



THE BOOK OF LIFE, a vibrant animated fantasy-adventure, tells the legend of Manolo, a conflicted hero and dreamer who sets off on an epic quest through magical, mythical and wondrous worlds in order to reunite with his one true love and defend his village.

But Manolo and his equally courageous best friend Joaquin are not your typical Prince Charmings; the object of their affections is far from being your average princess; and THE BOOK OF LIFE is a fairy tale that doesn't go by the book.

Presenting a grand mythology set in visually spectacular worlds never seen before, the film brings together director Jorge R. Gutierrez's unique visual style and a crowd-pleasing mix of adventure, action, comedy, romance and music.

Its journey to the big screen began with, appropriately enough, a friendship. Producer Brad Booker, a Reel FX development executive, had known Gutierrez for over a decade and was eager to collaborate with him. The two filmmakers knew the project needed the perfect creative partner to help guide its path.

Gutierrez's first choice: legendary director, producer and author Guillermo del Toro, who like Gutierrez hails from Mexico. Gutierrez felt del Toro's authentic perspective and unique aesthetic sensibility were a perfect match for the film.

Gutierrez and Booker showed up at the home of del Toro, bearing gifts and artwork from the film. “Jorge arrived with a beautiful trunk filled with skulls, flowers, and amazing images,” del Toro remembers. Del Toro, who is one of today’s busiest and most in-demand filmmakers, was initially hesitant to take on another assignment, but he was drawn to Gutierrez’s vision and stunning imagery.

“Jorge had some beautiful and very powerful keyframes for his story,” del Toro adds. “When I saw these images, we started talking, and little by little I fell into his trap.”

Del Toro was equally impressed by Gutierrez’s passion for what would become THE BOOK OF LIFE. “Jorge is his movie,” he says, “and the movie is an imprint of his personality. Jorge’s ideas for THE BOOK OF LIFE started with his connection to his homeland of Mexico, and presenting an exciting, never-before-experienced depiction of that country, its people and its traditions – all in a way that would be accessible to audiences around the world.”

Gutierrez, in turn, was quite simply thrilled that del Toro had come aboard as a producer on THE BOOK OF LIFE. “I feel like I’m getting a Ph.D. in cinema from a very loving but strict professor,” he says of del Toro’s involvement in the picture.

Adds producer Brad Booker: “Guillermo brings an authenticity and passion for this world and story. He’s a visionary filmmaker and has been tremendously supportive of Jorge’s ideas.”

Also playing a key role in the project’s creative journey was 20<sup>th</sup> Century Fox Animation, which co-financed, co-developed and oversaw THE BOOK OF LIFE with Reel FX from its early stages through its theatrical release.

THE BOOK OF LIFE brings together Gutierrez’s perspective of his native country with a story to which everyone can relate. He explains: “This is a very personal movie. The inspiration comes from my family history and childhood experiences.”

Still, Gutierrez admits he embellished some elements. “My grandfather Luis used to tell me, ‘Jorgito, don’t ever let the truth get in the way of a good story!’ And that was the moment I fell in love with storytelling.”

Gutierrez’s passion for the story, characters and their world points to the film’s broad appeal. “If you’re telling a story and want it be universal, then you have to be

specific,” del Toro explains. “If the filmmaker loves the story and characters, then audiences will love it. And if a filmmaker feels it’s powerful, more people will love the story he or she is telling because it’s powerful. And that’s exactly what Jorge has done with THE BOOK OF LIFE.”

One of the many traditions Gutierrez explores for his tale is The Day of the Dead, a holiday that celebrates the lives of those who came before us. “THE BOOK OF LIFE is not about The Day of the Dead, but we use it as the canvas on which we paint our story,” Gutierrez explains. “It’s more than a holiday; it’s a philosophy. The core belief behind The Day of the Dead is that as long as you remember those who came before you, and as long as you tell their stories, cook their dishes, and sing their songs – they’re with you. They live inside your heart.”

### STORY AND CHARACTERS

Our story begins in a museum, where we meet a mysterious tour guide named Mary Beth, who has taken on the seemingly thankless task of guiding a group of rowdy kids who would rather be anywhere else, on a tour. But Mary Beth has something special in store for them, and escorts them into a secret room, where the magic of THE BOOK OF LIFE begins to unfold. “This particular area of the museum looks like Latin America basically exploded into it, turning it into a place filled with life and color,” says Gutierrez.

Mary Beth is voiced by Christina Applegate, who, says Gutierrez, brings a wealth of charm, humor and warmth to the role. “I grew up watching ‘Married with Children,’” says Gutierrez of the television series that shot Applegate to stardom, “so I was super excited to be working with Christina.”

Applegate’s Mary Beth introduces us to the principal characters and their hometown of San Angel. We meet Manolo, who is torn between fulfilling the expectations of his family and following his heart. Before choosing which path to follow, Manolo embarks upon an incredible adventure that spans three fantastical worlds, where he must face his greatest fears.

As voiced by acclaimed actor Diego Luna, Manolo is the heart and soul of THE BOOK OF LIFE. Manolo hails from a long line of bullfighters, and he has the potential

to become one of the greatest ever. But what he really wants is to play the guitar and sing. And sing he does – to an ultimately wondrous effect. “Manolo reveals his heart through music,” says Luna. “And he dreams about Maria and being with her; he thinks she’s the most amazing woman.”

To that end, Luna notes that *THE BOOK OF LIFE* is about friendship and true love. While Manolo comes into his own as an adventurer embarking upon a heroic quest, the actor insists that Manolo is not your typical movie hero – and certainly not your typical “Prince Charming.” “He just happens to have an amazing talent, which is singing and expressing himself through music, but he’s a regular guy. Manolo doesn’t have special powers, but he is remarkable in that he is the first one to write his own story,” which is such an impressive accomplishment that an ancient god is willing to bend the rules to help Manolo on his journey.

Luna had never before sung in a movie, and no one was more surprised and thrilled when he pulled it off. “Diego called me [after the first song recording session] and was very, very happy,” Gutierrez recalls. “He said, ‘Jorge, I can sing!’ And I love his voice in the movie.”

The object of Manolo’s affections, Maria, voiced by Zoë Saldana, is an independent, strong-willed and fun-loving young woman who is wooed by her best friends Manolo and Joaquin, from their time as children to a reunion years later as adults.

She’s certainly not your average “princess,” and is equal –or superior – to her suitors in any number of ways.

Maria is close to both boys, but perhaps the wistful Manolo is her true soul mate. “Even when they were kids, Maria had a soft spot for Manolo,” says Saldana. “She understands and feels a connection to his sensitive nature. I guess deep down, Maria is an artist and a philosopher.”

And, maybe, she’s a songstress, too? At the very least, Saldana loved the idea of singing in the film, especially when she learned that Luna would be singing as Manolo. “At first, I wasn’t sure Jorge would take my request to sing very seriously. And then, they told me, ‘Well, there’s this beautiful song, ‘No Matter Where You Are,’ and we want you to be a part of it.’ And I had a really great time with the song.”

Manolo, Maria and Joaquin – three best friends – have been close since childhood. Their bond was interrupted when Maria, who was a bit too rebellious for her father’s taste, was sent to Europe to become a proper lady. Joaquin joined the military academy and became a legendary bandit-fighter. But Manolo didn’t go anywhere – he stayed in San Angel and practiced to become a bullfighter, as his father did before him, and his father before him.

“But even after this long absence, Maria discovers that Manolo and Joaquin haven’t changed a bit,” says Saldana. “They’re still fighting for Maria’s attention, but she’s her own woman, who is going to make that decision – and many others – on her own. She doesn’t consider herself a prize that’s going to be won by one of these great guys.”

Indeed, love has to wait; first Maria must make some tough decisions, sprint into action to defend her town from marauding bandits, and tend to her four-legged best friend, Chuy, a pig gifted to her by Manolo. A loyal and protective pet, Chuy weighs in at over 300 pounds, sounds like a goat and acts like a puppy.

Maria’s other suitor, Joaquin, is voiced by Channing Tatum. Joaquin is the town champion, whose mighty mustache and chest full of medals make the ladies swoon, but like Manolo he only has eyes for Maria. When the stakes couldn’t be higher, Joaquin puts aside his ultra-competitiveness and learns that being selfless is the key to true heroism.

Tatum notes that Joaquin has big shoes to fill. “He wants to be a champion like his father, who was a great soldier. And he comes to understand that being a true hero is a lot more than besting your enemy. It’s about sacrifice and standing up for someone or something you believe in,” says the actor.

Heroism is all well and good, but Tatum admits that what he envied most about Joaquin was something much more tactile than bravery. “I think he looks amazing; I wish I had Joaquin’s jaw and mustache. Joaquin is very proud of his ‘stache – wouldn’t you be?!” (Diego Luna’s Manolo doesn’t fare as well in the facial hair department; in fact, in a town full of mustaches, he’s the only clean-shaven principal male character.)

Surprisingly, Tatum’s casting seemed pre-destined. “When we pitched Channing the movie, he loved it and was laughing the entire time,” says Gutierrez. “And then he

took me aside and said, ‘You know I’m not Mexican, right?’ We had a big laugh, and Channing just jumped in and made Joaquin his own.”

“I told Channing that Joaquin was basically ‘Captain Latin America,’” Gutierrez quips. “That he needed to have the bravado of Argentina, the smoothness of Brazil – and of course, the mustaches of Mexico!” Tatum’s retort: “Oh, so I should just be me.”

Gutierrez welcomed Tatum’s improvisations, including one that will likely become a signature character trait: Joaquin yelling his own name every time he leaps into action.

Following Maria’s return to San Angel, the trio is reunited at the bullfighting arena, where Manolo is preparing for his first match. Manolo, like all the Sanchez men who preceded him, battles bravely and skillfully. But unlike his forebears, when the moment comes for Manolo to finish the bull, he refuses. The whole town turns on Manolo, including his father who feels terribly let down. Moreover, Manolo fears he may have thrown away his chance to woo Maria.

As if bucking family tradition wasn’t enough of a barrier to Manolo’s romantic pursuits, two other principals have thrown themselves into the romantic triangle, and they’re betting it all on who ends up with Maria’s hand. The battling husband-and-wife deities La Muerte (Kate del Castillo) and Xibalba (Ron Perlman) have made a wager, and the stakes for all of them couldn’t be higher. Resolute in her belief in the fundamental goodness of mortals, La Muerte puts her faith in Manolo. If he succeeds in winning Maria’s hand, then La Muerte will remain the beloved ancient god who oversees a wondrous world called The Land of the Remembered, and Xibalba must stop his meddling ways with humans.

La Muerte’s estranged husband Xibalba is putting it all on the line on Joaquin. Xibalba, a winged, ancient god who rules the desolate Land of the Forgotten, is, like many couples, the polar opposite of his spouse. While La Muerte is made of delicious sugar candy, Xibalba is made of tar and “everything icky in the world,” says Gutierrez. Xibalba enjoys interfering with the lives of humans, so the wager with La Muerte is right up his alley. And if he wins, Xibalba will take his wife’s place as the ruler of the Land of the Remembered, while La Muerte will be banished to The Land of the Forgotten.

Del Toro likens the warring couple's attraction to each other to "a Hepburn and Tracy" dynamic. "They generally adore each other, but they can't be together," he says. "At the same time, they can't be apart."

"Xibalba and La Muerte play this kind of game with one another, which is part of the romantic dance they have," adds Ron Perlman. "He really loves her because La Muerte is the only woman he's ever met who completely fascinates him."

Kate del Castillo says the couple's relationship is a classic case of "opposites attracting." It's also a kind of marital high-wire act. "La Muerte and Xibalba balance each other," adds the actress.

As far as their friendly wager, the odds may be stacked in Xibalba's favor because he doesn't play fair. "He'll do anything to win," says Perlman. First, he gives Joaquin a magic medal that prevents the young soldier from ever getting hurt. And while Joaquin is trying to win Maria with brawn, machismo and his formidable mustache, Manolo's more romantic overtures seem to be yielding results – until Xibalba tricks Manolo into thinking Maria has gone to The Land of the Remembered, and the deceitful spirit offers him a chance to be reunited with her.

At first, Manolo is delighted by what he finds in The Land of the Remembered. It's an incredible world full of color and celebratory spirit. "It's New York City's Times Square on New Year's Eve combined with Rio during Carnival," notes Gutierrez. "It's this incredible party that keeps growing." Including: all you can eat churros!

Manolo gets swept up in the parade of his ancestors, who to Manolo are superheroes he's been hearing about his entire life. But his joy is tempered when he discovers that Maria is not there – and indeed never made the journey to The Land of the Remembered. With the support of his ancestors, Manolo embarks on an extraordinary mission to find La Muerte, who is the only one who can help him return to San Angel.

But first, he must travel to a portal, the Cave of Souls, between all the magical lands. There, Manolo meets another spirit, the Candle Maker. With a body made of wax and a beard made of clouds, the Candle Maker is a larger than life – and kind of nutty – ancient god. He makes billions of candles, with each candle representing a life. "The Candle Maker looks over – and geeks out over – humanity," says lead animator Eric Dobrile.

The Candle Maker is entrusted with the titular tome, The Book of Life. “Everyone’s story is written in The Book of Life,” Gutierrez explains. “But Manolo’s pages are empty, meaning he is writing his own story. He’s not doing what others, including his family, are telling him to do.”

Though he’s supposed to be hands-off with mortals, the Candle Maker bends the rules a little to help Manolo. “He sees something special in Manolo,” says Ice Cube, who makes his animated feature debut voicing the Candle Maker. “The Candle Maker has never seen blank pages in The Book of Life, so this is an exciting thing for him. Also, it’s The Day of the Dead, which provides some license for him to break a few rules.”

A bonus for the rotund, loud and lovable character is the chance to interact with mortals, whom he hasn’t seen in a very long time. “The Candle Maker is the only one who can tell people what The Book of Life is saying, and The Book is always saying something,” Ice Cube adds.

As Manolo makes his way back to San Angel, a battle lies ahead for him and all the townspeople. The grizzled and monstrous Chakal and his band of thieves are preparing to raid San Angel, and it seems that no one can stop them.

The future of San Angel, as well as the destinies of Manolo, Joaquin and Maria, will be determined by this final battle.

Chakal, voiced by Dan Navarro, is a formidable foe in every way, including physically. While most of the characters are made of wood, Chakal and the bandits’ embracing of the dark side led them to put metal atop their wooden frames, which eventually caused the wood to rot away, effectively turning Chakal into a living wrecking ball of a man. When he walks down the street, it feels and sounds like a tank rolling by.

The film’s rich cavalcade of characters also includes Manolo’s stoic father, Carlos Sanchez, voiced by veteran character actor Hector Elizondo. Carlos is the world’s greatest bullfighter, and he cannot understand his son’s obsession with music and lack of interest in wielding the red cape. “Carlos is a great bullfighter, his father was a great bullfighter, his father’s father was a great bullfighter – and so he expects Manolo to carry on in that tradition,” says Elizondo. “It’s not only his legacy; it’s his destiny.”

But as Carlos learns, one’s destiny is not always written for you. What doesn’t change is the importance of remembering one’s ancestors. “THE BOOK OF LIFE, in



many ways, is about that remembrance,” adds Elizondo. “It’s about cherishing those memories. After all, what are we if not memories?”

Manolo’s feisty and quick-witted great-grandmother, known simply as Grandma (voiced by Grey Griffin), is sure to become another audience favorite. Short in stature but long of whisker and tough to boot, Grandma is more than a match for the men in her family – past, present and future. “Grandma’s kind of seen it all and been through it all, and she’s kind of our Peanut Gallery,” says producer Brad Booker, who adds that she’s his favorite character in the film.

Also making an impact on Manolo’s journey are: Carmen (voiced by Ana de la Reguera), Manolo’s wise, funny and nurturing mother with whom he is reunited in The Land of the Remembered; General Posada (voiced by Carlos Alazraqui), Maria’s over-protective father and San Angel’s kind-hearted leader; Luis (voiced by Danny Trejo), Manolo’s super-macho grandfather and an old-school, no-nonsense bullfighter with a mustache that makes men cower; and Chato (voiced by Eugenio Derbez), Chakal’s right-hand man.

## DESIGN

You’ve never experienced a movie like THE BOOK OF LIFE. Its look is inspired by Mexican folk art and Latin American folklore, both of which Gutierrez is an ardent fan. “I love Mexican folk art because so much of it is handmade and it’s art by the people, for the people, about the people. It’s really accessible and a reflection of who we are.”

Gutierrez and his wife Sandra oversaw the character designs, dividing them up by gender. “Sandra designed all the female characters, and I designed all the male characters,” says the director. They joined forces to design La Muerte, queen of the Land of the Remembered. “We had a lot of fun – and fights – designing her, and our marriage survived,” he says with a laugh.

Production designer Simón Vladimir Varela notes that the film “creates a visual feast of textures and design.” Working closely with Gutierrez, Varela created three worlds – The Land of the Living (San Angel), The Land of the Remembered, and The

Land of the Forgotten. “They are three distinct worlds but they all work together,” says the designer.

The filmmakers imbue San Angel with what art director Paul J. Sullivan calls a “Sergio Leone Spaghetti Western sort of sun-beaten-down look.”

Then we journey to The Land of the Remembered, which provides a stark contrast to San Angel. “It’s a magical, ethereal, vibrant, whimsical world, where the shapes are round, the colors are very saturated, bright and cheerful, because it’s a very happy place,” Sullivan adds.

One of the biggest design challenges was rendering the characters – who are made of wood – so that they felt real, emotionally charged, and tactile. “When you get close-ups of the characters, you’ll see the carvings on the wood and the general wear and tear,” says Augusto Schillaci, the film’s visual effects supervisor. Even Manolo’s guitar will bear evidence of his constant playing.

“Square” was the operative word and motif in designing many of the characters and their world. The square heads and torsos are complemented by the solid and stable environments, all of them working together to establish the film’s underlying visual language.

Nevertheless, the filmmakers avoided making the characters and objects “super-photorealistic,” adds Schillaci. “We stylize the wood texture to give it its own style, and then apply it to the character. Everything was created from scratch and is handmade. There are also some wonderful imperfections that lend authenticity.”

Wood rules for many of our human characters, but The Candle Maker is made of wax, which makes perfect sense for someone who, well, makes candles. “The Candle Maker is a kind of comic relief figure, so we decided to make him a lot more stretchy and cartoon-like than the others,” says Eric Drobile. “He squashes and stretches and, because he’s a god, he zips all around the screen, doing all sorts of crazy, wonderful things.”

## MUSIC

Music is a big part of the magic of THE BOOK OF LIFE, and the production was lucky to land the formidable talents of two-time Oscar® winning composer Gustavo Santaolalla, the father of Latin alternative music, making his animated feature film debut.

Under his supervision, the filmmakers landed rights to cover, with a Latin twist, beloved songs from Mumford and Sons (“I Will Wait”), Elvis Presley (“Can’t Help Falling in Love”), Radiohead (“Creep”), Biz Markie (“Just a Friend”), Rod Stewart (“Do Ya Think I’m Sexy”). Additionally, there are beautiful, original songs written by Santaolalla and the award-winning Paul Williams.

“The music hails from all cultures and eras,” says Gutierrez. “The story is set in the past but the music is current. And the idea behind the characters singing these familiar songs is that mariachis don’t compose music; they sing familiar songs. So that’s what Manolo does; he grabs music from the culture.”

“Gustavo is known to mix the sound of Latin America with Northern influences, including electronic, punk and rock,” del Toro elaborates. “That became the sound of THE BOOK OF LIFE – the idea that these songs from all over the world, and from different eras would go through the film’s ‘sound machine’ to sound authentically Mexican, but at the same time have a global reach.”

For example, Manolo’s soulful singing of Radiohead’s “Creep” emanates from what he thinks is a quiet moment of solitude – though Maria is listening. He then embarks on the time-honored tradition of serenading the girl of one’s dreams. Accompanied by his rotund mariachi friends, the Rodriguez brothers (voiced by Cheech Marin, Gabriel Iglesias and Ricardo Sanchez “Mandrill”), they try fun, though hardly romantic versions of Rod Stewart’s “Do Ya Think I’m Sexy” and Biz Markie’s “Just a Friend” – the latter to the accompaniment of a toy piano.

These are great songs, to be sure, but Maria is unimpressed. That is, until Manolo, absent his three pals, warbles a new song, “I Love You Too Much” (music by Gustavo Santaolalla, lyric by Paul Williams), which touches Maria’s heart.

“Manolo realizes he has to sing from the heart and not use someone else’s song,” the director explains. “‘I Love You Too Much’ is a love song that pours out of his heart and soul, and it works!”

Another new song, “No Matter Where You Are,” is performed by a real-life married couple known as Us the Duo, who introduced the tune as their marriage vows – and then landed a record deal. The song is performed by Diego Luna and Zoë Saldana.

THE BOOK OF LIFE is set in Mexico, but its music, heart, humor and themes are universal – as are its talented cast and crew. “We have people from all over the world who worked on this movie,” says Booker.

Above all, the film is about the importance of shaping one’s own destiny. As The Candle Maker tells us, “Write your own story.”

#### ABOUT REEL FX

Reel FX is an independent animation studio based in Dallas, Texas and Santa Monica, California. The company has built a home outside of mainstream Hollywood for top creative talent from all over the globe, including Jorge Gutierrez and Guillermo del Toro, who Reel FX recruited for THE BOOK OF LIFE.

The company’s first feature, *Free Birds*, grossed over \$110 million worldwide. Reel FX’s development slate includes a wide variety of projects, including an adaptation of the *Beasts of Burden* graphic novel.

Reel FX launched its feature slate in 2010 after 20 years of experience as an award-winning, one-stop shop that has created animated content for studios like 20<sup>th</sup> Century Fox, Warner Bros., DreamWorks Animation, Sony, and Universal, as well as for global commercial agencies and clients. The studio maintains a short form division dedicated to commercials, interactive content, theme park attractions, and more.

#### ABOUT 20<sup>TH</sup> CENTURY FOX FILM

One of the world’s largest producers and distributors of motion pictures, 20<sup>th</sup> Century Fox Film produces, acquires and distributes motion pictures throughout the world. These motion pictures are produced or acquired by the following units of 20<sup>th</sup> Century Fox Film: Twentieth Century Fox, Fox 2000 Pictures, Fox Searchlight Pictures, Fox International Productions, and Twentieth Century Fox Animation.

#### ABOUT THE CAST

CHRISTINA APPLEGATE (Mary Beth) has endeared herself to audiences and received accolades for her strength and versatility in theatre, film and television. With

Emmy®, Golden Globe® and Tony® nominations to her credit, she has proven herself to be one of Hollywood's most influential leading ladies.

Applegate was seen alongside Will Arnett in NBC's comedy *Up All Night*, executive produced by Lorne Michaels; in the series she played Reagan, a career-driven and energetic woman trying to juggle the demands of career, marriage and motherhood.

Applegate reprised her role as Veronica Corningstone in *Anchorman 2: The Legend Continues*, which chronicles the on-set adventures of San Diego's top rated newsman Ron Burgundy, this time taking him and his team to New York City. Directed by Adam McKay and produced by Judd Apatow, the film was released in December of 2013.

In 2011 Applegate joined Owen Wilson, Jason Sudeikis, and Jenna Fischer in *Hall Pass*, the Farrelly brothers' comedy for New Line. Applegate played Grace Searing, the practical thinking wife of Fred Searing (Sudeikis). He and his friend Rick Mills (Owen Wilson) are given a one-week hall pass by their wives, which allow them to have sex with another woman without consequence.

Applegate had previously co-starred in Nanette Burstein's romantic comedy *Going the Distance* for New Line, with Justin Long and Drew Barrymore. In addition to that, Applegate played the voice of Catherine in the Warner Bros.' animated 3D comedy, *Cats and Dogs, the Revenge of Kitty Galore*.

In December 2009, Christina starred as Brittany, the lead Chipette, in the \$200M box office blockbuster *Alvin and the Chipmunks: The Squeakquel*. The film was number one at the box office and remained in the top five through January 2010.

Applegate's performance as the titled character Samantha Newly in the ABC series *Samantha Who?* has been applauded by critics and fans and garnered the actress a third SAG Award™ nomination. Previous nods include two Emmy nominations for Outstanding Lead Actress in a Comedy Series, two Golden Globe nominations for Best Performance by an Actress in a Television Series, two SAG Award nominations for Outstanding Performance by a Female Actor in a Comedy Series, a Satellite Award nomination for Best Actress in a Series, Comedy or Musical, and a Prism Award nomination for Performance in a Comedy Series. In addition, Applegate served as a

producer for the show, which won a People's Choice award for Favorite New TV Comedy during its first season.

Applegate's additional film credits include *The Rocker*, for director Peter Cattaneo, where she starred opposite Rainn Wilson, *Surviving Christmas* for director Mike Mitchell, the DreamWorks comedy *Anchorman: The Legend of Ron Burgundy* with Will Farrell, the raucous comedy *The Sweetest Thing*, Lionsgate's *Wonderland*, Miramax's *View From the Top*, and Stephen Herek's *Don't Tell Mom the Babysitter's Dead*.

Applegate first gained widespread attention as the sexy and sarcastic Kelly Bundy on the long-running Fox series, *Married with Children*. After a very successful 11-season run, she starred in her own NBC comedy series, *Jesse*. In 1999, the highly rated show garnered Applegate a People's Choice Award as Favorite Female Performer in a New Television Series and a Golden Globe nomination in the category of Best Performance by an Actress in a TV Series, Comedy or Musical.

In 2004, Applegate returned to television as a guest star on *Friends*, as Rachel's (Jennifer Aniston) younger sister, Amy. Her performance earned Applegate an Emmy Award in the category of Outstanding Guest Actress in a Comedy Series. She was nominated for an Emmy the following year for her witty performance.

In 2005, Applegate made her Broadway debut in the revival of *Sweet Charity*, in the starring role of Charity Hope Valentine, for which Applegate was nominated for a Tony Award for Best Performance by a Leading Actress in a Musical, as well as a Drama Desk Award in the category of Outstanding Actress in a Musical. *Sweet Charity* ended its run in January 2006. Applegate's other stage credits include an appearance in John Cassavetes' Los Angeles production of *The Third Day* with Gena Rowlands, *The Axeman's Jazz*, *Nobody Leaves Empty Handed*, *The Run-Through*, and *The Grass Harp*.

In 2008, after receiving her breast cancer diagnosis through an early, doctor-ordered MRI, Applegate founded Right Action for Women to educate women about what it means to be at high risk for breast cancer and encourage them to talk to their doctors about appropriate screening. Right Action for Women provides aid to individuals who are at increased risk for breast cancer and do not have insurance or the financial flexibility to cover the high costs associated with breast screenings. Applegate has been a longtime supporter of women's cancer causes. In 2003 and 2009 she served as the ambassador for

Lee National Denim Day, one the largest single-day fundraisers for breast cancer in the country.

Applegate currently resides in Los Angeles.

ICE CUBE (Candle Maker) has been a premier cultural watchdog, astutely commenting on, examining and detailing the breadth of the American experience in uncompromising terms with an unflinching honesty and a sobering perspective, as well as a deft comedic touch that has endeared him to several generations of fans.

Indeed, growing up in crime and gang-infested South Central Los Angeles in the 1970s and 1980s, Ice Cube learned how to navigate a world where the lines between right and wrong shifted constantly. Equally importantly, the Los Angeles-based entertainment mogul also found a lasting way to present the comedy that exists in the midst of difficult situations.

After penning memorable lyrics on N.W.A's groundbreaking songs "Straight Outta Compton" and "Fuck Tha Police," Ice Cube left the group at the peak of its popularity because he was not being paid correctly. That move led to one of the most successful careers in music history. As a solo recording artist, Ice Cube has sold more than ten million albums while remaining one of rap's most respected and influential artists.

Beyond music, Ice Cube has established himself as one of the entertainment industry's most reliable, successful and prolific figures. In the film arena, he's an accomplished producer (*Friday*, *Barbershop 2: Back In Business*, *Are We There Yet?*), writer (*Friday*, *The Players Club*, *The Janky Promoters*), director (*The Players Club*) and actor.

His films include the acclaimed *Friday*, *Barbershop* and *Are We There Yet?* franchises, as well as star turns as a conflicted teen in *Boyz N The Hood*, a greedy soldier in *Three Kings* and an elite government agent in *xxX: State Of The Union*. Ice Cube's ability to bring a natural, everyman aesthetic to any film genre makes his characters compelling and memorable, whether he's playing a confrontational career college student (*Higher Learning*) or skeptical football coach (*The Longshots*).

As a television producer, he took the *Barbershop* and *Are We There Yet?* series to successful network runs and also enjoyed success with the controversial *Black. White.*, among other programs.

In 2012, Ice Cube appeared in the blockbuster film *21 Jump Street* and the independent thriller *Rampart*. Other film projects in development include a biopic on N.W.A and another *Friday* film. He's also a pitchman for Coors Light and has been featured in various commercials for the brand.

Most recently, Cube found major success with the box office hit *Ride Along*, which his company Cube Vision produced. The film was #1 at the box office for three consecutive weekends and was the highest grossing movie in history over the Martin Luther King Jr. holiday weekend. *Ride Along* has been green lit for a sequel, proving once again that Cube is the king of the franchise film category.

Earlier this year, Ice Cube starred in *22 Jump Street*, the follow up to the smash success of *21 Jump Street*. Cube Vision is also in pre-production for the long awaited NWA biopic, *Straight Outta Compton*, which will be directed by F. Gary Gray.

While Cube loves making movies, his first passion will always be music. His forthcoming album, *Everythang's Corrupt*, will be his eighteenth release as a solo artist or a member of a group (N.W.A, Da Lench Mob, Westside Connection) and is slated for a release later this year.

On his new LP, Ice Cube highlights the evolution of the United States of America, a land where honesty, love and respect have been replaced by a meaningless, fruitless pursuit of material spoils.

"Everybody's trying to come up with more than they really need and it's driving people crazy," he says of the mentality that inspired the piano-accented selection "One For The Money." "If they can't attain it, then they look for escape in another way, whether it's drinking, drugs, dancing, having sex, whatever. Everybody's trying to be somebody, which is cool. There's nothing wrong with that. But you are somebody. You're somebody before you're trying to be somebody. I know a lot of famous dudes who aren't good people. I know a lot of people that aren't famous that are cool people, who set a good example and do the right thing."



But doing the right thing seems much more difficult for people whose sole purpose in accumulating money and power. On the ominous “Everythang’s Corrupt,” Ice Cube explains how money is often the answer to questions about why things work the way they do. “You can never let the world puzzle you,” he explains. “All you’ve got to do is follow the money and you’ll see why things don’t get done or things get done. It’s a shame that the dollar has become more important and more precious than life itself to so many.”

So as much of popular rap focuses on trite topics, Ice Cube remains raw and uncompromising. It’s a stance he’s held since the mid-1980s, when he broke through as a member of gangster rap pioneers N.W.A. On the funky, “Can I Hit Some Of That West Coast Shit?” Ice Cube dares the new generation of artists to push the genre forward, something he’s been doing throughout his entire career. “It’s basically saying, what you’re about to do, I’ve done it already,” he reveals. “It’s like, ‘C’mon, man.’ Come new. And if you’re new, you’ll stand out.”

To his point, Ice Cube has stood out throughout his remarkable career. His ability to adapt to new trends and styles and put his twist on them without losing his own identity puts him in an elite class of recording artists of any genre. With the bouncy “Sic Them Youngins On ‘Em,” he showcases an undulating delivery that counters his typically stoic, commanding flow.

That type of artistic alchemy also allows Ice Cube to craft a song like “The Big Show,” where he lets the world know that in the real world, he’s going to remain true to himself regardless of whom he’s interacting with.

As a multi-media juggernaut, Ice Cube has built a career that remains robust, if difficult to categorize. “It’s hard to define,” he says. “My brand, if I could put it in a nutshell, is I believe that I’m a solid artist. I always go back to that word solid. Solid like a Harley Davidson is solid. I hope people trust that when I put my name on something that it’s not just garbage. I’m not just throwing it at you. I’m trying to give you an experience.”

And he’s excelled at that, time and time again.

KATE DEL CASTILLO (La Muerte) is a leading actor in Mexico and the United States. Castillo first captured American audiences with her award-winning performance in the hit Fox Searchlight/Weinstein movie *Under the Same Moon*, which was then the highest-grossing Spanish-language theatrical release in U.S. history.

This year, the bilingual actress has five movies set for release, including the eagerly anticipated *The 33*, based on the true story of the 33 Chilean miners trapped underground. Kate recently starred in the series *La Reina del Sur* (*Queen of the South*) and her novel *Tuya* is in its third printing.

Kate is a spokesperson for PETA.

HECTOR ELIZONDO (Carlos Sanchez), for over 45 years, has enjoyed a successful and prolific career in film, television, theatre, and radio. As a native New Yorker, it is fitting that Elizondo first garnered recognition for his portrayal of ‘God’ in *Steambath* on the New York stage, a role that earned him an Obie® Award. High-praise continued to follow Elizondo on Broadway, where he performed in *Prisoner of Second Avenue*, *The Great White Hope*, and the critically celebrated revival of Arthur Miller’s *The Price* alongside Eli Wallach at the Roundabout Theatre. Elizondo received a respected Drama Desk Award nomination, for his performance in Broadway’s original run of the comedy *Sly Fox*.

Elizondo was nominated for both a Golden Globe and an American Comedy Award for his iconic depiction of the hotel manager in the timeless classic *Pretty Women*. Elizondo was featured in Garry Marshall’s mega hit *Valentine’s Day* and the follow-up film, *New Year’s Eve*. Elizondo’s other film credits include *The Taking of Pelham 1-2-3*, *American Gigolo*, *Young Doctors in Love*, *Nothing in Common*, *The Flamingo Kid*, *Runaway Bride*, *Tortilla Soup*, *The Music Within*, *Love in the Time of Cholera*, and *Princess Diaries (I & II)*.

In 1997, Elizondo won the prestigious Emmy Award for an Outstanding Supporting Actor in a Drama Series for his poignant and heartfelt portrayal of Dr. Phillip Watters on CBS’ *Chicago Hope*. His six years on the critically acclaimed series earned him four Emmy Nominations, an ALMA Award, and a Screen Actors Guild® nomination.

Elizondo starred alongside Anne Bancroft in the two-character drama *Mrs. Cage* for PBS's acclaimed series *American Playhouse*, for which he received another Emmy Nomination for Best Supporting Actor. Elizondo's numerous television appearances began with guest starring roles on now classic episodes of *Colombo*, *All in the Family*, *Hill Street Blues*, *Kojak*, and *The West Wing*. Some of his more recent guest appearances include recurring roles on *Grey's Anatomy* and *Monk*. Elizondo is currently starring with Tim Allen in ABC's comedy, *Last Man Standing*.

On top of all this, Elizondo has also done many voice-overs, including Ken Burns' critically acclaimed PBS documentary series *The West*. Elizondo also served as the host for the CBS special *Mysterious Man of the Shroud*. He is especially proud of his involvement in the distinguished LA Theatre Works, a group of forty top actors who devote their time and talent to revive classic radio dramas as respected contemporary art form for National Public Radio (N.P.R.).

Elizondo enjoys giving back to his community. Due to his mother's battle with the disease, Elizondo has become a strong voice in Alzheimer's awareness, and currently acts as the celebrity spokesperson for The Alzheimer's Foundation of America (AFA). By making public appearances on the issue, he helps to publicize the AFA's National Memory Screening Day, which strives to inform, educate, and screen as many people as they can reach. He has been honored with the Diversity Award's prestigious Integrity Award as well as Nosotros' Lifetime Achievement Award for the quality of roles he has chosen and how they have continued to improve the image of Latinos on screen. Elizondo is also an avid supporter of Amnesty International, The American Cancer Society, and The Elizabeth Glaser Pediatric AIDS Foundation

DIEGO LUNA's (Manolo) English language directorial debut, *Cesar Chavez*, was released in the United States on March 28, 2014. The film stars Michael Peña, America Ferrera, Rosario Dawson, and John Malkovich, and is produced by Canana—the production company that Luna founded with partners Gael Garcia Bernal and Pablo Cruz in 2005. The company has established itself as a leading film and television producer in Latin America and expanded operations into the United States, further extending its reach and vision to create content that touches on Latin American stories with an international

appeal. Canana opens doors to new talent: actors, writers and directors who have captured international audiences with films that offer a fresh perspective into Latin America.

Diego Luna was introduced to worldwide audiences with his starring role in the award-winning *Y Tu Mama Tambien*, alongside Bernal for director Alfonso Cuarón.

Beginning his professional acting career on stage at the age of seven and making his television debut at age twelve in *El Abuelo Y Yo*, Luna has appeared on stage in such 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 direction of Antonio Serrano (*Sexo, Pudor y Lagrimas*), Luna performed Sabina Berman's *Moliere*. He produced *The Complete Works of William Shakespeare* in Mexico, for which he won the 2001-2002 Best Comic Actor award from the Association of Theatre Reviewers. Luna also enjoyed a successful run on stage as an actor and producer in John Malkovich's *The Good Canary*.

His additional feature films include *Elysium* alongside Matt Damon, the award-winning *Milk* opposite Sean Penn for director Gus Van Sant, *Contraband* with Mark Wahlberg, *Casa de mi Padre* with Will Ferrell, Carlos Cuarón's *Rudo y Cursi*, Harmony Korine's *Mister Lonely*, *Before Night Falls* for director Julian Schnabel, Luis Estrada's *Ambar*, Erwin Neumaier's *Un Hilito De Sangre*, Gabriel Retes' *Un Dulce Olor A Meute*, Marisa Sistach's *El Cometa*, Fernando Sarinana's *Todo El Poder, Criminal* for Stephen Soderbergh and George Clooney's Section Eight Productions, *The Terminal* for director Steven Spielberg, *Solo Dios Sabe (What God Knows)*, *Dirty Dancing: Havana Nights*, *Open Range* alongside director and star Kevin Costner, *Frida* opposite Salma Hayek for director Julie Taymor, *Carambola*, *Fidel* for Showtime, *Ciudades Oscuras*, and *Soldados de Salamina* for director David Trueba. 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.

This past year, Luna executive produced *The Well* and *Paraiso* in Mexico. He previously directed, wrote, and produced the feature film *Abel*, a heart-warming story about a peculiar young boy who returns home to assume the role of the family man, but

soon learns that his actions start to have a positive impact on the family and their unity. Additionally, Luna directed one of ten short films that composed the anthology feature *Revolución*. In 2007, Luna directed the documentary *J.C. Chavez*, which premiered at the Tribeca Film Festival. The film explores the life of legendary boxer Julio Cesar Chavez, whose rise from humble circumstances to thirty-seven world title fights mirrored the struggle of his people and allowed him to win the hearts of the world.

Luna currently resides in Mexico.

RON PERLMAN (Xibalba), an award-winning actor, has moved seamlessly between the worlds of film, television, and theater for four decades. Having received his Master of Fine Arts Degree from the University of Minnesota, he returned to his native New York City to begin his professional career. Perlman's early years as an actor kept him exclusively in the theater, delving into the works of Beckett, Pinter, Ibsen, Marlow Chekhov and Shakespeare.

His film career began in the early eighties with his first of three collaborations with Jean-Jacques Annaud, *Quest For Fire*, for which Perlman was nominated for a Genie Award, Canada's equivalent to the Oscar. He went on to make two more films with Annaud, Umberto Eco's *The Name Of The Rose* with Sean Connery and *Enemy At The Gates*, with Jude Law and Rachael Weisz.

The last half of the eighties found Perlman in primetime on CBS in the critically acclaimed *Beauty And The Beast* opposite Linda Hamilton, for which he won a Golden Globe, two Emmy nominations, and three Viewers For Quality Television Awards.

The nineties marked the beginning of what would become signature collaboration with the brilliant Guillermo del Toro. Their first film together, *Cronos*, won the Critics Award at Cannes. They next did *Blade II*, which established del Toro's box office *bona fides* and allow him to launch the *Hellboy* franchise, which found Ron in the title role. Ron and Guillermo continue their collaboration to this day, most recently with *Pacific Rim*.

Now that Ron's historic six year run playing the explosive Clay Morrow in FX's *Sons Of Anarchy* has come to a close, he is set to produce and star in the new Amazon one-hour series, *Hand Of God*, written by Ben Watkins and directed by Marc Forster.

He is also poised to begin work on a ten picture slate that he will produce for his own production company, Wing And A Prayer Pictures, which will augment the 45 independent films in which he has already appeared. The first of these films *Wooden Lake*, which Ron will direct, will go into production this summer.

Since wrapping on *Hand of God*, Ron signed on to shoot three movies back to back: *Skin Trade* opposite Dolph Lundgren, Peter Weller and Michael Jai White; *Moonwalkers*, where he will star opposite Rupert Grint; and the feature *Stonewall*, which is being produced by Carsten Lorenz with Roland Emmerich directing and producing.

Ron penned a memoir, *Easy Street (The Hard Way)* in collaboration with Michael Largo for DaCapo Press, released September 2014.

ZOË SALDANA (Maria) is the epitome of a true star in Hollywood, and has built her reputation as a versatile and respected actress by choosing roles that she feels passionately about.

Saldana is well known in her starring role as Neytiri in the blockbuster film, *Avatar*, James Cameron's sci-fi thriller, co-starring Sigourney Weaver and Sam Worthington. *Avatar* became the highest grossing film of all time and won the 2010 Golden Globe for Best Director and Best Picture. *Avatar* went on to receive a total of nine 2010 Academy Awards nominations, including Best Picture.

In 2009, Saldana's fame grew to new levels when she starred in J.J. Abrams blockbuster action-sci-fi film *Star Trek*, which went on to receive four Academy Award nominations. Saldana played Nyota Uhura opposite Chris Pine, Zachary Quinto, Eric Bana and Winona Ryder.

Saldana's other film credits include *The Losers*, *Death At A Funeral*, *Vantage Point*, *Haven*, *Guess Who*, *Pirates of the Caribbean: The Curse of the Black Pearl*, *The Terminal*, *Dirty Deeds*, *Temptation and Constellation*, *Get Over It*, *Crossroads*, *Snipes*, *Drumline* and her breakout film role in *Center Stage*. Her television credits include appearances on *Keeping It Real* and *Law & Order*.

In 2004, Saldana accepted the Young Hollywood One to Watch award, presented by *Movieline* magazine, for her performance in *The Terminal*. She then went on to grace the cover of ELLE in 2009 as one of the magazines top Women in Hollywood, as well as

the cover of GLAMOUR as one of the magazine's Women of the Year. To finish off the year, Saldana was named as MaxMara's Face of the Future, Glamour UK's Film Actress of the Year, and also became the new face of Calvin Klein Underwear and Calvin Klein Envy. She is currently the face of L'Oreal.

Saldana had a starring role in the action film *Colombiana* for Sony Pictures, where she played a young woman who, after witnessing her parents murders, becomes a stone-cold assassin, and the drama *The Words* co-starring Bradley Cooper, Olivia Wilde and Jeremy Irons. Last year, Saldana wrapped shooting the highly anticipated Nina Simone biopic, *Nina*. She also starred in the second installment of the franchise *Star Trek 2* directed by JJ Abrams with Chris Pine, Benedict Cumberbatch and Zachary Quinto, which was a worldwide hit. Last December Saldana starred alongside Christian Bale, Casey Affleck, Woody Harrelson and Forest Whitaker in the independent drama, *Out of the Furnace*, directed by Scott Cooper (*Crazy Heart*). She also starred in Guillaume Canet's drama *Blood Ties*, co-starring Clive Owen, Marion Cottillard and Billy Crudup, and the dark comedy *Infinity Polar Bear* with Mark Ruffalo.

Saldana recently starred in the Marvel blockbuster, *Guardians of the Galaxy* for Disney playing the role of comic book heroine, Gamora, the most lethal assassin in the galaxy. She also starred as Rosemary in the NBC mini-series *Rosemary's Baby*, which she also produced. In addition to her acting career, Saldana is producing the digital series *My Hero* for AOL.com and Relativity.

Saldana was born and raised in New York. She currently resides in Los Angeles.

CHANNING TATUM (Joaquin) will next be seen starring in Sony Pictures Classics' critically acclaimed *Foxcatcher*, directed by Bennett Miller and also starring Mark Ruffalo and Steve Carell. The film is based on the true story of John du Pont, the paranoid schizophrenic heir to the du Pont chemical fortune, who built a wrestling training facility called Team Foxcatcher on his Pennsylvania estate and murdered Olympic wrestler Dave Schultz. Tatum portrays Dave's brother, Mark Schultz. The film will be released on November 14, 2014.

Currently, he can be seen starring in the blockbuster hit sequel to *21 Jump Street*, *22 Jump Street*, opposite Jonah Hill and directed by Chris Miller and Phil Lord. The film was released on June 13, 2014 and has already grossed over \$234 million worldwide.

In 2015, Tatum will star in Warner Bros.' *Jupiter Ascending*. The film is written and directed by Andy and Lana Wachowski and also stars Mila Kunis. It will be released on February 6, 2015.

Next, Tatum will begin production on the sequel to the box office hit, *Magic Mike*. The film will be directed by Greg Jacobs and written by Reid Carolin. Warner Bros. will release the film on June 26, 2015. In 2012, Tatum starred in *Magic Mike* directed by Steven Soderbergh; the film also starred Matthew McConaughey, Matt Bomer and Joe Manganiello. *Magic Mike* was independently financed and produced by Tatum, Soderbergh and his production partner, Reid Carolin, who also wrote the script. The film was released on June 29, 2012 and has grossed over \$167 million worldwide.

Tatum recently announced his newly renamed production company, Free Association, with his two partners, Carolin and Peter Kiernan. Free Association has a feature film development deal in place at Sony and several projects in development at Warner Bros. and other studios. On the television side, they recently added a television development deal with MRC.

At Sony, the company is producing *Evel*, along with Mike De Luca and Dana Brunetti. Carolin is currently writing the script with Tatum set to star as Evel Knievel. Also at Sony, the company will produce *Lodi* with Neil Meron and Craig Zaden. The film tells the true story of Lou Peters, a small-town Cadillac dealer and family man who goes undercover to take down a mob boss. At Warner Bros., Free Association will produce *The Son*, a crime thriller by novelist Jo Nesbo.

In 2013, Tatum starred in Sony's *White House Down*, directed by Roland Emmerich. The film also starred Jamie Foxx, Maggie Gyllenhaal, James Woods and Richard Jenkins. That year, Tatum also starred in the crime drama *Side Effects* directed by Steven Soderbergh. The film also stars Rooney Mara, Jude Law and Catherine Zeta-Jones and was released by Open Road on February 8, 2013.

In 2010, Tatum starred opposite Amanda Seyfried in the Sony Screen Gems box office hit, *Dear John*, based on the adaptation of the Nicholas Sparks (*The Notebook*)



bestseller. Lasse Hallstrom (*The Cider House Rules*, *Chocolat*) directed the script by Jamie Linden. The film has grossed over \$114 million worldwide.

In August 2009, Tatum was seen in Paramount Pictures Box office hit, *G.I. Joe* directed by Stephen Sommers. Tatum starred opposite Sienna Miller, Marlon Wayans and Dennis Quaid. Tatum also appeared in the sequel, *G.I. Joe 2: Retaliation*, which was released on March 29, 2013.

In 2011, Tatum starred in the crime thriller *The Son of No One*, opposite Al Pacino and Katie Holmes. Also in 2011, Tatum starred in the Roman epic adventure *The Eagle* opposite Jamie Bell and Donald Sutherland.

In 2009, Tatum starred opposite Terrance Howard in the Universal/Rogue Pictures film, *Fighting*, directed by Dito Montiel. In 2008, Tatum starred in the Paramount Pictures drama, *Stop/Loss* by critically acclaimed director Kimberly Peirce (*Boys Don't Cry*) and producer Scott Rudin.

In 2006, Tatum received an Independent Spirit nomination and a Gotham Award nomination for his powerful role in the independent film, *A Guide to Recognizing Your Saints*, which won the Special Jury Prize for Best Ensemble Performance as well as the dramatic directing award for Dito Montiel at the 2006 Sundance Film Festival. The film was written and directed by Dito Montiel and was based on Montiel's 2003 memoir of the same title. This powerful coming-of-age drama takes place in 1980s Astoria and follows Montiel's impoverished and violent life from his youth (portrayed by Shia LaBeouf) to adulthood (portrayed by Robert Downey Jr.). His father is portrayed by Chazz Palminteri, and Tatum plays the role of Antonio, Dito's best friend.

In March 2006, Tatum starred opposite Amanda Bynes in the DreamWorks film, *She's the Man*. This film is directed by Andy Fickman and produced by Lauren Shuler Donner.

In August 2006, Tatum starred in the box office hit, *Step Up*, directed by Anne Fletcher and produced by Adam Shankman. The film centers around Tyler Gage, played by Tatum, a street smart juvenile delinquent who gets sentenced to community service at a high school for the performing arts.

Tatum was born in Alabama and grew up in Florida. He currently resides in Los Angeles with his wife, Jenna Dewan, and their daughter.

## ABOUT THE FILMMAKERS

JORGE R. GUTIERREZ (Director, Screenplay) was born in delicious Mexico City and raised in eclectic Tijuana. He attended CalArts, where Gutierrez received his BFA and MFA in Experimental Animation under Jules Engel. For his thesis film, Gutierrez created the CG short *Carmelo*, which won the 2001 Student Emmy Award and was screened at the 2001 Cannes Film Festival. In 2001 Gutierrez created *El Macho*, his first web series, for Sony Pictures Digital.

Gutierrez has designed characters for several animated series including *Mucha Lucha* for Warner Bros., *The Buzz on Maggie* for Disney and *MAD* for Warner Bros. and Cartoon Network. He has also written for various shows at Disney, Scholastic, Warner Bros. and Nickelodeon.

In 2005, Gutierrez and his longtime collaborator, muse and wife Sandra Equihua, created the multiple Emmy and Annie winning series *El Tigre, The Adventures of Manny Rivera* for Nickelodeon.

DOUG LANGDALE (Screenplay) is a writer/producer/actor/artist (he likes to keep busy) who has worked on such animated series as *El Tigre*, *Kung Fu Panda*, *Teenage Mutant Ninja Turtles*, *Darkwing Duck*, *The X's*, *Aladdin*, *Earthworm Jim* and a bunch of other stuff you probably haven't seen. He created *Dave the Barbarian* and *The Weekenders* for Disney, and co-created *Project Geeker* for Sony.

Langdale is currently the Executive Producer and Head Writer of the DreamWorks series, *Puss in Boots*. He is a huge guy with a blue Mohawk, so you can generally spot him in a crowd. If you see him, say hi.

GUILLERMO DEL TORO, p.g.a. (Producer) is one of the most creative and visionary artists of his generation. His distinctive style is showcased through his work as a filmmaker, screenwriter, producer and author. Born in Guadalajara, Mexico, del Toro first gained worldwide recognition for the 1993 Mexican-American co-production *Cronos*, a supernatural horror film, which he directed from his own screenplay after beginning his career working as a special effects makeup artist. The film premiered at

the 1993 Cannes Film Festival, where it won the Mercedes-Benz Award. It also won over 20 international awards, including eight Ariel Awards from the Mexican Academy of Film, including Best Director, Best Screenplay, and the Golden Ariel.

Del Toro then directed and co-wrote the supernatural thriller *The Devil's Backbone*, which along with *Cronos* has appeared in top ten lists of the best genre films of all time.

In 2004, del Toro directed and co-wrote the action adventure sci-fi thriller *Hellboy* starring Ron Perlman in the title role. Four years later, he wrote and directed the hit sequel, *Hellboy II: The Golden Army*.

Del Toro earned international acclaim as the director, writer and producer of the 2006 fantasy drama *Pan's Labyrinth*. He was honored with an Oscar nomination for his original screenplay for the film, which received five additional Oscar nominations, including Best Foreign Language Film, and won Academy Awards for Art Direction, Cinematography, and Makeup. In all, the film garnered more than 40 international awards and appeared on more than 35 critics' lists of the year's best films.

Most recently, del Toro wrote and directed the epic sci-fi action-adventure *Pacific Rim* starring Charlie Hunnam and Idris Elba, which has grossed over \$400 million worldwide. He also created the Couch Gag for the 24<sup>th</sup> annual "Treehouse of Horror" Halloween episode of *The Simpsons*, which aired in October 2013 and garnered over 20 million views on YouTube.

Currently, del Toro is directing the feature *Crimson Peak*, an original supernatural thriller, which he co-wrote with Matthew Robbins for Legendary and Universal Pictures. The film, which will be released in 2015, stars Mia Wasikowska, Tom Hiddleston, Jessica Chastain and Charlie Hunnam.

Del Toro recently executive produced the worldwide horror hit *Mama*, starring Jessica Chastain. At Universal Pictures, he is developing an adaptation of Frances Hodgson's *The Secret Garden*, with Academy Award-winning screenwriter Lucy Alabar and producer Mark Johnson. Del Toro's other producing projects include *The Haunted Mansion* at Disney and *The Dark Universe* (which he is also writing) for Warner Bros. and DC Comics.

Del Toro produced the supernatural thriller *The Orphanage*, which became the highest-grossing local language film in Spain's history. In addition, he partnered with fellow Mexican directors Alfonso Cuarón and Alejandro González Iñárritu to produce *Rudo Y Cursi*, directed by Carlos Cuarón and *Biutiful* written and directed by Iñárritu.

On the animation front, del Toro, through his overall deal with DreamWorks Animation, has been an executive producer on the films *Kung Fu Panda 2*, *Puss in Boots* and *Rise of the Guardians*. Among his upcoming animation projects are DreamWorks Animation's *Puss in Boots 2* and *Kung Fu Panda 3*. He is also developing and will co-direct an adaptation of Carlo Collodi's *Pinocchio*, as a 3D, stop-motion feature, which he will co-produce with The Henson Company.

With novelist Chuck Hogan, del Toro co-authored the vampire horror novel *The Strain*, which was published in June 2009 by William Morrow. They have since collaborated on *The Fall* and *The Night Eternal*, which make up *The Strain Trilogy*. All three books debuted as *The New York Times* top-ten bestsellers. Del Toro is an executive producer on the FX series based on the novels, and Dark Horse Comics is currently issuing a graphic novel series adapted from the trilogy.

In October 2013, Harper Design published *Guillermo del Toro Cabinet of Curiosities*, a lavishly illustrated book that contains notes, drawings, and untold creatures from del Toro's private journals and filmmaking diaries, with never-before-seen characters, art, and ideas of things to come. In 2015, Hyperion Press will publish *Trollhunters*, a young adult fantasy-adventure novel co-written by del Toro and Daniel Kraus.

BRAD BOOKER, p.g.a. (Producer) was both initially responsible for bringing THE BOOK OF LIFE to Reel FX, and has overseen its development and production. He was previously head of the Animation Development group and was in charge of identifying intellectual properties and facilitating their entrance to the Reel FX Development pipeline.

Brad began his career at Reel FX in early 2004 as a Creative Director, leading multiple projects, including directing the video game cinematics for the comic book

franchise *The Red Star*. He also led the creative direction for The Fox/BlueSky short film *Robots: Aunt Fannie's Tour of Booty* and many more.

Prior to Reel FX, Brad's extensive industry experience includes character animation work at WETA Digital, Warner Bros. Feature Animation and Sony Pictures Imageworks. At those studios, Brad worked on such award-winning films as *Lord of the Rings: The Two Towers*, *Spider-Man*, *Iron Giant*, *Stuart Little*, *Osmosis Jones*, and *Quest For Camelot*, among others.

Brad received his B.F.A. in Computer Animation from the Ringling College of Art and Design.

AARON D. BERGER (Producer) co-founded Chatrone, LLC with Carina Schulze in 2007. Before working with Carina, Aaron established the companies AniManagement, LLC and Quattro Media, LLC. All these companies were born of Aaron's passion for artists and storytelling. His clientele included many of the top talents in the animation business, including writers, directors, artists, designers, animators, creators, and studios. Aaron has nurtured talented individuals who have gone on to become instrumental voices in the entertainment world and our popculture.

As the business grew beyond animation, Aaron created the spinoff company Quattro Media. There, he worked on a vast array of projects including *Ant Bully*, *Superman Returns*, *Men In Black II* and *30 Days of Night*, to name a few. His experience spans the entire filmmaking process, from inception to production. Currently Aaron and Carina have expanded into the world of international co-productions via their offices in Los Angeles, Rio de Janeiro, and Sao Paulo, Brazil. They have television series set up at several networks here in the United States as well as international co-productions for both film and television. He recently broke new ground as the first American to join the Brazilian TV Producers Association. Aaron is currently executive producing *Gaby Estrella*, a children's telenovella in Brazil, which just completed airing its first 52-episode season and is shooting its second season.

Aaron graduated from UCLA and obtained his JD from Tulane Law School. He has lectured at numerous conferences and has been a board member of ASIFA-

Hollywood.

CARINA SCHULZE (Producer) is one of the co-founders of Chatrone, LLC with Aaron D. Berger. A native Brazilian from Sao Paulo, she moved to Los Angeles to attend UCLA.

Carina began her career in entertainment working for Bridget Johnson Films when Bridget was nominated for Best Picture for *As Good As It Gets*. She honed her development skills while the company went on to produce *Joy Ride* and *Riding in Cars with Boys*. Carina then worked for writer/director John Herzfeld (*Two Days in the Valley*, *Don King*) while he was in post-production on *15 Minutes*.

Carina met Aaron Berger at his management and production company Quattro Media. There she focused on one of her biggest passions, graphic novels and literary properties. After going to many comic book conventions, she began working with premiere artists in the industry.

Carina and Aaron founded Chatrone, LLC in April 2007. The company has many projects in various stages of development and production, including *Juacas*, a Brazilian series about the thrilling world of competitive surfing, *Lifeguard Academy* with FremantleMedia, and a TV series based on the Jonathan Lethem novel *Amnesia Moon* with Tommy Pallotta (*Walking Life* and *A Scanner Darkly*).

Through Chatrone's Brazilian office, Carina served as executive producer, head writer, and showrunner on two seasons of *Gaby Estrella*, a Brazilian series on GLOOB – a cable network subsidiary of Brazil's biggest entertainment conglomerate, GLOBO. The show doubled the network's ratings, and is one of Brazil's top hit shows for tweens.

In the US, she is also attached to executive produce *Geisha Assassins* on Cinemax with Lawrence Bender and Kevin Brown. She has recently optioned the rights to *The Death of Artemio Cruz* by the late Carlos Fuentes.

GUSTAVO SANTAOLALLA (Music), over the course of several decades, has been recognized as a gifted musician, songwriter, producer, and composer, and has

enjoyed a multi-phased career that took him from Argentina to the United States and back to Latin America. His journey has included Grammy® and Oscar wins, not to mention the towering heights of respect he earned for his artistic accomplishments.

Santaolalla began his career as a teenager, when he founded the Argentine rock band Arco Iris. They released several albums, some of them quite influential, before he fled his native country as it descended into a terrible military dictatorship in the late '70s. Santaolalla fled to Los Angeles, where he began a modest production career that would turn downright revolutionary by the tail end of the '80s, when he began producing breakthrough albums for key bands amid the burgeoning rock en español scene.

This production work carried him through the '90s and into the next century, as Santaolalla worked with such major Latin artists as Juanes, Julieta Venegas, and Molotov. His production work slowed, however, once he began composing film scores and producing soundtracks, among them *Amores Perros* (2000), *The Motorcycle Diaries* (2004), and *Brokeback Mountain* (2005). By this point, especially in the wake of his Academy Award for *Brokeback Mountain*, Santaolalla was often better known for his film work than his music production, not to mention his sporadic solo albums. Nonetheless, he remained a highly respected figure among Latin musicians and within the industry, and an association with him was generally considered to be the Midas touch.

Born in 1952 in El Palomar, a city in the Gran Buenos Aires metropolitan area of Argentina, Santaolalla began guitar lessons at age five, continuing them for five years without ever learning to read or write music. As a teenager, he formed Arco Iris in 1967 with Ara Tokatlián and Guillermo Bordarampé; he was the band's singer, songwriter, and guitarist. Fusing rock with Latin American folk music, Arco Iris released several albums — *Arco Iris* (1969), *Tiempo de Resurrección* (1972), *Sudamérica o el Regreso a la Aurora* (1972), *Inti Raymi* (1973), and *Agitor Lucens V* (1975) — before Santaolalla left the band.

One of the premier "rock nacional" (i.e., Argentine rock) acts of the early '70s, Arco Iris were also notable for their association with Danais Wynnycka, a spiritual guru with whom the band lived communally, and also for their progressive rock ambitions, which included a double-LP rock opera (*Sudamérica o el Regreso a la Aurora*), and special performances of *Agitor Lucens V* accompanied by a ballet choreographed by

Argentine legend Oscar Aráiz. “Mañana Campestre” remains the band's most popular song.

The remaining members of Arco Iris carried on following the departure of Santaolalla, who formed a new band, Soluna, which also included Alejandro Lerner, who would later become a noteworthy singer/songwriter himself, and Mónica Campins. Given the stifling atmosphere of the time, Santaolalla, who was targeted by the authorities because he was a musician and because of his long hair, fled the country, relocating to Los Angeles in 1978 — after the conclusion of that summer's World Cup, of course, for it was held in Argentina.

In Los Angeles, Santaolalla knew no one and had to start from scratch. Enamored with the fledgling punk and new wave movements of the time, he started another band, Wet Picnic, which also included a fellow Argentine expatriate, Anibal Kerpel. The band played a lot of gigs and eventually released an EP on Unicorn Records, *Balls Up* (1982). More importantly, the collaboration between Santaolalla and Kerpel in Wet Picnic established a productive working relationship that would endure for decades.

In addition to his stint in Wet Picnic, Santaolalla kept busy as a producer. His first production work came courtesy of León Gieco. The Argentine folk legend flew to Los Angeles in October 1980 to join Santaolalla, who produced three songs for *Pensar en Nada*, released the following year to considerable success in Argentina. In 1981, Santaolalla composed a soundtrack for director Robert Dornhelm's film *She Dances Alone*, and produced an album by the Plugz, *Better Luck* (1981), on which he also performed. A couple songs from the album ended up being compiled for the *Repo Man* soundtrack in 1984. Around this time, he recorded a solo album with the assistance of keyboardist Alejandro Lerner, bassist Alfredo Toth, and drummer Willy Iturri, titled *Santaolalla* (1982).

Following these early years in Los Angeles, Santaolalla returned to Argentina in the wake of the country's 1983 presidential election, which brought to power Raúl Alfonsín, who re-established an air of freedom and justice in the country. There in Argentina, Santaolalla reunited with Gieco for an ambitious project that would be documented in various mediums as *De Ushuahia a La Quiaca* (1985). For roughly two years, Santaolalla and Gieco traveled from the southernmost region of Argentina



(Ushuahia, in Terra del Fuego) to the northernmost (La Quiaca, along the Bolivian border). Throughout their travels, they recorded folk musicians in their own environments; Santaolalla produced the results using generators to power his recording equipment. The effort ended up resembling the Cuban Buena Vista Social Club (1997), with Gieco taking on the role embodied by Ry Cooder in the latter.

*De Ushuahia a La Quiaca* was successful on several counts. It spawned a pair of follow-up volumes, not to mention several television programs, and on a personal level, it also introduced Santaolalla to his wife, Alejandra Palacios, a photographer who was part of the project.

Emboldened by the success of *De Ushuahia a La Quiaca*, Santaolalla dedicated himself to production work, and he turned his focus to Mexico, which was undergoing its own political upheaval in the late '80s.

Amid all of this political and cultural turmoil was an appetite for American-style rock music, especially with the influence of Soda Stereo so prevalent across Latin America at the time, and so Santaolalla began producing Mexican rock albums. In particular, *Maldita Vecindad's Y Los Hijos del Quinto Patio* (1989) and *El Circo* (1991), and Caifanes' *El Diablito* (1990), greatly fueled the burgeoning rock en español movement of the time.

In addition to production, Santaolalla recorded a pair of solo albums, *Gas* (1995), a rock album, and *Ronroco* (1998), an instrumental album showcasing ronroco and charango, stringed instruments of the lute family traditionally made with the shell of an armadillo. *Ronroco* attracted producer/director Michael Mann, who approached Santaolalla with a request to use the song “Iguazu” in *The Insider* (1999), Mann’s acclaimed film starring Russell Crowe. The song is featured prominently during a turning point in the film where there is no dialogue.

The door to Hollywood was now opened, and Santaolalla found himself fielding a series of soundtrack opportunities. First came *Amores Perros* (2000), released as a two-CD soundtrack for the Alejandro González Iñárritu film of the same name. The soundtrack featured original music by Santaolalla as featured in the film, and it also featured newly recorded songs from major Latin acts such as Julieta Venegas, Café Tacuba, Control Machete, Illya Kuryaki & the Valderramas, and Ely Guerra. Both the

film and the soundtrack were widely praised, and a few years later, Santaolalla composed the soundtrack for Iñárritu's next film, *21 Grams* (2003). After being introduced to Brazilian director Walter Salles by Iñárritu, Santaolalla was invited to compose the soundtrack for *The Motorcycle Diaries* (2004). This score won him the BAFTA Award (British Academy Award) in February 2005 and set the stage for his Golden Globe and Oscar wins shortly afterward for *Brokeback Mountain* (2005).

Santaolalla got the job thanks to another chance meeting, this time with Taiwanese-American director Ang Lee. Upon reading the script for the film as well as the short story by Annie Proulx, upon which the film was based, Santaolalla composed the soundtrack before the movie was even shot, a rare practice in Hollywood. Lee was actually able to study the soundtrack beforehand, keeping it in mind as he went about scouting locations for *Brokeback Mountain*. The movie was as controversial as it was acclaimed when it opened in late 2005, and the buzz surrounding it garnered Santaolalla a lot of media attention, all the more so when he won a Golden Globe for “A Love That Will Never Grow Old,” an original song of his performed by Emmylou Harris and co-written by Bernie Taupin, Elton John's longtime lyricist. An Oscar followed, this time for Best Score. The Academy Award complemented his 2005 Latin Grammy Award from the prior year, which he'd won for Producer of the Year.

Now with an Oscar to his name, in addition to several Grammys, Santaolalla kept working unabated. His score for Iñárritu's *Babel* (2006), is particularly noteworthy: to give the film an authentic Middle Eastern atmosphere, Santaolalla learned to play the oud, an Arab lute. This score earned him an Oscar. Also notable is *Café de los Maestros* (2005), a kind of tango version of *Buena Vista Social Club*. Santaolalla used his clout to unite a who's-who of Argentine tango legends for the documentary project, including musicians and singers such as Emilio Balcarce, Carlos Garcia, Atilio Stampone, Jose Libertella, Osvaldo Berlingieri, Horacio Salgan, Leopoldo Federico, Virginia Luque, Lágrima Ríos, Alberto Podesta, Juan Carlos Godoy, Osvaldo Requena, Fernando Suarez Paz, Emilio de la Peña, Oscar Ferrari, Nelly Omar, Ubaldo de Lio, and Mariano Mores — none of whom was under age 70. Moreover, all participants in the project performed at Teatro Colón in Buenos Aires on August 24, 2006, sans Libertella and Garcia, who had died in the meantime. Walter Salles (*The Motorcycle Diaries*) directed the film aspect of

the documentary, and Santaolalla released a two-volume CD, *Café de los Maestros*, which won the 2006 Latin Grammy for Best Tango Album.

The acclaim brought by Santaolalla's back-to-back Oscar wins meant the film score commissions started to pour in. During the next six years, he either scored or wrote songs for no fewer than eight new films, notably working again with both Iñárritu — on his Babel follow-up *Biutiful* (2010) — and Salles, who directed the long-gestating adaptation of Kerouac's *On the Road*. In 2013 Santaolalla scored his first video game, the highly acclaimed, cutting-edge survival horror title *The Last of Us*.

In 2014, Santaolalla collaborated with songwriter Paul Williams on a theatrical musical based on Guillermo del Toro's film, *Pan's Labyrinth*. He also worked on the music for *Arrabal* — a theatrical presentation about a young girl in Buenos Aires in the '90s, during the aftermath of the military regime that ended with 30,000 people “disappearing” during the '70s. He also continued to tour globally with his tango fusion collective Bajofondo, as well as giving talks and teaching master classes. In July, Santaolalla released a new solo instrumental album entitled *Camino* through Sony Music Masterworks.