



presents

In association with Margaret Rose Perenchio
A Ventanarosa Production
In association with Lions Gate Films
A Film by Julie Taymor

CAST

Salma Hayek.....Frida
Kahlo
Alfred Molina.....Diego
Rivera
Geoffrey Rush.....Leon
Trotsky
Ashley Judd.....Tina
Modotti
Antonio Banderas.....David Alfaro
Siqueiros
Edward Norton.....Nelson
Rockefeller
Valeria Golino.....Lupe
Marin
Mia Maestro.....
Cristina Kahlo
Roger
Rees.....Guillermo
Kahlo
Diego Luna.....Alejandro
Gomez Arias

Patricia Reyes Spindola

Matilde Kahlo

Margarita Sanz.....Natalia

Trotsky

Saffron

Burrows.....Gracie

CREW

Based on a book by.....Hayden
Herrera

Screenplay by.....Clancy
Sigal and

Diane Lake and Gregory Nava & Anna Thomas

Directed by.....Julie
Taymor

Produced by.....Sarah Green,
Salma Hayek, Jay Polstein, Lizz Speed, Nancy Hardin, Lindsay
Flickinger, Roberto Sneider

Executive Producers.....Margaret Rose
Perenchio, Brian Gibson, Mark Amin

Executive Producers.....
....Mark Gill, Jill Sobel Messick, Amy Slotnick

Music Composed By.....Elliot
Goldenthal

Director of Photography.....
Rodrigo Prieto

Production Designer.....Felipe
Fernandez del Paso

Edited by.....Francoise
Bonnot A.C.E.

Costume Designer.....
Julie Weiss

Co-
Producer.....Ann
Ruark

Special Visual Effect by.....
Amoeba Proteus

FRIDA



From her complex and enduring relationship with her mentor and husband, Diego Rivera, to her illicit and controversial affair with Leon Trotsky, to her provocative romantic entanglements with women, Frida Kahlo lived a bold and uncompromising life as a political, artistic and sexual revolutionary.

FRIDA chronicles the life Frida Kahlo (SALMA HAYEK) shared openly and unflinchingly with Diego Rivera (ALFRED MOLINA) as this controversial couple took the art world by storm.

FRIDA is directed by Julie Taymor, the acclaimed director of Titus and Broadway's production of "The Lion King" and "The Green Bird."

ABOUT FRIDA KAHLO

“Self Portrait”

A debilitating September 1925 bus accident irreversibly changed Frida Kahlo's life. Riding with longtime friend Alejandro Gomez Arias, their bus collided with a tram, killing several people and seriously injuring many others.

Frida was found half naked among the wreckage, bathed in blood and gold dust, and impaled on a metal rod. Her spinal column, ribs, pelvis and collarbone were shattered in the accident. Her right foot was crushed. Her right leg, crippled years earlier by polio, was broken in a dozen places. A metal rod entered through her left hip and exited through the vagina, causing a deep abdominal wound and leaving her unable to have children.

Months of painful, expensive recovery and therapy followed. Her physical convalescence included several immobilizing plaster casts and corsets, traction, and often barbaric experimental operations. But much of Frida's misery came from the severe isolation and loneliness of her devastating condition. Frida passed the time pouring out her feelings through painting.

Her photographer father, Guillermo, and mother, Matilde, sold practically all they owned to finance the countless operations. Despite their dire financial situation, they supported Frida's newfound interest in painting and presented their bedridden daughter with a specially constructed easel. Additionally, they fitted Frida's canopy bed with a mirror so she could be her own model.

Once Frida was able to walk again, she had the audacity to visit the already renowned Diego Rivera for a professional critique. Diego was taken not only by her impressive work, but also by the young artist's tenacity, charm and beauty.

By their own admissions, this meeting became the defining moment in both of their lives. "I did not know it then, but Frida had already become the most important fact in my life," Diego said about the encounter at the Ministry of Education.

For Frida, Diego's encouragement was paramount in her artistic evolution, but later, after a particularly onerous transgression, she had a slightly different take on the impact of their relationship: "I have suffered two big accidents in my life, one in which a streetcar ran over me. The other was Diego."

Diego and Frida married in Coyoacan on August 21, 1929.

Frida's mother did not approve of the union, despite Diego's generous financial assistance. She said the coupling was "like an elephant marrying a dove," and objected to the 21-year age difference, his well-known philandering and his obesity. The couple's circle of artists and intellectual friends, which included photographer Tina Modotti and muralist David Siqueiros, were also dubious about the pairing and its chances for success. But Frida and Diego believed they were born for each other, pledging loyalty, if not fidelity.

Ex-wife Lupe Marin became a major part of Diego and Frida's life together. After their initial mutual jealousies subsided, Marin and Frida became good friends.

In 1930, the restless Diego was commissioned to paint murals in the United States. He and Frida traveled to San Francisco, Detroit and New York, where he painted a series of murals in public and private buildings. During the trip, Frida discovered she was pregnant. While she was thrilled, Diego worried about her health and ability to carry a child.

The couple became the darlings of prominent urban art circles. "Diego loves it," Frida said. "He's like a big Mexican piñata with enough candy for everyone." Diego adored the adulation and

indulged in numerous affairs. But Frida, who also took lovers, longed for the land and people of Mexico.

After suffering a miscarriage, Frida infused her pain and loneliness in such paintings as *Henry Ford Hospital* (1932), *Self Portrait on the Borderline between Mexico and the United States* (1932) and *My Dress Hangs There (New York)* (1933). When her mother passed away, Frida returned briefly to Mexico for the funeral only to discover that her sister Cristina had left her husband and had fallen into a state of depression.

Though she wanted to stay in Mexico, Frida was compelled to return to New York when Diego found himself in an internationally publicized battle with Nelson Rockefeller. Rockefeller asked Diego to remove a portrait of Lenin from a mural in Rockefeller Center. When Diego refused Rockefeller, he fired him and then destroyed the mural - leaving Diego enraged and depressed.

Diego and Frida returned to Mexico in December, 1933 and moved into a house in San Angel, designed by artist friend Juan O’Gorman. The new home, near Coyoacan in southern Mexico City, comprised twin houses of the Bauhaus style joined by a bridge. Diego fell further into depression and eventually began an affair with Frida’s sister, Cristina. Frida’s discovery of this relationship soon resulted in separation.

Diego eventually returned to Frida, asking her help in making a home for exiled Russian leader Leon Trotsky. At the request of Diego, Trotsky was granted asylum by Mexican President Cardenas. Reluctantly, Frida complied and opened up her family home.

In January 1937, Trotsky and his wife, Natalia Sedova moved into Frida’s parents’ home, which was modified into a makeshift fortress, replete with armed guards, machine gun nests and bricked up windows.

Trotsky captivated Frida and Diego with his wit, intellect, passion and courage. Joined by Surrealist Andre Breton, the Riveras and Trotskys visited the ruins at Teotihuacan and debated politics and culture. Trotsky and Frida shared an immediate attraction to one another.

Breton was an instant admirer of Frida's work - when he saw her paintings he said "My God! This is what we've been writing Surrealist theses about in Europe. You're just doing it!" He described her work as "a ribbon around a bomb." Breton promised to get Frida art shows in New York and Paris

After two years with Diego and Frida - during which time Frida and Trotsky's attraction escalated into a love affair - Trotsky moved on. Frida struck out on her own, determined to be independent. Breton's exhibition promises came to fruition in Paris in January, 1939. The Louvre purchased one of Frida's paintings, *Self-Portrait (The Frame)* 1938. It was the first painting of any Latin American artist to hang in the famous French museum.

But the pretensions of Parisian intellectuals and critics bored Frida. She longed once again for Diego and for Mexico. Emboldened by her successes in Europe, she eagerly set out to return to home and to resume her life with Diego. Upon arriving home in 1939, Frida discovered that Diego wanted a divorce. He planned to move to California.

Frida's health deteriorated quickly. But this dark time became one of Frida's most prolific artistic periods, prompting her to paint what many consider some of her finest works, including *The Two Fridas* (1939), *Self-Portrait with Cropped Hair* (1940), *The Dream or The Bed* (1940) and *Two Nudes In the Forest* (1940).

When Trotsky was assassinated, Frida was questioned by the police, who were also looking for Diego. In the aftermath of the assassination and Diego's desertion, Frida's poor health worsened.

Her toes gangrened and were amputated. She underwent more operations on her back, developing kidney infections and other complications. She was hung upside down and corseted in steel. At each turn, she focused on one thing to pull her through, telling doctors: "Just patch me up, so I can paint."

Frida was surprised by Diego's return- and by his proposal of re-marriage. Frida consented to the union, comforted that the love of her life had returned to her. They married in December, 1940. Frida's and Diego settled into a complex, passionate marriage and working partnership.

She returned to her parent's Pink House and painted it cobalt blue. Frida filled the Blue House (as it is now known) with art, color and native furnishings, flora and a myriad of animals including monkeys, parrots, Xolotzcuintle (hairless) dogs, birds and deer.

More operations and hospitalizations had Frida reaching into her pain to produce some of her most acclaimed works, including *The Broken Column* (1944), *Without Hope* (1945) and *Moses* (1946).

Diego was at Frida's side through her nine-month hospitalization in 1950, and during the amputation of her right leg in 1953. Frida's dependence on painkillers and endless series of infections and complications finally made life unbearable. On the night of July 12, 1954, ill with pneumonia, Frida called Diego to her bedside and presented him with his 25-year anniversary gift - an antique ring - although the anniversary was still two weeks away. She passed away in her sleep that night.

Frida died on July 13, 1954, a week after her 47th birthday.

Virtually unknown outside of Mexico until the mid-1980s, Frida is now the world's most coveted female painter, consistently smashing international auction records. More than 100 books in English and

Spanish have been written about Frida and Diego; and the US Postal Service recently issued a Frida Kahlo stamp as part of the US Commemorative Stamp Program - Frida is the first Hispanic woman to be honored with a US postage stamp.

Many theories exist as to why Frida's popularity has soared. Most agree she merged the personal, artistic and political in such an organic, brutally honest way, her life and art became inseparable. Frida not only turned her exterior self into a political and cultural statement as well as a work of art with traditional Indian clothes, jewelry and hair, but she turned her fears, pain, suffering, obsessions and loves into some of the world's most revelatory, shocking and memorable images. With a knowledge of biology and a body filled with pain, Frida embraced her most raw self, creating sometimes horrific, wrenching and disturbing depictions of dynamics and emotions that one writer saw as nothing less than the embodiment of "Mexico's long history of conquest and suffering, pride and oppression."

Frida's obsession with Diego is evident in numerous paintings that include him as Frida's "third eye," child, or other half. Despite obstacles and infidelities, their lifelong partnership of work and revolution lasted from the time they met in 1928 until Frida's death.

"It's an amazing, epic love story," says Alfred Molina, who plays Diego in the film. "They married twice and went through an extraordinary life together [in which] they shared politics, a love of art and a sense of importance about what they were doing. They also shared lovers and led a very unconventional lifestyle, which was both provoking and shocking to the people of the time."

Some are still provoked and shocked today. Diego and Frida's open marriage and her bisexuality - not to mention their mutual jealousies - made their lasting union and devotion to one another remarkable.

“It was a strange love affair. Very, very unique,” says Salma Hayek, who plays Frida in the film. “Diego needed to be free at all times and he needed to be nurtured at all times. Frida loved Diego unconditionally and her capacity for this type of love changed Diego, until, at the end of the day, he was capable of unconditional love for her, too.”

“Their love lasted because it was real,” says director Julie Taymor. “It began with a mutual respect of each other as artists and comrades in spirit and grew into a profound intellectual, artistic and erotic attraction. Frida’s strong sense of freedom and independence suited and freed Diego while he was a source of encouragement and inspiration for her. With all their crises and separations, there was still a deep, deep honesty and love. When Diego comes back to Frida at her lowest moment, he tells her, ‘I miss us.’ He needed her. They needed each other. The sum of the two was much greater than each alone.”

For Hayek, the key to the endurance of Diego and Frida’s love and art was the couple’s “willingness to find out who the other person was - and who they were themselves. Frida was so full of courage to be who she was and to take life as it came and enjoy every second of it intensely, even the suffering, it’s inspirational. Her passion made me passionate.”

ABOUT THE PRODUCTION

“My Birth”

“I optioned the Hayden Herrera book *Frida* when it came out in 1983 and took it around to all the studios. Nobody was interested. No one.” producer Nancy Hardin remembers of the long process to bring FRIDA to the screen. Many books have been written about Frida Kahlo, but Hayden Herrera’s exhaustively researched biography is considered the definitive narrative portrait of the artist. Although Frida led a rich and fascinating life, Hardin could not find a studio to back a film about the virtually unknown Latina painter.

But after decades of relative obscurity, Frida’s popularity exploded in the early 1990's, when her artwork enjoyed a long-overdue renaissance. In true Hollywood form, interest in bringing the posthumously adored artist’s life story to the screen skyrocketed. Suddenly, ‘Frida’ became the hottest name in town.

“There was a period in 1993, when I’d gone around and gotten the usual ‘no’s,’ and then I came back three months later and everyone had a Frida script,” Hardin recalls. “From no one to everyone. It was incredible.”

Salma Hayek, a longtime fan of Frida Kahlo, heard that director Luis Valdez (LA BAMBA) was in place to helm one of those films. Then an unknown in the United States, Hayek set her sights on winning the coveted title role. She sent her reel to the director and phoned his office until she heard an official response. When Hayek was told she was too young for the part, she replied, “Then you are going to have to wait until I’m old enough.”

Hayek’s words would prove prophetic: Valdez’s film (along with many other stalled Frida projects) never made it into production. By the time Hardin took Herrera’s book to Trimark Pictures in 1997,

Hayek had established herself as a bankable lead actress, starring in such hits as *DESPERADO* and *FROM DUSK TILL DAWN*. Trimark signed Hayek to star in and produce their *FRIDA*. Hayek, Hardin, Lizz Speed and Jay Polstein were pleased to find that they shared a reverence for the painter and a devotion to telling her story with dignity and honesty.

But, the small, independent film company ultimately decided against making the film and gave Hayek the chance to sell the project to another company.

But this was not a time of frustration for the actress. She embraced the painter's presence in her life, and she remained patient and positive. It was as simple as that. "I don't know how to separate the time I was actually developing it from the time that she just became part of my life," Hayek recalls. "I flew many times to different places just to see an exhibition. I'd find and talk to people that met her and spent time with her. I've adopted many of these people into my life.

"Frida and this film are not like another character and movie where you do it and you move on," she continues. "She's part of my life now."

Hayek continued gathering elements she knew were essential to making her film. When Diego Rivera passed away, he willed the rights to his and Frida's artwork to the Mexican people and bequeathed the trust to longtime lover Dolores Olmedo (who kept her 25 Frida works and 137 Diego works in her museum in Mexico.) Hayek was the only prospective film producer to show up at Olmedo's door to discuss the artist's work and getting rights to re-creating her work. Honored by the actress's enthusiasm and knowledge of the artist, Olmedo graciously offered her the rights to reproduce Frida's paintings for five years. (Olmedo passed away on July 27th, 2002.)

With the blessing of Frida's trust, Hayek set out to assemble her ideal cast. She first approached Alfred Molina, her one and only choice to play Diego Rivera.

"She has incredible stamina, passion, guts, determination," Molina says of what first endeared him to his co-star and producer. "She's very intelligent and hard-working. She's a dynamo. The fact that this movie is getting made, when all the other projects fell apart, is testimony to her strength and skills as a producer."

"We were both on a jet being whizzed over to Las Vegas for ShoWest. I'd never met her before and this project came up in casual conversation," says two-time Oscar-winner Geoffrey Rush. "Her passion, zeal and practicality were very inspiring. I remain loyal to the instinct I had when she first spoke about it."

Armed with a dream ensemble cast, Hayek took FRIDA to Miramax's Harvey Weinstein. Impressed by the script as well as her devotion, thoroughness and tenacity, Weinstein agreed to finance and produce the project and enlisted Tony Award winner Julie Taymor to direct. Jay Polstein reflects that "the first thing that Salma and I ever talked about was trying to ensure that the film was as artistic as the artist that the film was about. It's an easy thing to say but a hard thing to find. Julie Taymor was the best director to make that true." After years of slammed doors and stalled efforts, FRIDA began production in the late spring of 2001 with Sarah Green (GIRLFIGHT, STATE AND MAIN) taking the lead producer role.

For all of the difficulties she faced, Hayek wouldn't change a moment of the journey she traveled in making FRIDA. She feels that she helped produce a movie that honors the artist, and that does not compromise any of her struggle, integrity, or spirit. But Hayek also realizes how dedicated her friends are, and how their belief in her fueled her trademark determination. "I expected to do a movie that was going to say something fantastic about Mexico and a movie about

a woman that was extraordinary, but there is something more that Frida gave me that I was not counting on, " Hayek says. "It was an extra present. It was going to prove to me how loved I was by my friends and the people close to me. That has been even more overwhelming in a very personal way than everything else that has gone on around it. This film has already given me something very few people get to experience in a lifetime - proof of friendship. That's Frida's real gift to me."

"Roots" ("Raices")

Hailed by both critics and audiences for her work on Broadway's THE LION KING and her feature film debut, TITUS, director Julie Taymor has distinguished herself as a writer-director of bold and surreal stories. Taymor's ability to apply her keen visual imagination to breathtaking, colorful narratives made FRIDA a perfect fit for her.

"As a woman and an artist, Julie Taymor has the experience and imagination to understand the very special world of Frida," Hayek says of her director. "Frida, as an artist, saw the world in a different way, saw her reality in a graphic way. Julie has a style that incorporates this into the film. She knows how to show Frida's pain, what she's thinking and feeling behind her paintings."

"When you look at Frida's paintings, there is something contained and sort of hysterical about them [at once]. There's a juxtaposition of things that seem normal and casual with something very fantastic happening simultaneously," says Ashley Judd, who plays Italian photographer Tina Modotti. "I think Julie has the ability to make the movie reflect that sensibility of Frida's art. She has the ability to choreograph and pull off a spectacle, to impose the surreal on the real, which is what Frida did."

Taymor 's interest in directing FRIDA stemmed primarily from the complexity of the artist's relationship with her husband. "The story of the love between Diego and Frida was what really got me," she explains. "Quite often in love stories we have 'boy meets girl, they fall out of love, they get together, and it's over. Maybe five months or five days has passed. This is a very in-depth, beautiful, tormented and funny love story."

Much of the aforementioned marital torment was a result of Diego's affair with Frida's sister, Cristina. For Taymor, this unfathomable indiscretion brought out the film's theme of fidelity vs. loyalty. "The power of the Frida/Diego story is that the true depth of their love managed to transcend the broken promises, the numerous infidelities on both parts, the tempests, the separations and ultimately a divorce," Taymor says. "In the last years of Frida's life, when she was sick, bedridden and dependent on morphine - even then Diego came back to her. They truly couldn't live without one another."

But Taymor also had a strong desire to creatively present the events and impulses that informed Frida's deeply autobiographical paintings. "She has said that her paintings were her reality - that they tell the truth as thoroughly experienced," Taymor says of Frida's relationship with her art. "I didn't want to do a normal biopic. Frida quite clearly painted episodes from her life, but very subjective episodes. The idea that I could show an artist, and how this artist created, was very attractive to me."

"In conceptualizing the film, I envisioned juxtaposing period realism with a surreal approach to what could be called '3-D live paintings,'" she says of the practical application of this unique, groundbreaking choice. "Elements of her paintings would unfold before your eyes as Frida was experiencing them in both a literal and subconscious manner."

One example of this use of the "Frida style" was in the film's New York sequence. "With the help of Amoeba Proteus, a special effects company, we designed a scroll-like Russian constructivist poster art, emblematic of the period," Taymor explains. "We used documentary photos as well as film footage of the actual trips they took to create the breadth of their journey with minimal means.

This collage technique was used in Frida's painting: *My Dress Hangs There*. *Frida and Diego Rivera (The Wedding Portrait)*, *Self Portrait with Cropped Hair*, *The Two Fridas*, *The Broken Column*, and *The Dream* are some of the other works that I charted during the course of Frida's tale. Each was approached with a different style and makes its way into the film from a specific emotional event that serves as a catalyst."

In order to bring the tremendous story of Frida Kahlo to the screen it was essential to have a strong script to carry the audience through the narrative of her life. Julie Taymor explains, "I signed on to do this film based on the wonderful draft of the script by Rodrigo Garcia, and enormous credit must go to Edward Norton for his revisions which made it all possible" (1).

Finally, when Taymor began production she had one request: she asked that her leads have a full understanding of the art of painting. Unlike Taymor, however, Hayek and Molina had never taken a brush to canvas. The director felt that painting lessons would not only assist the actors' understanding of their characters, but also enhance the authenticity of the film.

"Salma found a skill which she never knew she had," Molina says of their foray into the art world. "She's done some extraordinary paintings both of her¹ own and in the style of Frida. It's as if she's somehow channeled Frida Kahlo. She's done some seriously, extraordinarily brilliant work. She's a natural."

¹ The film's credited writers are as follows: Clancy Sigal, Diane Lake, Anna Thomas and Gregory Nava.

“I, on the other hand, discovered no such gift,” Molina laments, jokingly. “I can’t paint to save my life. I can’t draw. I said to one of my teachers, ‘Look, I’m an actor and my job is creating an illusion. I have to fake it, you’ve got to help make me look good enough to fake it in a real and plausible way.’”

“When we were rehearsing she showed me some paintings she’d done. I thought she was pulling my leg. The work that she showed me was absolutely extraordinary,” Rush remembers. “I said, ‘You must have painted when you were a child’ and she said, ‘I’ve never touched a brush before in my life.’ And I said, ‘Well then something’s happening because the detail and feel is quite extraordinary. To see an actor discover this unknown talent is very exciting.”

Fortunately for Molina, the murals and paintings used in FRIDA were not created by the film’s stars. Forty carpenters, thirty-five set painters and fifteen “Diego and Frida” painters worked meticulously to re-create famous paintings and murals.

“They were two completely different groups,” says production designer Felipe Fernandez. “Those who paint Diego’s work do not paint Frida’s and vice-versa. They are different techniques and styles.”

FRIDA’s team of artists re-created nearly 50 Frida paintings, including *The Two Fridas* (1939), *Portrait of My Sister Cristina* (1928), *Frida and Diego or The Wedding Portrait* (1931), *My Dress Hangs There* (1933), *Self Portrait dedicated to Leon Trotsky* (1937), *The Suicide of Dorothy Hale* (1938/39), *Self Portrait with Cropped Hair* (1940), *The Broken Column* (1944), and *Fruit of Life* (1953).

In scenes where Diego was seen painting a mural, the crew stretched a canvas across a scaffold situated in front of Diego’s original work. The set artists sketched outlines and painted portions of their makeshift “mural.” Since the camera flattens objects at a

distance, the edges of the canvas blended into the existing mural, creating the illusion of a work in progress. For close-up brushstrokes and scene coverage, smaller portions of several murals (including the famous Rockefeller Center mural) were re-created on the FRIDA stages at Churubusco Studios in Mexico City.

For Mexican-born director of photography Rodrigo Prieto, production designer Felipe Fernandez and art director Bernardo Trujillo, collaborating with Taymor and Hayek was both a welcome labor of love and a source of pride in their native country's culture.

"We're telling the story of these incredibly important visual artists in Mexico, which is my country. I've known of them since I was very young," says Prieto, whose credits include the award-winning AMORES PERROS as well as ORIGINAL SIN. "You feel a sense of responsibility to tell the story well, to do your very best job. In addition to telling the events of Frida's life, we wanted to get into her mind. When Julie Taymor and I first met, I was very excited by her ideas about camera movement and speed, color and lighting to visually suggest what is going on internally."

"We had never worked together, but we were really in sync with each other," Taymor says of her relationship with Prieto. "I could see the artist in him, and we talked a lot about trying to get the reality of the time, and of the subjectivity, and the point-of-view of Frida."

"I had books on Julie Taymor's work. I was dying to work with her," Fernandez says. "I had worked with Salma before, and she's one of my friends. And of course, as an artist, I have long known and loved the work of Frida Kahlo and Diego Rivera. When I heard that Salma and Julie were doing a film about Frida and Diego, I put together a whole presentation. I wanted to be part of it. It's really an

honor and a privilege to be on this film. That's why my department and I work hard every day. We are all thrilled to be part of something so special."

Using unfiltered sunlight and all of Mexico's vibrant colors, Taymor and Prieto painted Frida's world in bright, bold strokes. "We talked about using the rich, vital colors from Frida's paintings," Taymor explains. "We actually had to find locations which weren't as polluted because color was much more clear in the 20's than it probably is now."

Prieto says this stylistic choice was also informed by insights in her letters and diaries. "Although in her paintings she doesn't use a lot of light and shadow, Frida was very aware of it in her life," he says. "She talked a lot about how the colors changed after her accident. We used that in our film."

"Frida talked about it in interviews later and wrote it in a letter to Alejandro Gomez Arias, her boyfriend at the time, that after the accident everything went white," Prieto says. "Suddenly life lost its mystery and everything became white like ice and very transparent. She said she could see everything. The mystery was gone."

To that end, Prieto's crew intensified the glow of the whites in the hospital and in scenes that followed. Taymor played with shadows, which Prieto says "reproduces the mystery of interiors, in which you have dark areas where you don't really know what's there, so you see what you want to see."

"The Two Fridas"

"We were visiting with some of Frida's students, who are still living, and they had things that belonged to Frida," actress Mia Maestro, who plays Frida's sister Cristina, remembers about a visit she and Hayek made. "They had clothes that belonged to Frida and

gave Salma a dress to try it on. It was a perfect fit. We couldn't believe it."

"I felt a little bit like Cinderella and I thought to myself: 'This really is mine,'" Hayek adds. "It fit perfectly. That felt good."

Transforming Salma Hayek into Frida Kahlo - one of the world's best known faces - required a team effort. The actress and artist shared the same petite frame, big dark eyes and long black hair, but costume and make-up enhanced their on-screen similarities.

To re-create Frida's braids and elaborate hair designs, stylist Beatrice DeAlba used a combination of Hayek's real hair and pieces she braided and attached. To mimic Frida's decidedly unaltered eyebrows, make-up artist Judy Chin individually attached tiny hairs to fill out Hayek's naturally thick arch. To create Frida's striking wardrobe, costume designer Julie Weiss scoured wardrobe houses, Mexican markets and history books for the clothes and jewelry reminiscent of those worn by the artist.

"Her sketches were wild and wonderful. Her attention to detail is impeccable," Taymor says. "She did an amazing job because she went out and gathered antiques and really great clothing from the period."

Weiss found their location essential to every aspect of her work. "I think that here in Mexico, people would like the story of Frida Kahlo and Diego Rivera to be told in a way that shows the pride of who they were as individuals and the pride they took in the Mexican community," Weiss says. "As a visitor here I'm very dependent on that spirit. I need that spirit to be shared with me, and fortunately, the people here have shared and opened their hearts, re-creating these costumes without limit."

Weiss drew upon the stories and descriptions shared by many people connected to Frida. "I worked with a tailor who met Frida in church when he was a little boy," Weiss says. "There was this tiny

little poke, and he said 'I met her, I can help you.' Another person brought in something wrapped in tissue paper. I opened it and found an antique rebozo [shawl] from a woman saying, 'It's an honor to be part of this.' Those are the things the camera dances with that make the story come to life."

"Fruits of the Earth"

"This is a huge, passionate love story - not just a story about Frida - told against the canvas of Mexico during an exciting, largely unknown time in that country's history," Taymor says. "It was a vital, volatile time, with a strong sense of intellectual and political commitment. There was also a lot of humor and whimsy. We had to look for the key events and aspects of each character and make sure these things were seen within the context of the time."

The many personalities in Frida's life were as colorful and vibrant as her paintings. Diego Rivera, Leon Trotsky and Tina Modotti were all larger-than-life characters who were passionately committed to a political and artistic revolution. These extraordinary individuals necessitated an exceptional, international, multi-cultural cast.

"They were so courageous and outrageous then," says Taymor. "People think today we push the envelope, but not when compared to this circle of artists and political figures. These were real individualists trying to live out their beliefs."

"It was a group of very inspired creative people who were also profoundly concerned with the human condition," says Judd. "I was fascinated by the time and people in this circle of activists, intellectuals and artists."

"I love the fact that in this Mexican environment you had Breton, who is French; Frida and Diego who were Mexican, and

Trotsky who was Russian and they all found common ground in broken English,” Rush says. “I like the way people have to struggle to express themselves in a mutual language none of whom are working in their own. It was an amazing cross-section of minds and artists who gathered together with a need to explain and share.”

The cast was also thankful that Taymor had such a respect and careful understanding for their characters. “It’s fantastic to have a director who has a very specific vision of what he or she wants to shoot and comes well prepared,” Molina says. “She creates a real sense of safety and comfort because you know exactly where you’re going with it.”

“She’s incredibly precise, knows what she wants and has very strong taste and very good taste,” agrees Saffron Burrows, who plays a lover of both Frida and Diego. “She has a strong overview from art direction to make-up to props, which pulls everything together into a singular stunning image.”

“There’s an added responsibility on the actor with playing a real person not to misrepresent that person to be kind and truthful, whether one likes that truth or not,” explains Molina, who gained more than thirty pounds and wore body padding to fill out Diego’s huge girth.

Perhaps the greatest challenge for Molina was finding the balance between Diego’s negative and positive attributes. “Diego was a very difficult man. He was unfaithful, capricious and hugely selfish with an enormous ego,” Molina says. “But he was also a great artist and storyteller, a man committed to his political ideals and deeply in love with his wife. You show the good and bad sides. You don’t judge.”

For Hayek, Molina fit the role because “he’s a tremendous actor and a big man in many ways,” she says. “I’m not just talking about his

physical size, but his spiritual size as well. He's generous and kind and wonderful to have around."

Another challenge for Molina was perfecting the artist's distinctive brush stroke. "I was talking to one of the artists in the art department who's been working on the murals and I was telling him 'I can't draw, I can't paint, so I better work out a way to fake it in a way that's realistic and believable.' And he said, 'Yeah, that's right. That's what filming is, it's mastering the lie,'" Molina says. "And I thought that was brilliant. That's what we are: 'masters of the lie.'"

Valeria Golino describes her character, Lupe Marin, as "eccentric, strong, extreme, loud, and jealous of Diego. She had two kids with Diego and remained close to him and Frida." "Some in Mexico called her 'mad,'" she says. "She's a great character. There are all kinds of stories that I heard about her that we don't see in the movie, but things [that] definitely helped me to understand a little bit what kind of a person she was."

"I looked specifically at what kind of impact Trotsky made on the emotional thread of the story," Rush says of his character. "It seems as though I come in at a very low point in Frida's life and marriage and provide some tonic and inspiration. Although he's a major political figure, I tend to see him as an artist, almost too idealistic for his own good."

"Geoffrey is a terrific actor who can play just about anything and get into anything," Hayek says. "Trotsky had to be somebody who had the seriousness and intelligence of a political icon and the humility of a broken man in the worst time of his life."

Golino was struck by Rush's ability to "do a little shift to his personality with his accent and voice, the way he moves, the way he looks. He's so completely different but at the same time himself - like all great actors - manage to do. He's not imitating anybody, but he gets it 'real.'"

“His presence was a huge, huge boost for us almost half-way through shooting,” Molina recalls of Rush’s arrival. “He takes his work seriously and takes himself not seriously at all. That’s a very disarming, beguiling quality in anybody. He’s great, great fun.”

“The thing I love best about Tina Modotti is that she was banned from several countries for insurrection activities and a lot of people were glad to have her in Mexico because she was so outspoken,” Judd says of her character. “She ended up being kind of a citizen of the world without a country, committed to human rights, workers rights and became a photographer to document what she saw.”

Judd saw her participation in FRIDA not only as an opportunity to play a great character, but also as a way to help Hayek realize her dream.

“You know she thinks I’m doing her this huge favor by juggling my schedule,” Judd says. “But the truth of the matter is it’s a privilege to have a friend that you care about and admire who’d do this sort of thing. I don’t think I’m going to make movies unless I am equally as mobilized as she is about this. She’s bringing such a personal vitality and love to it. We should all make movies with that kind of passion and vigor.”

Joining Judd in other roles in the film were Edward Norton, who plays Nelson Rockefeller, and Antonio Banderas, who plays famed painter David Siqueiros. Both are long-time friends of Hayek and fans of Frida and Diego.

Diego Luna portrays Frida’s first boyfriend, Alejandro Gomez Arias. Luna, who stole the hearts of millions in this spring’s independent smash Y TU MAMA TAMBIEN jumped at the chance to work with Hayek.

“Frida and Salma are both huge in Mexico,” says Luna, who is enormously popular in his native country as well. “To work on a movie

about Frida with Salma is a great honor. I think it is an important story and it is time to be told.”

Roger Rees, who portrays Frida’s beloved father, Guillermo, sees his character’s immigrant roots as the reason for his lifelong sense of isolation. “Guillermo was a German Jew who came to Mexico when he was 19, knowing no one and became a photographer working for the government documenting Mexico’s architecture,” says Rees. “Despite such success, he was known as a quiet, solitary man with a very stern wife. He adored Frida and they were very close, but it was often her making the effort, not him.”

For Patricia Reyes Spindola, who plays Frida’s mother Matilde Kahlo, FRIDA marks her second performance as Hayek’s mother. She first co-starred with Hayek on a Mexican soap opera.

“Matilde was a very hard woman,” Spindola says of her character. “Frida called her mother ‘cruel’ and ‘cold,’ which she may have been. She did not show a lot of affection, but I think she cared for Frida. She showed it in other ways, like caring for her during her illnesses and selling practically everything they had to pay for the endless operations and medical bills.”

Finally, for Hayek, seeing the story of Frida realized is a “tremendous accomplishment in my life because I tried so hard for so long. It was difficult to get off the ground and finally get it going,” she says. “There’s a wonderful sense of accomplishment besides the honor and joy of getting to play this fantastic character. She’s an actor’s dream.”

"She's intelligent, she's passionate, she's wanted to do this movie for more than eight years," Taymor says of Hayek. "When this woman was twelve years old she knew about Frida. She was destined to play Frida. She plays sixteen years old to a very ill forty seven. She does the whole thing as Frida, and I think that's pretty extraordinary."

“I had a superbly fun time with the cast, all of whom were there for the sheer delight of doing it,” Taymor says. “They all wanted to be part of the film, part of Salma’s dream. And Salma, who was in all but two scenes, was incredibly committed and hard working. She reached down and tapped into this range of emotion and pain and was quite fearless and tireless.” She also notes that “bringing Frida’s story to the screen is a testament to (Salma’s) vision, tenacity and faith that she could make it happen. I am proud to have joined her for the ride.”

“The Love Embrace of the Universe, the Earth (Mexico), Me, and Senor Xolotl”

FRIDA was shot entirely on location in Mexico from April to June, 2001. Taymor utilized many of the original historic locations known to the film’s subjects. Mexico’s rich, diverse architecture also enabled Taymor to find suitable locales to double for Paris and New York in the ‘30s and ‘40s.

For Taymor, shooting on location was central to FRIDA’s authenticity. “You can feel it in the details,” Taymor notes. “You can see it in the faces, the buildings, landscape, in things you cannot duplicate. To film at the real locations was extraordinary. The [Mexican] government was very supportive in helping us with that. The Mexican crew, led by Rodrigo, Felipe, Bernardo and Julie [Weiss], had such enthusiasm and passion that they went beyond the norm, never taking short-cuts or saying something could not be done. They were overwhelmingly vested in their work and you can see that on the screen.”

An avid traveler who lived five years in Indonesia forming her own company and studied mime in France, Taymor gratefully welcomed her newest cultural immersion. “Scouting various locations, casting and working on the script in Mexico made everything come together,” Taymor says. “To have access to the real locations, to be surrounded by the sounds and music, food and feeling of the culture makes everything come to life.”

The production offices and stages for FRIDA were located at Estudios Churubusco Azteca in Mexico City, the world’s largest metropolis (25 million). The studios, built in 1945, have been home to many film productions, including numerous English-language Westerns. Mexico City also provided numerous historic shooting

locations, including the National Preparatory School, the Majestic Hotel and the Ministry of Education, home of nearly 60 murals by Diego.

To re-create Coyoacan in the 1920s, cast and crew traveled to Puebla, about 80 miles east of Mexico City for the first week of filming. Nestled in the Sierra Madre foothills, this 400-year-old city boasts stunning Colonial, Renaissance and Neo-Classical architecture in its historic center. Since the real Frida Kahlo house (Casa Azul) is now a busy museum, filmmakers re-created a replica of the house and its courtyard on Stage 4 at Churubusco.

Other locations in Puebla included the Protocol and Presno buildings for the New York and Paris interiors, Puebla's municipal cemetery for the film's Dia de los Muertos scene; and La Guadalupana Restaurant for the pulqueria sequence.

Hayek received special permission to film at Teotihuacan, the ruins of an ancient abandoned city, discovered by the Aztecs, which is located 31 miles northeast of the capital. Teotihuacan, which means "Place Where Gods Are Made," boasts numerous pyramids along a stretch known as Avenue of the Dead. When government officials initially refused, Hayek went to Mexico's President, Vicente Fox, and explained the production's respect for Frida and their need to shoot the Teotihuacan scene on location. Fox listened to the impassioned Hayek and granted her access to the pyramids.

Taymor and Hayek were also granted special permission to film outside and inside Diego Rivera's studios at San Angel, a suburb of Mexico City near Coyoacan. Built in 1933, this home-studio is considered an architectural treasure.

"I've been going to the Diego Rivera Museum for seventeen years and there are areas you cannot go beyond, that are closed," says Hayek. "With FRIDA, I find myself in this house that for so many years I would only wonder and imagine what was behind this or that.

I got chills when I walked in there and I was dressed like Frida and there was Diego and the dog that they had, a hairless breed called Xolotzcuintle. The dog that we have in the film is a descendant of one of Frida's dogs. It was amazing to get to re-create what happened in the actual place it happened."

To further the authenticity of the project, Mexican director and journalist Diego Lopez Rivera, the grandson of Lupe Marin and Diego Rivera, served as a historical consultant on the film. He shared some family history, as well as photos, with the filmmakers. Lopez Rivera also brought his mother, brother and children to the set (as well as nieces and nephews) to meet the actors. The Riveras were struck by how much the actors resembled the people they portrayed.

"To see this film being made with Salma and a cast of this caliber is very exciting," Lopez Rivera says. "I know, especially for Salma, what a personal and important film this is. It's a time in Mexico most people know nothing about."

Similarly, Esteban Volkov, the grandson of Leon Trotsky, also visited the set and thought Rush and Sanz resembled their real-life counterparts well. Volkov remembers Frida, describing her as having "a strong personality."

"She was a very interesting and complex person with a difficult life," Volkov recalls. "She was lots of fun. You had a real nice time staying with her."

Archival photos show the second honeymoon of Frida and Diego at Xochimilco, Mexico City's floating gardens, which date from Aztec times. Taymor re-created the colorful trajineras (Mexican-style gondolas) for a particularly romantic scene with Hayek and Molina gliding through the exotic garden. They had just ended that day's

shoot and Taymor yelled "cut" when golf ball-size hail suddenly rained down on them - along with lightning and thunder and winds to 30 miles-per-hour. While all arrived on shore unhurt, the unexpected downpour even trapped the landed crew members in trucks, trailers and under tents.

"That was the closest call we had with the weather," said Taymor, "With all the exterior locations and locked-in dates, that was it. The nature Gods were with us on this film."

One final, crucial element in the production of FRIDA was constructing the film's score. Taymor worked closely with composer Elliot Goldenthal to construct a mix of powerful acoustic guitar solos, romantically reflective arrangements, and up-tempo folkloric-influenced tracks. The soundtrack also features Goldenthal's haunting vocal duet sung by Brazilian music giant Caetano Velosa and Lila Downs, known for blending Latin, Native American and African sounds. "In FRIDA, the approach I took scoring the music is that of melodic intimacy, scoring with melodies or tunes as opposed to motific fragments." Goldenthal says. "To achieve additional intimacy I choose a small ensemble of acoustic instruments: the small Mexican guitar (Vihuela), standard classical guitar, Mexican bass guitar (guitarron), accordion, Mexican harp, marimba, and glass armonica, a Benjamin Franklin invention. I found that the guitars provided the full range of lyricism and percussive I needed."

"Many indigenous songs in the soundtrack correspond with things that Frida loved and probably would have listened to." He continues. "'La Bruja,' for example, was one of Diego's favorites and it was exuberantly sung in the bar room by Salma Hayek."

"Chavela Vargas, the Costa Rican born legend, was sought out by Frida and Diego because of the intense honesty, eroticism and authenticity she brought to the music of Mexico and of that region."

Goldenthal says. "We were indeed blessed that she sang La Llorona live on screen."

"Working with Chavela Vargas was amazing," Hayek remembers. "She told me she felt like she got one more chance to sing to Frida. It was very, very moving, very touching. She said it was her last performance. It's a very special part of the film."

"For the end-credits I tried to integrate thematic material woven throughout the film, as well as drawing on the motific material in the scene prior to the end-titles," Goldenthal says. "'Burn it Blue,' with lyrics by Julie Taymor, continues the thread of the movie and reflects upon the immolation as well as the romance that was ever-present between Frida and Diego. We were honored that the great Caetano Veloso of Brazil, and indeed of the rest of the world, sang this duet with Lila. This song is also a handshake of thanks to our neighbors in Southern Americas and it's sung in both English and Spanish."

Julie Taymor discusses the many choices she had to make on what to include in this epic tale of love, art and politics in the companion book to the film, *Frida: Bringing Frida Kahlo's Life and Art to Film*. The full-color illustrated coffee table book features 160 illustrations, including movie stills and reproductions of Frida Kahlo and Diego Rivera paintings, excerpts from Frida's journal, production notes, details on cinematography, set and costume design, music and visual effects, and the film's complete screenplay, with introductions by Taymor, Salma Hayek and biographer Hayden Herrera.

BIOGRAPHIES

CAST:

SALMA HAYEK (Frida Kahlo)

Salma Hayek has proven herself as a prolific producer and actress in both film and television. Hayek will also star in Robert Rodriguez's, ONCE UPON A TIME IN MEXICO opposite Antonio Banderas and Johnny Depp to be released March 2003. In addition, Hayek co-produced and starred in IN THE TIME OF THE BUTTERFLIES in which she was nominated for a Broadcast Film Critics Association's Award. Hayek has just completed producing and directing Showtime's, THE MALDONADO MIRACLE. This film marks Hayek's directorial debut and stars Peter Fonda, Mare Winningham, and Ruben Blades.

Also produced by Ventanarosa was the Mexican feature, NO ONE WRITES TO THE COLONEL, directed by Arturo Ripstein, and based on the novel by Gabriel Garcia Marquez. NO ONE WRITES TO THE COLONEL was selected for official competition at the 1999 Cannes Film Festival. Other film credits include, TIME CODE, CHAIN OF FOOLS, DOGMA, WILD WILD WEST, FOOLS RUSH IN, 54, FROM DUSK TIL DAWN, DESPERADO and BREAKING UP opposite Russell Crowe. Hayek will also be seen next year in Mike Figgis' HOTEL, the follow-up to TIME CODE.

Born and raised in Coatzacoalcos, Mexico, Hayek studied International Relations and Drama in college in Mexico. She starred in the title role of TERESA one of the most successful primetime television shows in Mexico. TERESA has been syndicated to over 20 countries around the world. Other Mexican credits include, MIDAQ ALLEY based on a novel by Nobel prize winner Naguib Mafouz.

ALFRED MOLINA (Diego Rivera)

Beginning this fall on CBS Alfred Molina will star in BRAM & ALICE a comedy about a shaky relationship between an incorrigible scoundrel of a novelist and his devoted fan--- who suddenly learn they are father and daughter.

Alfred Molina received a Tony Award nomination and a Drama Desk Award for his performance in ART, which marked his Broadway debut. He also received a Theater World Award and was nominated for a Drama Desk Award for Most Outstanding Debut Performance for his role in the Off Broadway production of MOLLY SWEENEY.

Molina's feature film credits include BOOGIE NIGHTS, for which he won a SAG Award, THE IMPOSTERS, ANNA KARENINA,

SPECIES, MAVERICK, PRICK YOUR EARS, DEAD MAN, NOT WITHOUT MY DAUGHTER and RAIDERS OF THE LOST ARK. Alfred can also be seen in the upcoming PLOTS WITH A VIEW starring opposite Christopher Walken and Brenda Blethyn.

His television credits include MURDER ON THE ORIENT EXPRESS and LADIES MAN. Molina, who was born in London, has appeared in numerous television movies in England.

GEOFFREY RUSH (Leon Trotsky)

Rush most recently received Oscar, Golden Globe, SAG and BAFTA nominations for "Best Actor" for his role as the imprisoned Marquis de Sade in QUILLS. He was named "Best Actor" by the London and New York Film Critic's Associations for his work in the film.

In 1997, Rush won an Academy Award, a Golden Globe, Screen Actors Guild Award and British Academy of Film and Television Arts (BAFTA) Award as "Best Actor" for his role in SHINE. His performance as the (adult) pianist David Helfgott also garnered Rush nearly a dozen other acting awards, including the Broadcast Film Critics, Los Angeles, New York, Boston and Society of Texas Film Critics Associations. He followed that up with an Oscar and Golden Globe nominated turn (as "Best Supporting Actor") for his role in the Oscar-winning film, SHAKESPEARE IN LOVE. He won the BAFTA Award as "Best Supporting Actor" for SHAKESPEARE IN LOVE and was nominated that same year in the same category for his supporting role in ELIZABETH.

The Australian-born actors other film credits include: THE BANGER SISTERS, THE TAILOR OF PANAMA, HOUSE ON HAUNTED HILL, MYSTERY MEN, LES MISERABLES, A LITTLE BIT OF SOUL, TWELFTH NIGHT, and STARSTRUCK. He has also appeared in nearly 70 plays and his extensive theatre credits includes work for numerous Australian companies, including the Belvoir Street Theatre, the Queensland Theatre Company, the Sydney Theatre Company, the Melbourne Theatre Company and the State Theatre Company of South Australia. Rush directed the plays "The Popular Mechanicals" and "Popular Mechanicals 2" for the Belvoir Street Theatre as well as "The Wolf's Banquet" and Aristophanes' "Frogs," which he co-adapted with John Clarke.

From 1975-1977, he attended the Jacques Lecoq School of Mime, Movement and Theatre in Paris. He also studied directing at the British Theatre Association.

EDWARD NORTON (Nelson Rockefeller)

Edward Norton has starred in the films PRIMAL FEAR, EVERYONE SAYS I LOVE YOU, THE PEOPLE VS. LARRY FLYNT, ROUNDERS, AMERICAN HISTORY X, FIGHT CLUB, THE SCORE, and DEATH TO SMOOCHY. He made his directorial debut with KEEPING THE FAITH, which he also produced and starred with Ben Stiller and Jenna Elfman.

Norton received an Academy Award nomination as Best Actor for his performance in AMERICAN HISTORY X and a Best Supporting Actor nomination for PRIMAL FEAR. That performance also earned him the Golden Globe Award for Best Supporting Actor. He has been recognized for his work by the National Board of Review, the Los Angeles Film Critics, the Boston Film Critics, and the Texas Film Critics Associations.

Edward can be seen in the upcoming RED DRAGON starring opposite Anthony Hopkins and Spike Lee's Crime Drama, THE 25th HOUR. In addition, he is currently sharing the stage in Lanford Wilson's BURN THIS in Manhattan.

Norton serves on the Board of New York's Signature Theater Company where he first performed in the 1994 premiere of Edward Albee's FRAGMENTS. He also serves on the National Board of the Enterprise Foundation, an organization dedicated to providing affordable housing for low-income families.

ANTONIO BANDERAS (David Siqueiros)

Banderas earned critical praise and a "Best Actor" Golden Globe nomination for his acting and vocal talents opposite Madonna in the screen adaptation of the Andrew Lloyd Webber-Tim Rice musical EVITA. He earned his second Golden Globe nomination for playing the title role in THE MASK OF ZORROW, opposite Anthony Hopkins and Catherine Zeta Jones.

Banderas recently starred in the Miramax/Dimension box-office hit SPY KIDS, and will soon be seen in Robert Rodriguez's upcoming ONCE UPON A TIME IN MEXICO. Other film credits include ORIGINAL SIN, THE BODY, and PLAY IT TO THE BONE. Banderas made his directorial debut in 1999 with CRAZY IN ALABAMA, starring Melanie Griffith.

Born in Malaga, Spain, Bandera attended the School of Dramatic Arts in his hometown and, upon graduation, began his acting career working in a small theater company based here. He moved to Madrid in 1981 and became an ensemble member of the prestigious National Theater of Spain, where he remained through 1986.

In 1982, Banderas was cast by writer/director Pedro Almodovar in LABYRYNTH OF PASSION. It was the first of five films Banderas would do with Almodovar. MATADOR, LAW OF DESIRE, WOMEN ON

THE VERGE OF A NERVOUS BREAKDOWN and TIE ME UP! TIE ME DOWN! followed. During this time, Banderas also acted in more conventional Spanish dramas, including THE STILTS, THE PLEASURE OF KILLING, and BATON ROUGE.

The international success of WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN and TIE ME UP! TIE ME DOWN! brought Banderas to the attention of American audiences. He made his film debut here in 1992, as a young Cuban musician in THE MAMBO KINGS. At the time he was cast in the movie, Banderas spoke no English and had to learn all of his dialogue phonetically. THE MAMBO KINGS provided Banderas with a springboard to significant supporting roles in four major productions in two years: PHILADELPHIA, HOUSE OF THE SPIRITS, INTERVIEW WITH THE VAMPIRE and MIAMI RHAPSODY.

His first starring role in an American film came in 1995 with DESPERADO which he followed up with NEVER TALK TO STRANGERS, ASSASSINS, FOUR ROOMS, TWO MUCH, and THE THIRTEENTH WARRIOR.

MIA MAESTRO (Cristina Kahlo)

Maestro previously starred opposite Salma Hayek in two films, TIMECODE and IN THE TIME OF BUTTERFLIES She can also be seen in HBO's FOR LOVE OR COUNTRY, THE ARTURO SANDOVAL STORY, where she stars opposite Andy Garcia in a love story set in communist Cuba.

Initially trained in Argentina, Maestro moved to Berlin at 18 to develop a vocal repertoire - in German - in the works of Kurt Weill and Hans Eisler. While in Berlin, Maestro also studied the Brechtian acting technique, added to an already rigorous schedule of vocal, dance and music classes. Upon returning to Buenos Aires at age 20, she starred in Wedekind's "Pandora's Box" at the San Martin Theatre, garnering an ACE Award for Best Performance of the Year.

She made her screen debut in Carlos Saura's Golden Globe and Oscar-nominated, TANGO, while headlining "Pandora's Box." After moving to Los Angeles, Maestro landed a role in THE VENICE PROJECT, starring Lauren Bacall, Dennis Hopper and Stockard Channing, PICKING UP THE PIECES, co-starring Woody Allen and Sharon Stone and TIMECODE, directed by Mike Figgis. TIMECODE was shot completely digitally and in one take, with no editing and improvised dialogue.

ASHLEY JUDD (Tina Modotti)

An eighth generation Eastern Kentuckian, Ashley Judd first proved her acting abilities in her debut feature film role as Ruby Lee

Gissing in Victor Nunez' internationally acclaimed RUBY IN PARADISE. Judd has since gone on to demonstrate considerable talent as well as box office success with her starring role in DOUBLE JEOPARDY and KISS THE GIRLS.

Judd was most recently seen in the Warner Bros. summer hit film THE DIVINE SECRETS OF THE YA YA SISTERHOOD, co-starring with an impressive ensemble cast including Sandra Bullock, Ellen Burstyn, Maggie Smith and James Garner. The film was directed by Callie Khouri and is based on the best-selling novel of the same name by Rebecca Wells.

Judd recently began production for the Paramount film BLACKOUT co-starring Samuel L. Jackson and Andy Garcia. Judd will play a San Francisco police officer investigating a murder, who finds herself at the center of the investigation when her past lovers start dying around her. BLACKOUT was written by Sarah Thorp and is being directed by Philip Kaufman and will be released in 2003.

In April 2002, Judd was seen in 20th Century Fox's HIGH CRIMES re-teaming KISS THE GIRLS co-star, Morgan Freeman. Judd played a Harvard Law School professor who is forced to defend her husband in military court after the Army declares him a deserter and charges him with participating in a mass killing in El Salvador. HIGH CRIMES was written by Joseph Finder and was directed by Carl Franklin.

Judd can also be seen in 20th Century Fox's SOMEONE LIKE YOU. The film was directed by Tony Goldwyn and co-starred Hugh Jackman, Greg Kinnear and Ellen Barkin. Judd portrayed a producer of a popular day time talk show who has a romance with the show's executive producer Ray (Greg Kinnear).

Judd was also seen starring in 20th Century Fox's WHERE THE HEART IS opposite Natalie Portman. In 1999, Judd starred in Bruce Beresford's box-office success DOUBLE JEOPARDY, opposite Tommy Lee Jones for Paramount. Judd was also seen starring opposite Ewan McGregor in the Destination Film's thriller EYE OF THE BEHOLDER, which is an adaptation of the Marc Behm novel. The film was directed by Stephan Elliot (THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT) and was screened in the "Dreams and Visions" category at the 1999 Venice Film Festival.

In Walt Disney Pictures' 1998 drama SIMON BIRCH, Judd starred opposite Oliver Platt, Ian Smith and Joseph Mazzello. The film, directed by Mark Steven Johnson, is based on the John Irving novel, A Prayer for Owen Meany.

In 1997, Judd starred opposite Morgan Freeman in Paramount Pictures' box-office KISS THE GIRLS as well as MGM's THE LOCUSTS in which she co-starred opposite Vince Vaughn and Kate Capshaw. Judd was also seen in Michael Mann's HEAT, for which she won critical acclaim opposite Robert DeNiro, Al Pacino and Val

Kilmer. In the summer of 1996, she appeared in Joel Schumacher's *A TIME TO KILL*, opposite Samuel L. Jackson, Sandra Bullock and Matthew McConaughey. In late 1996, she was seen starring opposite Luke Perry in John McNaughton's *NORMAL LIFE*.

Also in 1996, Judd received an Emmy nomination and a Golden Globe nomination for her portrayal of Norma Jean in HBO's *NORMA JEAN AND MARILYN*.

Judd made her debut theatre performance in the Naked Angels' production of "Busted," directed by Timothy Hutton. She then went on to star as Madge on Broadway in William Inge's Pulitzer-prize winning play, "Picnic" at the Roundabout Theatre Company, while simultaneously filming a supporting role in the Miramax Film *SMOKE*, portraying the daughter of Harvey Keitel and Stockard Channing.

A Phi Beta Kappa and Honors Program student of the University of Kentucky with a major in French and four minors, Judd has studied the Meisner technique in acting for several years.

ROGER REES (Guillermo Kahlo)

Rees has starred in such films as *THE SCORPION KING*, *A MIDSUMMER NIGHT'S DREAM*, *NEXT STOP WONDERLAND*, *TROUBLE ON THE CORNER*, *ROBIN HOOD: MEN IN TIGHTS*, and Bob Fosse's *STAR 80*. He recently completed work on *THE PALACE THIEF* with Kevin Kline. He also completed directing an episode of HBO's "OZ" for producer Tom Fontana.

On television, Rees has a recurring role on the Emmy-winning "West Wing" as Lord Marbury, the British Ambassador to the United States. He has also appeared on "Three Sisters," "OZ," "My So-Called Life" and was a series regular on "Cheers," "M.A.N.T.I.S." and "Boston Common." He has also appeared in such movies of the weeks as "The Crossing," "Double Platinum," "Titanic" and "Liberty."

Rees is an Associate Artist of the Royal Shakespeare Company, RSC productions include *Hamlet*, *Love's Labour's Lost*, *Cymbeline*, *Much Ado About Nothing*, *The Suicide*, and the title role in *The Life and Adventures of Nicholas Nickleby* (Tony Award, Olivier Award and Emmy nomination for Best Actor).

He has also directed extensively in the theater. Rees was associate Artistic Director for the Bristol Old Vice Theatre in 1984-86, directing, among other plays "Julius Caesar," "Turkey Time" and "John Bull." He also directed "Red Memories" (NY Stage and Film), "Mud," "River Stone" (Playwrights Horizons), "The Taming of the Shrew" (Williamstown Theatre Festival), "The Merry Wives of Windsor" (Old Globe Theatre, San Diego) and "Arms and the Man" (Roundabout).

VALERIA GOLINO (Lupe Marin)

Valeria Golino made her feature film debut in 1983 at the young age of 16 in Lina Wertmuller's A JOKE OF DESTINY LYING IN WAIT AROUND THE CORNER LIKE A ROBBER. Golino, who was raised in both Greece and Italy, has starred in diverse group of numerous feature films, including Mike Figgis's HOTEL, THINGS YOU CAN TELL JUST BY LOOKING AT HER, ESCAPE FROM LA, IMMORTAL BELOVED, FOUR ROOMS, HOT SHOTS PART DEUX, THE INDIAN RUNNER, YEAR OF THE GUN, RAIN MAN, BIG TOP PEE WEE and BLIND DATE.

PATRICIA REYES SPINDOLA (Matilde Kahlo)

Spindola is an award-winning actress of Mexican film, stage and television. She has won seven major Best Actress honors for her role in the film, LA REYNA DE LA NOCHE, for the series "Mujer, Casos De La Vida Real"; and for the telenovellas "El Extranero Retorno De Diana Salazar," "El Vuelo Del Aguila" and "Teresa" (in which she portrayed Salma Hayek's title character's mother).

Reyes Spindola has starred in nearly 50 films in 30 years. She has performed in seven films with director Arturo Ripstein, including LA PERDICION DE LOS HOMBRES and ASI ES LA VIDA. Reyes Spindola is also a familiar face to television audiences for her work in numerous novellas, movies and series, including "Azul," "Pueblo Chico, Infierno Grande," "Maria Isabel" and "La Intrusa".

DIEGO LUNA (Alejandro)

Luna stole the hearts of millions in this spring's hit film Y TU MAMA TAMBIEN alongside life-time friend Gael Garcia Bernal for director Alfonso Cuaron. The pair shared an acting award for the film at last year's Venice Film Festival. Diego Luna can also be seen in BEFORE NIGHT FALLS, alongside Javier Bardem and Johnny Depp for director Julian Schnabel. He is currently on location filming OPEN RANGE alongside director and star Kevin Costner, Robert Duvall and Annette Bening.

Luna began his professional acting career on stage at the age of seven. By the age of twelve, he made his television debut in the soap opera "El Abuelo Y Yo," which led to roles in the soap opera "El Premio Mayor" and the successful drama series' "El Amor De Mi Vida" and "La Vida En El Espejo."

Luna has appeared on stage in such theater productions as "De Pelicula, La Tarea" (based on Jame Hurnberto Hermosillo's movie of the same name), "Comedia Clandtina" and "El Cantaro Roto", for which he accepted the 1996-1997 "Masculine Revelation Award" from the Association of Theatre Reviewers. Under the same direction of

Antonio Serrano (“Sexo, Pudor y Lagrimas”), he performed Sabina Berman’s “Moliere.” He recently performed “The Complete Works of William Shakespeare” in Mexico.

Luna’s transition into movies has been equally multifaceted and successful, most notably Luis Estrada’s AMBAR, Erwin Neumaier’s UN HILITO DE SANGRE, Gabriel Retes’ UN DULCE OLOR A MEUTE, (second place winner at the Havana Film Festival), Marisa Sistach’s EL COMETA and Fernando Sarinana’s TODO EL PODER. His additional feature films include CARAMBOLA, FIDEL (for Showtime), John Carpenter’s VAMPIRESL: LOS MUERTOS, alongside Jon Bon Jovi, and CIUDADES OBSCURAS. Additionally, Luna has starred in a number of short films made by students at CUEC and CCC, including Javier Bourges’ EL ULTIMO FIN DEL ANO, the Oscar-winning short film.

THE FILMMAKERS:

JULIE TAYMOR (Director)

Theater, opera and film director Julie Taymor made her feature film directorial debut in 1999 with TITUS, starring Anthony Hopkins and Jessica Lange. Based on Shakespeare's play, "Titus Andronicus", her adapted screenplay is published in an illustrated book by Newmarket Press.

Taymor has received numerous awards for "The Lion King" which opened at the New Amsterdam Theater in 1997, including two Tony Awards: for best direction of a musical and for her original costume designs. She also co-designed the masks and puppets and wrote additional lyrics for "The Lion King", which has productions in Japan, London, Toronto, Los Angeles and Germany.

Taymor directed Carlo Gozzi's "The Green Bird" on Broadway in 2000. It was first produced in 1996 by Theatre For a New Audience at The New Victory Theater and presented at the La Jolla Playhouse.

Taymor's original visual music-theater work, "Juan Darién: A Carnival Mass", presented at Lincoln Center's Vivian Beaumont Theater in 1996, received five Tony nominations including best director. Originally produced by Music Theater Group in 1988, "Juan Darién" was directed and designed by Taymor, and co-written with the composer Elliot Goldenthal. The recipient of two Obies and numerous other awards, it was also performed at The Edinburgh International Festival, festivals in France, Jerusalem and Montreal, and had an extended run in San Francisco.

In September 1995, Taymor directed Wagner's "The Flying Dutchman" for the Los Angeles Music Center in a co-production with the Houston Grand Opera. She directed Strauss' "Salome" for the Kirov Opera in Russia, Germany, and Israel, under the baton of Valery Gergiev. In June 1993, she directed Mozart's "The Magic Flute" for the Maggio Musicale in Florence, Zubin Mehta conducting.

Taymor's first opera direction was of Stravinsky's "Oedipus Rex" for the Saito Kinen Orchestra in Japan, under the baton of Seiji Ozawa in 1992. The opera featured Philip Langridge as Oedipus and Jessye Norman as Jocasta. Her film

of the opera premiered at the Sundance Film Festival and won the Jury Award at the Montreal Festival of Films on Art. The film was broadcast internationally in 1993, garnering an Emmy Award and the 1994 International Classical Music Award for best opera production.

FOOL'S FIRE, Taymor's first film, which she both adapted and directed, is based on Edgar Allan Poe's short story, HOP-FROG. Produced by American Playhouse, it premiered at the Sundance Film Festival and aired on PBS in March 1992. The film won the "Best Drama" award at the Tokyo International Electronic Cinema Festival.

Taymor's stage production of Shakespeare's "Titus Andronicus" was produced off-Broadway by Theatre For a New Audience in 1994. Other directing credits include "The Tempest" ("Tfana" at the Stratford American Shakespeare Festival), "The Taming of the Shrew", "The Transposed Heads" (based on the novella by Thomas Mann, co-produced by the American Musical Theater Festival and The Lincoln Center), and "Liberty's Taken", an original musical co-created with David Suehsdorf and Elliot Goldenthal.

While on a Watson Fellowship in Indonesia from 1975-79, Taymor developed a mask/dance company, Teatr Loh, an international company of Javanese, Balinese, Sundanese, French, German and American actors, musicians, dancers and puppeteers. The company toured throughout Indonesia with two original productions, "Way of Snow" and "Tirai" (subsequently performed in the USA).

In 1991 Taymor received a MacArthur "genius" Fellowship. She has also received a Guggenheim Fellowship, two OBIE Awards, the first Annual Dorothy B. Chandler Award in Theater, and the 1990 Brandeis Creative Arts Award. An illustrated book on her career, Julie Taymor: Playing with Fire - Theater, Opera, Film, was recently expanded and revised by Abrams. Her book, The Lion King: Pride Rock on Broadway, is published by Hyperion. A major retrospective of 25 years of Taymor's work opened in the fall of 1999 at the Wexner Center for the Arts in Ohio and toured the National Museum of Women in the Arts (Washington D.C.) and the Field Museum (Chicago).

Taymor is currently collaborating with Goldenthal on an original opera, "Grendel", to premiere at the Los Angeles Opera in 2005 and subsequently at the Lincoln Center Festival. She

will also be directing a new production of "The Magic Flute" for the Metropolitan Opera in the fall of 2004.

SARAH GREEN (Producer)

Sarah Green's most recent production was GIRLFIGHT, which won Best Director and shared the Grand Jury Prize at Sundance as well as Best Picture and Best Actress at the Deauville Film Festival, the Prix de la Jeunesse at Cannes and the Open Palm at the IFP Gotham Awards. Green produced GIRLFIGHT with Maggie Renzi and Martha Griffin, launching first time writer/director Karyn Kusama. STATE AND MAIN, also released in 2000, marked Sarah Green's fifth collaboration with writer/director David Mamet. STATE AND MAIN is a vicious comedy about the film business starring Alec Baldwin, Charles Durning, Phillip Seymour Hoffman, Patti LuPone, William H. Macy, Sarah Jessica Parker, David Paymer, Rebecca Pidgeon and Julia Stiles.

Previously Sarah produced David Mamet's THE WINSLOW BOY. THE WINSLOW BOY was written and directed by Mamet based on the play by Terrence Rattigan, and stars Nigel Hawthorne, Rebecca Pidgeon and Jeremy Northam. Green co-produced THE SPANISH PRISONER, a contemporary thriller written and directed by David Mamet and starring Cambell Scott, Ben Gazzara and Steve Martin. She also co-produced the film version of AMERICAN BUFFALO, based on the play by David Mamet, which starred Dustin Hoffman, Dennis Franz and Sean Nelson, and was directed by Michael Corrente. Green produced OLEANNA with Patricia Wolff, also based on a Mamet play and directed by David Mamet.

Sarah Green produced three pictures for writer/director John Sayles, all with Maggie Renzi. THE SECRET OF ROAN INISH was named one of the top ten independent releases of 1995; PASSION FISH was nominated for two Academy Awards, Best Original Screenplay for John Sayles and Best Actress for Mary McDonnell; and CITY OF HOPE won the Grand Prix at the Tokyo Film Festival and the Critic's Award at Edinburgh. In addition, Green produced the Emmy Award-winning American Playhouse production of ANDRE'S MOTHER, written by Terrence McNally and starring Richard Thomas. ANDRE'S MOTHER was named Best Television Movie of 1990 by the National Board of Review.

JAY POLSTEIN (Producer)

Jay Polstein is a producer with Maverick Films in Los Angeles. His current projects include: DreamWork's MY SASSY GIRL, a remake of the smash Korean romantic comedy about a guy who has the misfortune of falling for a girl soured by a broken heart; EVEN

STEVEN, a romantic comedy starring singer Faith Hill, which centers on the antics of two jilted ex-girlfriends who team up to create the perfect date for their former boyfriend in order to have his heart broken, that currently is in development with New Line Cinema; and Disney's UNDERDOG based on the 60's cartoon and will be a live action/CG film about a lowly dog who is transformed into a crime-fighting superhero after accidental exposure to an experimental elixir, with Polstein producing with Spyglass Entertainment's Roger Birnbaum and Gary Barber.

Prior to joining Maverick Films, Polstein was Head of Production for the management/production company Handprint Entertainment, where he supervised the development of numerous projects including Paramount Pictures upcoming THE FIGHTING TEMPTATIONS, starring Cuba Gooding Jr., Steve Harvey, and Beyonce Knowles.

Prior to Handprint, Polstein was Vice President of Production at Trimark Pictures where he co-produced several films including the critically acclaimed EVE'S BAYOU.

Polstein began his career as an attorney specializing in entertainment law, before leaving to join ICM talent agency as a story editor. Following ICM, he joined Goldwyn Films, where he was the Director of Production.

Polstein is a graduate of Georgetown University and UCLA School of Law.

NANCY HARDIN (Producer)

Hardin has produced feature and animated films and television movies with long experience as a studio executive, literary agent and book editor in New York. After creating and editing a number of film-related books as a senior editor at New American Library, Pocket Books at Simon & Schuster and Bantam Books, Hardin moved to Los Angeles to head up the literary department at Ziegler and Associates. Subsequently, becoming Vice President of Production at Paramount Pictures, where she supervised films such as GREASE, FOUL PLAY, and LITTLE DARLINGS.

When CBS Theatrical Films was formed, Hardin joined as Vice President of Production, supervising such films as Marty Ritt's BACK ROADS, John Frankenheimer's THE CHALLENGE, and Rick Rosenthal's AMERICAN DREAMER. Hardin's productions include the Showtime film NORIEGA: GOD'S FAVORITE, ABC miniseries "Texas

Justice"; also for ABC, "Forgotten Sins," based on Lawrence Wright's award-winning New Yorker articles, and "Remembering Satan."

Hardin has also executive produced a series of film animated half-hour shows for children featuring the voices of Lynn Redgrave, Roddy McDowell, James Ingram, Melissa Manchester, the Smothers Brothers, Dom DeLuise and Jonathan Winters. She earned her B.A. from Wellesley College and her M.A. in Dramatic Literature from Columbia University.

LIZZ SPEED (Producer)

Following her graduation from UC BERKELEY in 1988, Lizz Speed moved to Los Angeles and became Sherry Lansing and Stanley Jaffe's (FATAL ATTRACTION) assistant at Paramount Pictures. She then took a creative executive position at Columbia Pictures, where she was a junior executive on such films as BOYS IN THE HOOD, AWAKENINGS and A LEAGUE OF THEIR OWN. Soon after, she became a development executive for producer Scott Rudin at Paramount Pictures (SEARCHING FOR BOBBY FISCHER).

She jumped at the opportunity to work with producer Neil Moritz (THE FAST AND THE FURIOUS) on the low budget film A STONED AGE. Liz followed up her first associate producer credit by developing fourteen films for director Brian Gibson's production company. Gibson directed THE JUROR and STILL CRAZY.

Most recently, Speed partnered with director Rod Holcomb (ER) and co-produced the television pilot THE EDUCATION OF MAX BICKFORD, starring Richard Dreyfuss and Marcia Gay Harden, for CBS. She is currently an independent producer and screenwriter, developing and producing several projects in Los Angeles.

RODRIGO PRIETO (Director of Photography)

Prieto received critical acclaim for his work on AMORES PERROS, which won the 2000 Cannes Critic's Prize for Best Film. Prieto also received the 2000 Camerimage Golden Frog Award for Best Cinematography and the 2001 Silver Ariel Award for Best Cinematography for the film.

The Mexican-born cinematographer has also won two additional Silver Ariels for Best Cinematography (UN EMBRUJO and SOBRENATURAL), the San Sebastian International Film Festival Best Cinematography Award (UN EMBRUJO), and the Cartagena Colombia Film Festival and "Diosa De Plata Award for Best Cinematography (SOBRENATURAL). His other English-language film credits include ORIGINAL SIN and RICKY SIX and the upcoming 8 MILE with Curtis Hanson and 25th HOUR with Spike Lee.

FRANCOISE BONNOT (Editor)

Bonnot worked previously with director Julie Taymor on the feature film TITUS. She won an Academy Award for her work on Costa Gavras' classic "Z" and won a British Academy Award for MISSING. Her other film credits include MAD CITY, 1492: CONQUEST OF PARADISE, FAT MAN AND LITTLE BOY, THE SICILIAN, YEAR OF THE DRAGON, and CLAIRE DE FEMME.

FELIPE FERNANDEZ (Production Designer)

Fernandez has worked on the feature film MEN WITH GUNS, HANGMAN'S DAUGHTER: FROM DUSK TILL DAWN III and TEXAS BLOOD MONEY: FROM DUSK TILL DAWN II. He served as art director/set decorator on DESPERADO and THE WINNER and set decorator on FROM DUSK TILL DAWN and THE MASK OF ZORRO. Prior to that, he was the casting director and associate producer on the film LIKE WATER FOR CHOCOLATE. On television, Fernandez was the production designer on the UPN film PRIMAL FORCE and THE SANDMAN.

BERNARDO TRUJILLO (Art Director)

Trujillo worked on the feature films BLOW, OPERATION SANDMAN and FIDEL. In his native Mexico, Trujillo was art director for CRONICA DE UN DESAYUNO and LA PALOMA DE MARSELLA.

JULIE WEISS (Costume Designer)

Weiss has worked on numerous feature films, including THE GIFT, GET CARTER, AMERICAN BEAUTY, A SIMPLE PLAN, FEAR AND LOATHING IN LOS VEGAS, THE EDGE, MARVIN'S ROOM, SEARCHING FOR BOBBY FISCHER, IT COULD HAPPEN TO YOU, HONEYMOON IN VEGAS, STEEL MAGNOLIAS, TEQUILA SUNRISE, F/X, and TESTAMENT. She received an Academy Award nomination for her work on 12 MONKEYS.

On television, Weiss has won two Emmy Awards for her work on "A Woman of Independent Means" and "The Dollmaker" and received Emmy nominations for "Evergreen," "The Elephant Man" and "Little Gloria, Happy at Last." In the theater, she received a Tony Award nomination for her work on "The Elephant Man" and won a Dramalogue Award for "50/60 Vision." Her credits include: "MacBeth" in Circle in the Square and the Mark Taper Forum; "Bandido," "Ghetto," "Tales From Hollywood," "The Killing of Jablonski," "Conjuring An Event" and "Billy the Kid."

In addition to her film, television and theater work, Weiss taught at Stanford University's School of Drama. She holds a M.F.A. from Brandeis University and a B.A. from the University of California, Berkeley.

ELLIOT GOLDENTHAL (Composer)

Composer Elliot Goldenthal creates works for orchestra, theatre, opera, ballet and film. He has received two Oscar and two Golden Globe nominations for his scores for INTERVIEW WITH THE VAMPIRE and MICHAEL COLLINS, Grammy nominations for A TIME TO KILL, and BATMAN FOREVER, and three nominations for The Chicago Film Critics Award for HEAT, MICHAEL COLLINS, and THE BUTCHER BOY. In 1998, Goldenthal won the prestigious L.A. Film Critics Award for Best Original Score for Neil Jordan's THE BUTCHER BOY.

Goldenthal has collaborated with director Julie Taymor on 18 projects, including her film, TITUS, adapted from Shakespeare's play and starring Anthony Hopkins and Jessica Lange (1999). Their original music-theater piece, "Juan Darien: A Carnival Mass", garnered Goldenthal an Obie Award Off-Broadway (1988) and 2 Tony Nominations for Best Musical and Best Original Musical Score when it was produced at the Lincoln Center (1996). His other theatrical credits include "The Transposed Heads," "The King Stag," "Liberty's Taken," and "The Green Bird" (on Broadway in 2000).

For the concert stage, Goldenthal was commissioned by the American Ballet Theatre and the San Francisco Ballet to create a new ballet, "Othello", which debuted at the Metropolitan Opera in 1997,

and has been performed in San Francisco and Paris. "Othello" will air PBS's Great Performances in 2003 and return to the Metropolitan Opera for the 2003 ABT season. His other classical commissions include "Shadow Play Scherzo", to commemorate Leonard Bernstein's 70th birthday, and a large-scale orchestral piece, "Fire, Water, Paper: A Vietnam Oratorio," commissioned by the Pacific Symphony Orchestra for the 20th anniversary of the Vietnam War and subsequently toured by the Boston Symphony Orchestra, Seiji Ozawa conducting. It is available on Sony Classical with soloist Yo Yo Ma.

His other film scores include DRUGSTORE COWBOY, HEAT, ALIEN 3, COBB, and Neil Jordan's upcoming THE GOOD THIEF.

He is currently collaborating with Taymor on an original opera, "Grendel", to premiere at the L.A. Opera in 2005, and subsequently at The Lincoln Center Festival.

Gregory Nava (Writer)

Gregory Nava is a screenwriter and director who, along with his wife and co-writer Anna Thomas, was nominated for an Academy Award for Best Original Screenplay for his 1984 film EL NORTE. Critics hailed the movie, which Nava also directed, for its innovative departure from stereotypical Hispanic roles and themes. In addition, reviewers applauded EL NORTE for its moving depiction of the striking contrast between the oppressive poverty of Mexico and the ostentatious wealth of the neighboring United States. †He attended the University of California in Los Angeles, where he studied filmmaking. At the age of 28, Nava wrote The Confessions of Amans with Thomas, and then directed the movie. Released in 1977, it details a tragic love affair during the medieval period. Nava's second movie as co-author and director was THE END OF AUGUST, released in 1982.

He wrote and directed the critically acclaimed 1995 film MI FAMILIA, MY FAMILY, starring Jimmy Smits and Edward James Olmos. Nava's 1997 film, SELENA, tells the story of the slain Latin singer's rise to stardom and tragic death. †In 1998, Nava released his latest film, Warner Brothers' music-based drama WHY DO FOOL FALL IN LOVE, starring Halle Berry, Vivica A. Fox, Lela Rochon and Larenz Tate. Nava served as director as well as executive producer along with Harold Bronson. Nava currently serves as a creator and writer of the critically acclaimed PBS series "American Family."

Clancy Sigal (Writer)

Clancy Sigal is a screenwriter, novelist and journalist. His movie credits include *IN LOVE AND WAR*, starring Sandra Bullock. Clancy Sigal's novels include Going Away, Weekend in Dinlock, Zone of the Interior and The Secret Defector. Although U.S.-born, he lived in England for some time where he was a BBC broadcaster and journalist. He was a film critic (*Spectator*, *The Listener*) and reporter and feature writer for *The Observer*, *Sunday Telegraph*, *Vogue* and other British newspapers and magazines. He continues to write for the *UK (Manchester) Guardian*. He writes Op Eds for *The New York Times* and *Los Angeles Times*.

Anna Thomas (Writer)

Anna Thomas is an Academy Award nominated screenwriter, as well as a producer, director and author. She is the producer and co-writer of the film *EL NORTE*, which was nominated for an Academy Award for Best Original Screenplay, and which was elected to the National Film Registry of the Library of Congress in 1995. She is also the co-writer and producer of the acclaimed *MY FAMILY, MI FAMILIA*, a multigenerational saga set in East LA. The film marked Thomas' fourth collaboration with director Gregory Nava, with whom she began working in 1973 while they were UCLA film students.

Thomas made her first feature in 1977 when she wrote, produced and directed her Master's thesis film, *THE HAUNTING OF M, A* turn-of-the-century ghost story shot in Scotland. Other film credits include the 1986 drama *A TIME OF DESTINY*, which she co-wrote and produced. TV credits include the PBS one-hour drama *AMERICAN FAMILY*.

Thomas is one of the founders of the IFPwest, and is on the faculty of the American Film Institute. She frequently works as a screenwriter in between film productions.

Diane Lake (Writer)

Diane Lake has a script, Distance, based on the French Impressionist Berthe Morisot in development at Columbia Pictures. In addition, she has written an original screenplay, Nancy, for Paramount based on the life of British aristocrat Nancy Cunard; Picasso, a mini-series for NBC; and A Thousand Cranes, an original screenplay for Digital Domain that looks at all of the sides of what led

to the bombing of Hiroshima in WWII. Additionally, she has projects in active development with Wendy Finerman and Viacom Pictures.

Diane is presently adapting the novel Wendover Whale for Four Boys Films and putting together financing for her adaptation of the acclaimed Katie Schneider novel, All We Know of Love. She is also at work on a Civil War novel based on the true story of two young women who became spies for the confederacy. Her original screenplay, Close Your Eyes, a film noir based on the life of Raymond Chandler, will soon be going out as a spec.

QuickTime™ and a
Photo - JPEG decompressor
are needed to see this picture.