limited release in July 2004. The film won the Grand Special Prize at the 2004 Deauville Film Festival. Moreno has earned other awards and nominations for her performance, including the Silver Berlin Bear for Best Actress at the 2004 Berlin International Film Festival, the Golden Space Needle Award for Best Actress at the 2004 Seattle International Film Festival and the award for Breakthrough Actor at the 2004 Gotham Awards. She was recently named ShoWest's International Star of the Year for 2005.

Born in Bogotá, Colombia in 1981, Sandino became interested in theatre and stage at an early age. In 1997, while still in high school, she enrolled in the Ruben Di Pietro theatre academy in Bogotá. During her four years at the academy, she acted in such productions as "Acuerdo para Cambiar de Casa" by Griselda Gambaro, "The Dark Room" by Tennessee Williams, and "Laughing Wild" by Christopher Durang.

After making her film debut in "Maria Full of Grace," Sandino relocated to New York City, where she attended The Lee Strasberg Institute. She recently made her New York stage debut in the Frog & Peach Theatre Company's production of Shakespeare's "King John."

Moreno's latest project is Millennium Films' "Journey to the End of the Night," also starring Brendan Fraser, Mos Def and Scott Glenn, filmed in Sao Paulo, Brazil. Scheduled for release in 2006, "Journey" was written and directed by Eric Eason.

Lou Taylor Pucci (Paco) never showed any interest in singing or acting as a child until his Aunt Cindy bribed him to try out for a community theater production of "Oliver" when he was 10; two years later, he was on Broadway in "The Sound Of Music." At 15 he landed a part in a small independent film called "Personal Velocity: Three Portraits (2002)," which won the grand jury prize at the Sundance Film Festival. This recognition got Lou noticed by his current agent, Billy Lazarus of United Talent Agency, and by his manager, Bob Glennon. Since the release of Lou's first feature film lead in "Thumbsucker" (2005), he has had parts in HBO's "Empire Falls," "The Chumscrubber," "Fifty Pills" and "Southland Tales." He is currently shooting the Green Day video "Jesus of Suburbia" and rehearsing for Martin Hynes' "The Go-Getter" with

Zooey Deschanel and Jena Malone. Lou also won the Jury Prize for acting at the 2005 Sundance Film Festival and Berlin's Silver Bear Award for best actor as Justin Cobb in "Thumbsucker."

Mexican actress **Ana Claudia Talancón (Coco)** studied acting in Cancun with the Cuban professor Albio Paz. She later went to Mexico City to continue her studies at the Acting Workshop of Héctor Mendoza and Raúl Quintanilla. She has starred in various telenovelas such as "Al Norte del Corazón" (1997), "Señora" (1998), "Romántica Obsesión" (for which she won the Sol de Oro Award in 1999 for "Best New Actress"), "Amor Latino" (2000), and "Valle Todo" (2002).

Her big screen debut was in the movie "El Cometa" by Marisa Sistach (1998), playing the character Valentina, for which Talancón received an Ariel nomination for "Best New Actress." She then went on to star opposite Gael García Bernal in "El Crimen del Padre Amaro," the highest grossing movie in the history of Mexican cinema. (The film was nominated for a 2003 Golden Globe Award as well as an Academy Award® for Best Foreign Language Film, and was selected by the National Board of Review as one of the top five foreign films of 2002.)

Ana Claudia went on to star in Buena Vista's "Ladies Night," which was the highest grossing film in Mexico in 2003. She then starred opposite John Leguizamo in the Mark Forster-produced feature film "Sueño." Ana Claudia recently wrapped production on the feature "The Virgin of Juarez," in which she stars opposite Minnie Driver.

Wilmer Valderrama (Raul) is truly living the American Dream. He is best known for his role as "Fez" on the hit series "That 70's Show," which is starting its 8th and final year. Wilmer is also active in feature film work and theater.

Wilmer recently wrapped production on his starring role in the indie film "El Muerto," directed by Brian Cox and based on the successful comic book created by Javier Hernandez. Wilmer stars as 'Diego de la Muerte,' a 21-year-old who is abducted, sacrificed and resurrected by the Aztec Gods of Death and Destiny.

Wilmer also has a supporting role in “The Darwin Awards,” an independent film directed by Finn Taylor, starring Winona Ryder and Joseph Fiennes.

Wilmer is producing and hosting a new reality show for MTV called “Yo Mama’s So Fat.” The show is a no-holds-barred competition that pits the country’s toughest smack talkers against one another. Each week the best of the best will be brought together to battle it out in front of a rowdy, live audience.

Wilmer will star as the voice of Latino hero ‘Manny Garcia’ in “Handy Manny,” a new animated series for the Disney Channel.

Wilmer had a stint in the Los Angeles Times critic’s choice play “Blackout,” which is adapted from the feature film “Drunks.” The play gives an in-depth portrayal of an AA meeting. Last April, Wilmer performed in the Actor’s Fund of America one-performance only all-star reading of the Paramount Pictures screenplay “Sunset Boulevard,” directed by Peter Hunt. He starred opposite Anjelica Huston and Sir Ben Kingsley. He recently completed filming the Wim Wenders-produced short film “La Torcedura,” in which he plays the lead ‘Jose,’ who dreams about proposing to his girlfriend only to find she has been setting him up to be murdered.

Wilmer lent his voice to the character of ‘Rodrigo’ in the feature film “Clifford’s Really Big Movie,” in which he played alongside John Ritter. Other feature film credits include “Party Monster” and the Warner Bros. film, “Summer Catch.”

Wilmer moved to Los Angeles from Venezuela with his family at thirteen years old. He didn’t speak a word of English. He quickly learned the language and began drama classes in high school to help assimilate him into American culture. He performed in numerous plays, including “A Midsummer Night’s Dream,” “Rumors,” “And Never Been Kissed” and “The Impossible Years,” while making his professional debut in a Spanish Pacific Bell commercial.

At his drama teacher’s suggestion, Wilmer got an agent and was immediately cast in the CBS miniseries “Four Corners” as well as the Disney Channel’s “Omba Makamba.” As a junior in high school, Wilmer was cast in the pilot that became “That 70’s Show.”

About the Filmmakers

Richard Linklater (Director, Co-screenwriter) is known for his independent-spirited filmmaking.

Before “Slacker,” an experimental narrative revolving around 24 hours in the lives of 100 characters, garnered acclaim in 1991, Linklater had made many shorts and completed a Super 8 feature, “It’s Impossible to Learn to Plow by Reading Books.”

Linklater's additional credits include the 70's cult hit “Dazed and Confused” (1993); “Before Sunrise” (1995), for which Linklater won the Berlin Film Festival Silver Bear Award for Best Director; “SubUrbia” (1997); “The Newton Boys” (1998), a western/gangster film set in the 1920s; the animated feature “Waking Life” (2001); the low-budget, real-time drama “Tape” (2001); the hit comedy “School of Rock” (2003); “Before Sunset” (2004), for which he was nominated for an Oscar[®] for Best Original Screenplay; “Bad News Bears” (2005) and the forthcoming animated sci-fi feature “A Scanner Darkly.”

Linklater also serves as the Artistic Director for the Austin Film Society, which he founded in 1985 to showcase films from around the world that were not typically shown in Austin. The Austin Film Society shows over 100 films a year and has given out \$403,000 in grants to Texas filmmakers. In 1999, the Austin Film Society received the first National Honoree Award from the Directors Guild of America in recognition of its support of the arts.

Eric Schlosser (Co-screenwriter/Material based on book by) tried his hand at several professions (playwright, novelist, screenwriter) before finally turning to non-fiction in his early thirties.

Schlosser’s first published article—an account of his week on duty with the New York Police Department Bomb Squad—appeared in the Atlantic Monthly in 1993. Other assignments soon followed. His two-part series, “Reefer Madness” and “Marijuana and the Law” (Atlantic Monthly, August and September, 1994), won a National Magazine Award for reporting, and his article, “In the Strawberry Fields” (Atlantic Monthly, November 1995), received a Sidney Hillman Foundation award. Schlosser has been a

correspondent for the Atlantic since 1996, and has also written for the New Yorker, the New York Times, the Nation, and Vanity Fair.

In 1998 Schlosser wrote an investigative piece on the fast food industry for Rolling Stone. What began as a two-part article for the magazine turned into a bestselling book: *Fast Food Nation: The Dark Side of the All American Meal* (2001). *Fast Food Nation* was on the New York Times bestsellers list for more than two years, as well as on bestseller lists in Canada, Great Britain and Japan. It has been translated into more than twenty languages.

Schlosser's second New York Times bestseller, *Reefer Madness: Sex, Drugs, and Cheap Labor in the American Black Market* (2003), was inspired by his Atlantic Monthly research on pornography, illegal immigration, and the war on drugs.

In the fall of 2003, his first play, "Americans," was produced at the Arcola Theater in London.

He is currently working on a book about the American prison system.

Cinema has always been a part of **Jeremy Thomas' (Producer)** life. He was born in London into a filmmaking family; his father, Ralph, and uncle, Gerald, were both directors. His childhood ambition was to work in cinema. As soon as he left school he went to work in various positions, ending up in the cutting rooms working on such films as "The Harder They Come," "Family Life" and the "Golden Voyager of Sinbad," and worked through the ranks to become a film editor for Ken Loach on "A Misfortune."

After editing Philippe Mora's "Brother Can You Spare a Dime," he produced his first film, "Mad Dog Morgan," in 1974 in Australia. He then returned to England to produce Jerzy Skolimowski's "The Shout," which won the Grand Prix de Jury at the Cannes Film Festival.

Thomas' films are all highly individual and his independence of spirit has paid off both artistically and commercially. His extensive output includes three films directed by Nicolas Roeg: "Bad Timing," "Eureka" and "Insignificance," Julien Temple's "The Great Rock n' Roll Swindle," Nagisa Oshima's "Merry Christmas Mr. Lawrence," and "The Hit" directed by Stephen Frears.

In 1986 he produced Bernardo Bertolucci's epic, "The Last Emperor," an independently financed project that was three years in the making. A commercial and critical triumph, the film swept the board at the 1987 Academy Awards®, garnering an outstanding nine Oscars® including Best Picture.

Since "The Last Emperor," Thomas has completed many films including Karel Reisz's film of Arthur Miller's screenplay "Everybody Wins," Bertolucci's film of Paul Bowles' "The Sheltering Sky," "Little Buddha" and "Stealing Beauty," David Cronenberg's films of William S. Burroughs' "Naked Lunch" and JG Ballard's "Crash." In 1997 he directed "All the Little Animals" starring John Hurt and Christian Bale, which was an the official selection at the Cannes Film Festival. Other recent credits include Jonathan Glazer's "Sexy Beast," Takeshi Kitano's "Brother," Khysentse Norbu's "The Cup," Phillip Noyce's "Rabbit-Proof Fence," David Mackenzie's film of Alexander Trocchi's "Young Adam," Bernardo Bertolucci's "The Dreamers," Terry Gilliam's "Tideland" and Wim Wenders' "Don't Come Knocking."

Thomas was chairman of the British Film Institute from August 1992 until December 1997 and has been the recipient of many awards throughout the world, including the Michael Balcon British Academy achievement award. He has been president of the jury at the Tokyo, San Sebastian and Berlin Film Festivals and served on the jury at Cannes.

Malcolm McLaren (Producer) is an impresario and self-publicist who was the manager of the punk rock band the Sex Pistols. He managed the *SEX* clothes shop with fashion designer Vivienne Westwood in London's Kings Road. Prior to this, he managed the New York Dolls.

During the early 1980s McLaren assembled and managed the Burundi-influenced pop group Bow Wow Wow. He is also sometimes credited with developing the talents of Adam Ant and Boy George.

He later released some work under his own name, most notably an album "Duck Rock" (1983), which drew on musical styles from North America and South Africa, among others. The tracks "Buffalo Girls" and "Double Dutch" became chart hits in the UK.

In 2000, there was speculation that McLaren might run for mayor of London.

More recently, McLaren's song "About Her," based on "She's Not There" by The Zombies, rose to prominence when used by director Quentin Tarantino in Tarantino's movie "Kill Bill Vol. 2."

Ann Carli (Co-producer) is a producer with nearly twenty years of entertainment experience and an exceptional eye for recognizing and nurturing up-and-coming talent in the fields of music, film and video. Ann's career began in New York at E.G. Records, working on the record management side with groundbreaking producer Brian Eno and the band Roxy Music. She also served as an interpreter for tours in Japan.

Soon after, Ann signed on to the post of Senior Vice President of Artist Development for the Jive Records arm of the Zomba Music Group. While there, she was instrumental in the career development of A Tribe Called Quest, Robert Kelly, A Flock of Seagulls, The Stone Roses, DJ Jazzy Jeff and the Fresh Prince, whom she signed to their first record deal, and Billy Ocean, among others. During her eleven years overseeing the creative arm of Jive/ Zomba Records, Ann helped the company grow into the largest independent music entity in the world.

Ann has lent her expertise to a wide range of projects, including the platinum-selling soundtrack for the Hughes brothers' "Menace II Society." She has also been an integral creative force on soundtracks for the feature films "Boomerang," "Nightmare on Elm Street 4," "Jason's Lyric," and "A Low Down Dirty Shame." Vibe Magazine, in its June 2005 issue, named two of her landmark album covers among the top 10 album covers of all time in hip-hop and R&B music.

In 1993 she produced "I Like It Like That," the feature film debut of writer/director Darnell Martin. "I Like It Like That" garnered four Independent Spirit Awards and a 1994 New York Critics Circle Award. Ann also put together the international eponymous hit record spawned by the film.

She then produced two short films. The first, "Sure Shot," was the directorial debut of writer Darren Romeo and starred Mekhi Phifer and Danny Hoch. The second, "Blossoms and Veils," written and directed by Shonda Rhimes, starred Omar Epps, Jada Pinkett-Smith and Jeffrey Wright. This short was featured in the Austin Film Festival and

played as part of the closing ceremony for San Jose's Cinequest Film Festival in March of 1999.

In 1996 Ann took the post of President of Will Smith Enterprises, overseeing the development of numerous film and TV projects as well as the musical career of Will Smith. Ann executive produced the soundtrack for “Men in Black,” for which she won an American Music Award. “Men in Black” sold over 5 million copies worldwide, garnering Grammy, American Music and MTV Music Awards. She also executive-produced Will Smith’s solo album, the multi-platinum international hit “Big Willie Style,” overseeing the numerous music videos spawned by the hit singles “Gettin’ Jiggy Wit It,” “Just The Two Of Us” and “Miami.”

In 1999, Ann was awarded the Golden Ring Award for outstanding contribution by an Asian American to the arts and the entertainment industry. She is a published short story writer and was also named one of the 100 most influential Asian Americans of the decade by A Magazine.

In 2000, Ann left Will Smith Enterprises to start her own independent film production company, Fuzzy Bunny Films. Shortly thereafter she co-produced the Takeshi Kitano feature film “Brother,” a Japanese-British-American co-production, produced and financed by Office Kitano and Jeremy Thomas’ Recorded Picture Company. The film, starring Beat Takeshi and Omar Epps, was released in 2001 and distributed domestically by Sony Pictures Classics. “Brother” had a gala premiere at the Venice Film Festival and was featured at the Deauville, Toronto, New York, Sundance and San Francisco film festivals.

In 2001 Ann produced the feature film “Crossroads,” starring Britney Spears, Anson Mount, Zoe Saldana, Taryn Manning, Dan Aykroyd and Kim Cattrall. “Crossroads” was directed by Tamra Davis and written by Shonda Rhimes. In 2004 she was executive producer of the music documentary “Festival Express,” which premiered to rave reviews at the Toronto Film Festival. It was distributed domestically by Think Film Inc. The film includes never before seen concert footage from 1970 of rock legends including Janis Joplin, The Grateful Dead and The Band. She was also producer of the “Britney Spears Greatest Hits: My Prerogative” DVD, which was released in November

2004 and earned three-and-a-half times its projections, going platinum around the world and selling over 1 million units.

In 2005 Ann produced artist Ciara's recently released DVD "Ciara: Goodies-The Videos." She is also producer of multi-Grammy winner Robert Kelly's urban operetta on film "Trapped in the Closet," based on the multi-chapter song of the same name. Chapters one through five were released in July 2005 as one short film on a bonus DVD to accompany his new album, "TP.3 Reloaded." The response to the film in the press and on the Internet, as well as the demands for radio play of the song chapters, was staggering. Ann is currently producing the second film of the "Trapped in the Closet" series, comprised of chapters six through twelve.

Ann is partnered with Britney Spears and Larry Rudolph in Untitled BSP, LLC, an independent production company to develop feature film projects for Spears. She is also partners with producer Gary Goldstein ("Pretty Woman," "Under Siege," "The Mothman Prophecies") and South Africa's leading media and entertainment company, Johnnic Communications, in a new production company that will begin shooting a slate of films in South Africa next year with the cooperation and endorsement of the South African government.

Lee Daniel (Director of Photography) lives in Austin, Texas and works internationally as a director of photography. He has worked with Richard Linklater previously on the films "Slacker," "Dazed and Confused," "Before Sunrise" and "SubUrbia." Daniel also shot the 1995 Edward Barkin film, "Rift."

Daniel got his start as a camera assistant on the thriller remake, "DOA." His additional credits include PBS specials, including "The Hunt for Pancho Villa," "America's War On Poverty," and "And God Spoke" and well over 100 commercials, music videos and industrials.

Most recently, Daniel was cinematographer on the documentary film "Be Here to Love Me: A Film About Townes Van Zandt."

Sandra Adair, A.C.E.'s (Editor) career in editing spans over three decades. Her work includes television series, documentaries, PBS specials, and feature films.

She began as an apprentice editor and moved up the ladder to assistant editor to some of Hollywood's top film editors in the early 1970's. She started editing small, low-budget films in the mid 1980's and in 1990 Adair served as second editor on Paramount Pictures' "Internal Affairs."

Sandra is most known for her work with Richard Linklater, for whom she has edited "Dazed and Confused," "Before Sunrise," "SubUrbia," "The Newton Boys," the animated feature "Waking Life," "Tape," "School of Rock," "Before Sunset," "Bad News Bears" and the forthcoming "A Scanner Darkly."

Bruce Curtis (Production Designer) has also served as production designer on Def Jam's "How to Be a Player," starring Bill Bellamy and Bernie Mac, and "Bad News Bears," directed by Richard Linklater. His work will next be seen in Linklater's forthcoming animated sci-fi film "A Scanner Darkly" and the gymnastics comedy "Stick It."

Kari Perkins (Costume Designer) first worked with director Richard Linklater as an additional costume designer on "Dazed and Confused." Her work will next be seen in Linklater's "A Scanner Darkly." She has served as costume designer on such films as "The Music of Erica Zann," "Natural Selection," "The Operator" and "Patriot Son." She also served as a costumer on the comedy "The New Guy."