

AQUAMARINE

AQUAMARINE is the story of Claire (EMMA ROBERTS) and Hailey (JOANNA “JOJO” LEVESQUE), two 13-year-old best friends who embark on the adventure of their lives when they discover a mermaid (SARA PAXTON) named Aquamarine in a swimming pool. Aquamarine had washed ashore after a big storm battered the small town Florida beach club where Claire lives with her grandparents. Claire and Hailey are trying to come to terms with Hailey’s impending departure: She’s moving to Australia with her marine biologist mother after this last weekend of the summer.

The beautiful, blue-haired, 18-year-old mermaid swam away from home just before her arranged marriage, in search of real love. If she can prove to her father that love is not a myth, he’ll let her out of the underwater wedding, but he’s only giving her three days. Aqua enlists the help of Claire and Hailey, who are self-styled relationship experts—educated from the pages of magazines that they read and quote daily.

Aqua sets her sights on the Capri Club’s lifeguard, Raymond Calder (JAKE McDORMAN). And when Aqua promises to grant Claire and Hailey the wish of their choice if they help her reel in Ray, the girls jump at the opportunity – because unless something magical happens, Hailey will be moving.

Prepping Aquamarine on the finer points of attracting a man is easier said than done. And with mere days until the Capri Club’s Last Splash end-of-summer celebration, at which Raymond must profess his love for Aquamarine or no one will get their wish, the girls pool their

knowledge and give Aquamarine a crash course in terrestrial romance. This includes such surefire techniques as “The Laugh and Pass,” and “The Fluff and Retreat.” Then there’s a hair makeover and a new wardrobe for Aqua – and dealing with the machinations of Cecilia, Aqua’s chief competition for Raymond.

The girls hope that as long as Aquamarine can keep her land legs and avoid sprouting her massive, mythological tail, everyone will see their wishes come true. More importantly, they learn some important lessons about the power of friendship, the true magic of love – and the importance of standing on your own two feet.

The journey of *AQUAMARINE* began with the novel by the acclaimed author Alice Hoffman, whose other books *Practical Magic* and *Here on Earth* had previously been adapted for the screen. Fox 2000, which owned the rights to Hoffman’s book, sent a copy of it, along with a preliminary screenplay, to director Elizabeth Allen. Though Allen had not yet directed a feature, the studio was impressed with her award-winning short film *Eyeball Eddie*, and had been looking for a project to collaborate on.

Allen immediately sparked to the material. “I was so inspired by the story, it really spoke to me,” says Allen. “I thought it would be wonderful to explore the relationship between the best friends, and to watch these girls embrace their individuality and learn to take pride in who they are.

“I was also excited by the unique, visual potential of the story. It was a chance to do something we really don’t see on screen too often, especially in movies aimed at teenage girls. In fact, it seemed like the kind of movie I would’ve wanted to see at that age!”

Producer Susan Cartsonis, who was brought on board once Allen was attached to the project, was also drawn to the story’s strong female characters. “I’ve long been drawn to movies about female empowerment,” relates Cartsonis, a former Fox production executive. “When I worked at the studio, I championed films that were about women who had to take charge of their lives, in one way or another – like *The Truth About Cats and Dogs* and *Buffy, the Vampire Slayer*. After I left I produced similarly themed movies like *Where the Heart Is* and *What Women Want*. *AQUAMARINE*, while its own completely original story, reflects a theme close to my heart, and it has the potential to subtly influence young women in a positive and entertaining way.”

Once Elizabeth Allen finished developing the *AQUAMARINE* script she started to explore casting, beginning with who would play best friends Hailey and Claire. The first two girls brought in to audition were Emma Roberts and Joanna “JoJo” Levesque – and they were ideal. “They just blew us away,” recalls Allen. “Everyone in casting at Fox was incredulous, used to spending months and months trying to find the perfect young actresses for a role. In one fell swoop, with one audition, we found our leads.”

Casting Aqua, the sexy mermaid who turns Hailey’s and Claire’s world upside down, was a longer process. It took several months to find someone with just the right combination of beauty, freshness, and nutty comic ability to play the magical woman of the sea. But Sara Paxton was worth the wait. Says Cartsonis: “Sara had a wonderfully zany, otherworldly quality to her that was perfect for Aqua. She reminded us of great film comediennes who had a funny and specific way of viewing the world.”

For Raymond, the hunky lifeguard and Aqua’s love interest, Allen and Cartsonis auditioned many young actors until they zeroed in on one who had not only the requisite heartthrob looks, but the unique sense of humor needed to keep up with Sara Paxton’s quirky comedic abilities. Notes Elizabeth Allen: “When Jake McDorman walked in to audition, he was cracking jokes and was refreshingly wild. He found an approach to Ray’s lines that was completely different than we imagined, and it impressed us immediately.”

The filmmakers faced several challenges when selecting the shooting locations. Production was restricted to Emma Roberts’s and Sara Paxton’s February-to-May television series hiatuses, so it was impossible to shoot the summer-set story in the script’s original Northeastern U.S. setting. Locations all over the country, including sites in Louisiana, Florida, and California, were scouted to accommodate the scheduling issue, but ultimately the perfect spot was found halfway around the world, in Australia.

The continent’s Gold Coast, as scenic and adaptable as it was, looked too tropical to double for, say, Massachusetts, so the filmmakers changed the story’s American location to Tampa Bay. This meant recreating Florida’s Gulf Coast in Australia, specifically the sleepy beach town of Tallebudgera, Queensland, which is located about 45 minutes south of Brisbane.

This huge task fell to production designer Nelson Coates, who designed such films as *Antwone Fisher* and *Runaway Jury*, and the ABC miniseries *Stephen King’s The Stand* (for which he was Emmy®-nominated). His mission was to create a magical world where Claire and

Hailey could discover a beautiful mermaid. “We wanted that sense of familiarity and timelessness that a small-town feel would bring to the story,” explains Coates. “We had to come up with a vibe and a place that could support the reality of this idyllic summer.”

The primary set was the Capri Beach Club, in what became the movie’s fictional “Baybridge, Florida.” It’s where Claire lives with her grandparents, where lifeguard Raymond works and causes the town’s girls to gather, and where the displaced mermaid Aquamarine surfaces. The crew scouted a number of existing beach clubs in the area, but none suited the story, which required a kind of relaxed, retro, East Coast American style. None of the local clubs had a swimming pool, so the filmmakers built a new one from the ground up, because the right pool was critical to the story and for the key “reveal” of the mermaid. Coates ended up designing the swimming pool first, then fashioning the entire beach club around it.

Because the beach club was created on the Gold Coast’s King Tide line, the set had to be specially built so it wouldn’t wash away when the big tides came through. It had to be constructed to withstand the severe winds and water of a potential cyclone, not uncommon in the area. “We were right on the beach,” explains Coates, “and with weather that could turn on a dime, the buildings had to be strong enough not only to survive the elements but also to hold the cranes and other equipment crucial to every day’s shoot.”

Aside from the “big picture” of Coates’ design, he also had to stay attentive to the smaller details that would truly evoke the Florida coast. “We kept focused on those specifics native to the Tampa Bay area, such as signage, sand fencing made of little pieces of wood and wire mesh, palm trees, and left-hand drive vehicles,” says Coates. “These things are all common in Florida, but quite unusual in Australia.”

Also common in Florida but virtually non-existent in Australia are water towers like the one Aquamarine hides in over the course of the movie. Coates and his crew had to build their own, which was not without its complications. “Due to safety concerns, we ended up building individual sections of the tower, as opposed to one whole structure,” recalls Coates. “We assembled a 28-foot base, including the tower legs, then built the lower portion of the tower for stunt work.”

For the scenes that would take place around the storage tank at the top of the tower, Coates built a huge cistern on a separate set, then created the inside of the water tank at a nearby

studio. “We ultimately married the two to make them look like they were all one complete piece, so it took a bit of logistics, a bit of clever geometry to pull off,” declares the designer.

Color also played a major role in the creation of the sets as well as in the overall visual look of *AQUAMARINE*. Given the significance of the ocean throughout the film – narratively, thematically, and physically – a fusion of sea-themed colors, predominately blues and greens, dominated the movie’s color palette. Coates and director of photography Brian Breheny, ACS worked in tandem to incorporate this color scheme into every level of the film’s design including paints, fabrics, costumes, cinematography, and even the mermaid’s tail.

Cinematographer Breheny was keen to bring a glamorous, pastel-like quality to the film, reminiscent of the classic, American beach club environments of the 1940s and ‘50s. To reproduce this feel, he raked light along wood-paneled walls to highlight shape and texture, and backlit the set wherever possible.

Also working within the film’s clearly defined color palette was costume designer Sally Sharpe. “I tried to create a wardrobe that was believably American in a sort of ‘Miami colorful’ way,” says Sharpe. “I wanted the clothes to be bright, clear, tropical, even a bit Caribbean-inspired.

“At the same time,” she continues, “I had to think a bit out of the box and anticipate what girls might be wearing a year ahead, when the movie will be released. The good news on that, however, is that the characters live in a small town, so their clothes don’t have to be completely cutting edge.”

Sharpe made sure each character’s personality and development was reflected in their clothing. “For example, Claire wears light pink to represent her feminine, controlling nature, while I put Hailey in earth tones because she’s more of a salt-of-the-earth tomboy, more of a skate chick. However, their clothing loosens up somewhat as the story progresses.”

The costumer continues, “Cecilia, the ‘mean girl,’ wears brighter pinks and corals--accessorized by her hot pink sports car--with these bolder, primary colors signifying danger.” And, whereas Cecilia and her posse are decked out in trendier clothes and accessories, mermaid Aqua goes in the complete other direction, unaffected by fashion. “Her clothes mirror her underwater life,” says Sharpe, “which meant dressing her in various shades of blue, green, and even purple.” As for young heartthrob Jake, “I put him in rugged as well as softer, more colorful surfer clothes. In truth, he looked good in anything he wore.”

Certainly the biggest costuming challenge was the creation of Aquamarine's tail, a task undertaken by Jason Baird's Gold Coast-based company JMB FX Studio, which had previously worked on the two *Matrix* sequels; *Star Wars: Episode Two – Attack of the Clones*; and *House of Wax*. “The tail had to be very realistic,” says Baird, “an extension of Aquamarine herself; sleek and sexy, yet subtle and delicate in movement.”

JMB FX Studio created a tail simulating real fish scales with a sleek line that hugged the natural curves of the female body. Unlike any mermaid tail ever seen on the big screen, over 5000 individual scales were hand-painted and hand-laid on each of four tails required for filming (including the “hero” tail, worn only by Sara Paxton; a stunt tail; a skirt section for upper body shots; and an animatronic tail that moved more fluidly and gracefully than the hero tail).

Each tail was designed to fulfill the requirements of specific scenes. For instance, at the beginning of the film, Aquamarine performs back flips in the air, to the delight of Claire and Hailey. To create this effect, the JMB FX team built a rotating rig onto which Paxton, as well as the animatronic tail, was strapped. The actress and her “tail” were then filmed in the studio against a green screen with the animatronic portion remotely operated by puppeteers.

“For a more modestly-budgeted movie, we have some huge special and visual effects, not the least of which is Aqua's fabulous animatronic tail,” observes Susan Cartsonis. “I'm not saying that *AQUAMARINE* is a big effects extravaganza, but it has some of the effects you need in a big movie, like the transformation of Aqua's legs into a tail, or a scene where the mermaid is pulled out to sea.

“Having Jason Baird's brilliantly talented creature shop on our team was an enormous plus. He's an effects designer of the first order.”

Of course, the person who was most “connected”--literally and figuratively--to the animatronic tail was Sara Paxton, who plays free-spirited mermaid Aquamarine. Each day the actress would have her “tail” glued-in, which necessitated her being carried by stretcher from the prosthetics bus to the set. This was on top of the many hours it took in hair, make-up, and costumes to become a mermaid.

Though it was a grueling process, Paxton took it in stride. “This may sound weird, but growing up, I always wanted to be a mermaid,” says Paxton. “I don't know, maybe it was because of how often I watched the movie *The Little Mermaid*. My cousins and I would play in

my pool and pretend we were mermaids. Playing Aqua, I got to have blue hair and a blue tail, so how cool is that?"

Paxton also loved the movie's themes of acceptance and being oneself. "It teaches that you don't need to be someone else to get someone to like you," the actress notes. "Despite all the techniques Aqua uses to attract Raymond, he ends up liking her for who she really is – someone who's unique and quirky and kind of silly. That's an important lesson to learn, especially for young girls."

Emma Roberts, who plays the timid Claire, appreciated the film's message of living life to the fullest. "Claire learns she can't go through life being afraid of everything and not trusting people," says Roberts. "She eventually realizes she has to go with her instincts more and enjoy life as much as she can, because it can be taken away at any second. To be able to figure that out at our age is huge."

Actress/singer Joanna "JoJo" Levesque, who portrays Claire's best friend Hailey, believes one of the movie's great lessons is "how things don't always go the way you plan; how you can find fun and friendship in unexpected places." Levesque thinks the strong-willed Hailey also learns "not to be mad at the world, because the world is not out to get you. Actually, the world is there for you, if you let it be."

Elizabeth Allen believes that the film's major themes developed organically during the shoot. "Initially, I felt the movie was about individuality and embracing who you are as a person," she says. "However, maybe because of the real, altruistic love that developed between Sara, Emma, and JoJo – and their on-screen characters – as we filmed, I realized the movie had evolved into a story about friendship. Ultimately, I'd say it's a film about people standing up for each other and standing by each other through thick and thin."

ABOUT THE CAST...

EMMA ROBERTS (Claire) currently stars in Nickelodeon's hit "tween" series *Unfabulous*, which showcases the actress's unique talents for both comedy and singing, as her character 'Addie' expresses her teen angst through writing music and singing songs. The show's premiere in 2004 was one of the highest-rated in the network's history and continues to be one of the highest rated "tween" shows on television. Roberts is also featured on Columbia Records' *Emma Roberts, Unfabulous and More*.

Roberts made her big-screen debut as Johnny Depp and Penelope Cruz's daughter in Ted Demme's *Blow*. She then starred in the indie feature *Grand Champion* and in Miramax's *Spygame*.

The young star has recently been cast as the title character in the Warner Brothers film *Nancy Drew*, being directed by Andrew Fleming and produced by Jerry Weintraub. The film recently began principal photography in Los Angeles. In addition, Roberts has several film projects in development for her at various studios, including *Bras and Broomsticks* at Fox 2000 and *Camp Couture* for Nickelodeon Movies at Paramount.

JOANNA 'JOJO' LEVESQUE (Hailey), who makes her motion picture debut in *AQUAMARINE*, grew up in Foxboro, Massachusetts and has been singing and entertaining since age two. She began sitting in with bands at age five, performing everywhere and anywhere she could. At age seven, she began performing on several national television shows.

At age eight, she made her professional acting debut at the Huntington Theatre in Boston, as Mustardseed in Shakespeare's *A Midsummer Night's Dream*. Concurrently, Britney Spears offered Levesque a recording contract; which Levesque turned down. She landed a few television and radio commercials in the Boston area, where she resided. At age 11, Levesque was offered another recording contract, also rejected.

Levesque and her mother moved to California, where Levesque landed a professional singing/acting role at the Fremont Centre Theatre in Pasadena, in the musical *Nuncrackers*. She continued to audition for commercials, television and movies. Levesque was cast in a Nickelodeon television show, and was again offered recording contracts.

At age 12, Levesque signed her first recording contract with 'Da Family/Blackground/Universal Records. Her debut album, *JoJo*, went multi-platinum in the U.S. and many other countries. Levesque became a worldwide phenomenon, the youngest solo artist to have a number-one hit on the *Billboard* Pop Charts, and the youngest artist ever to be nominated for an MTV Video Music Award.

In 2004, Levesque performed for President George W. Bush and First Lady Laura Bush at *Christmas in Washington*. Levesque performed at *America's Youth Rocks the Nation*, at the Washington, D.C. Armory, in 2005. She has toured Europe with Usher, played Madison Square

Garden, and sang the National Anthem at the Orange Bowl. Her next motion picture is the comedy *R.V.*

Levesque is looking forward to writing more songs, performing all over the world, breaking more records with her sophomore album, and pursuing her acting career.

SARA PAXTON (Aquamarine) stars as ‘Darcy’ in the hit NBC family comedy *Darcy’s Wild Life*, a Saturday afternoon series from the creator of *Lizzie McGuire*. Paxton, who contributes the song “Connected” to the *AQUAMARINE* soundtrack, sings two songs on the *Darcy’s Wild Life* soundtrack album and has recorded a solo album.

On the big screen, the actress has been seen in such films as *Liar Liar*, *Soldier*, *Music From Another Room*, *Durango Kids*, *Perfect Game*, and *Sleepover*. She also appeared in Joe Dante’s 4-D film experience *Haunted Lighthouse*, for Sea World Adventure Parks.

Paxton’s TV credits include the telefilms *Gepetto* and *Hounded*; a regular role on the WB series *Greetings From Tucson*; a pilot remake of *Mr. Ed* for Fox; and recurring roles on shows like *Action*, *SpongeBob SquarePants*, and *Summerland*. She also appeared in episodes of *Working*, *Passions*, *CSI: Crime Scene Investigation*, *CSI: Miami*, *Malcolm in the Middle*, *Will & Grace*, and *Quintuplets*.

JAKE McDORMAN (Raymond) recently starred in the film festival favorite *Echoes of Innocence*, a complex thriller about young love.

On television, the Texas native was a regular on the Fox comedy *Quintuplets* and had a recurring role on the WB’s *Run of the House*. He also appeared on Fox TV’s 2004 *Teen Choice Awards*.

ARIELLE KEBBEL (Cecilia) has been seen in a string of feature films over the last few years including *The Brothers*, *Soul Plane*, *Be Cool*, the horror indie *Reeker*, *Dirty Deeds*, and *The Kid & I*.

She also acted in the made-for-DVD sequel, *American Pie: Band Camp*.

On television, Kebbel has had recurring roles on such series as *Gilmore Girls* and *Grounded For Life* and has appeared in episodes of *CSI: Crime Scene Investigation*, *Judging Amy*, *Law & Order: Special Victims Unit*, *Entourage*, *Clubhouse*, and *CSI: Miami*.

The actress will soon be seen in the features *The Outlaw Trail* and Twentieth Century Fox's comedy *John Tucker Must Die*, directed by Betty Thomas.

ABOUT THE FILMMAKERS...

ELIZABETH ALLEN (Director) makes her feature directing debut with *AQUAMARINE*.

Allen's film career began when she premiered her USC thesis short *Eyeball Eddie* at the 2000 Slamdance Film Festival. It went on to win awards at various competitions around the country.

While in USC's School of Cinema/Television's MFA program, Allen was awarded the Jack Nicholson Directing Scholarship. She also received a Women in Film Crystal Award for her directing work. In addition, a 60-second Coca-Cola commercial she wrote, produced, and directed was shortlisted at the International Clio Awards.

Allen is producing the live action teen musical, *Operation Prom Dress* for Disney feature films. She also co-wrote an adaptation of Jerry Spinelli's best-selling teen novel *Stargirl* for Paramount Pictures and Nickelodeon Movies. She is slated to direct New Regency's teen comedy *Driving While Infatuated*, which she co-wrote with Kyle Long.

JOHN QUAINANCE (Screenwriter) wrote the script for the comedy *Material Girls*, starring Hilary and Haylie Duff, directed by Martha Coolidge.

For television, Quaintance has worked as story editor on NBC's *Friends* spinoff, *Joey*, starring Matt LeBlanc. Other TV writing credits include *Good Morning, Miami*; the MTV series *Punk'd* and *Blunt*; and Nickelodeon's *The Nick Cannon Show*.

JESSICA BENDINGER (Screenwriter) began her writing career covering the music scene for *Spin* magazine and MTV News. This led to directing music videos, most prominently Queen Latifah's *Fly Girl*, which won Bendinger a 1991 *Billboard* magazine award for Best Director (Rap).

She went on to write for the hit French TV series *Sous Le Soleil*, and later wrote the screenplay for the popular teen movie comedy *Bring It On*, which she also co-produced.

In addition, Bendinger co-wrote *The Truth About Charlie*, Jonathan Demme's feature remake of the romantic-thriller *Charade*; co-wrote the romantic comedy *First Daughter*, starring Katie Holmes; and produced *The Wedding Date*, with Debra Messing and Dermot Mulroney.

For television, she served as a writer and creative consultant on HBO's *Sex and the City*.

Most recently, Bendinger wrote and directed the Disney feature *Stick It*, a comedy about a rebellious young female gymnast.

SUSAN CARTSONIS (Producer) began her career in Hollywood as an executive for Twentieth Century Fox, where she worked for almost ten years. During her tenure, she supervised the production of such motion pictures as *Dying Young*, *For the Boys*, *Come See the Paradise*, *Buffy the Vampire Slayer*, *Rookie of the Year*, *The Truth About Cats and Dogs*, and *Nell*.

Cartsonis went on to spend seven years as President of Wind Dancer Films. While at Wind Dancer, she produced the box office smash *What Women Want*, starring Mel Gibson, which became one of the highest-grossing romantic comedies of all time. She also produced such films as *Where the Heart Is*, with Ashley Judd and Natalie Portman, and executive produced the romantic drama *Firelight* and the comedy *Company Man*.

More recently, Cartsonis was an executive producer on the mystical comedy *Mistress of Spices*, which was co-adapted by *Bend It Like Beckham* writer/director Gurinda Chadha from the novel by Chitra Divakaruni.

Upcoming feature projects for the producer include *Daughter of the Queen of Sheba*, to be directed by Lasse Hallstrom; and two films for Fox: *Rich Deceiver*, adapted from the novel by Michael Leeson; and the young adult comedy *Bras and Broomsticks*.

Cartsonis will also executive produce the upcoming American remake of the German hit *Mostly Martha*, for Castle Rock and Warner Bros. It will star Catherine Zeta-Jones and Aaron Eckhart, and will be directed by Scott Hicks.

STEVEN R. MCGLOTHEN (Co-Producer) has produced over two dozen telefilms and miniseries including *Glitz*, *Max and Helen*, *The Image*, *The Marla Hanson Story*, *Jackie Collins' Lady Boss*, John Frankenheimer's *Against the Wall*, *A Family Divided*, *The Christmas Tree*, *Moby Dick*, *David and Lisa*, *Rip Girls*, and *Big Shot: Confessions of a Campus Bookie*.

He also produced the feature *Sugar Hill*, which starred Wesley Snipes; and co-produced the 2004 Will Smith science-fiction hit *I, Robot*.

McGlothen's many credits as a unit production manager include such features as *Cracking Up*; *Sugar Hill*; and *I, Robot*; as well as a string of TV movies and miniseries including *In Love and War*, *Daddy*, *Lena: My 100 Children*, *Desperate For Love*, *The Image*, *Deliver Them from Evil: The Taking of Alta View*, *Against the Wall*, *David and Lisa*, and *Big Shot: Confessions of a Campus Bookie*.

He has also served as second unit director on a number of the TV projects he has produced and/or production managed, as well as on the features *Three Amigos* and *Sugar Hill*.

BRIAN J. BREHENY, ACS (Cinematographer) has shot a number of features in his native Australia such as *The Roly Poly Man*; *The Adventures of Priscilla, Queen of the Desert*; *Ladies Please!*; *Heaven's Burning*; *Dear Claudia*; *Siam Sunset*; *My Mother Frank*; and *The Hard Word*. He also served as cinematographer on the Singapore-shot *That's the Way I Like It*.

Breheny's U.S. credits include the indie drama *The Other Side of Heaven* and the Fox telefilm *When Good Ghouls Go Bad*.

JANE MORAN (Editor) began her film career as an assistant editor to director Peter Weir on both *Witness* and *The Mosquito Coast*.

She then graduated to first assistant editor and worked on such features as *Till There Was You*, *Strictly Ballroom*, *Say a Little Prayer*, *I.Q.*, and Jane Campion's *The Portrait of A Lady*. Moran also served as associate editor on *Muriel's Wedding* and Assistant Editor on the Australian telefilm *Singapore Sling*.

Her feature credits as editor include *That's the Way I Like It*; *Erskenville Kings*; *Soft Fruit*; and the dance drama *Bootmen*, for which she received both a Best Editing nomination from the Australian Film Institute and the Best Editing award from the Australian Screen Critics Association.

In 2001, Moran worked as an additional editor on Baz Luhrmann's *Moulin Rouge!* She then served as supervising editor of special features for the film's DVD release, and edited the disc's extended dance sequences.

More recently, Moran was additional editor on P.J. Hogan's feature remake of *Peter Pan* and edited the Australian teen drama *Deck Dogz*.

NELSON COATES (Production Designer) has designed a wide variety of feature films over the last dozen years including *CB4*, *Three of Hearts*, *Blank Check*, *Albino Alligator*, *Murder at 1600*, *Disturbing Behavior*, *Living Out Loud*, *Stir of Echoes*, *Frailty*, *Antwone Fisher*, and *Man of the House*. Coates also enjoyed a five-time collaboration with director Gary Fleder on his *Things To Do In Denver When You're Dead*, *Kiss the Girls, Don't Say a Word*, *Impostor*, and *Runaway Jury*.

In addition, Coates won an Emmy Award nomination for his complex work on the ABC miniseries *Stephen King's The Stand* and also designed the cable film *Bastard Out of Carolina*.

Other TV credits include the Fox series *John Doe* and the pilot *Jonny Zero*, both for director Mimi Leder.

Coates also served as art director on the features *Problem Child*, *Universal Soldier*, and *Frailty*, and on the telefilms *The Emancipation of Lizzie Stern* and *Cast a Deadly Spell*.

SALLY SHARPE (Costume Designer) recently designed the wardrobe for the Australian feature *Deck Dogz*. She also provided costume support on such major films shot "Down Under" as *The Matrix*, *Mission: Impossible II*, and *Moulin Rouge!*

In addition to costuming various short films, Sharpe has designed for music videos, TV commercials, and magazines.

DAVID HIRSCHFELDER (Composer) was nominated for both an Academy Award and a Golden Globe Award in 1997 for his original score for the acclaimed drama *Shine*. His work on that film also earned him the Anthony Asquith Award from BAFTA (British Academy of Film and Television Arts) as well as Best Original Score awards from both the Australian Film Institute and the Australian Performing Rights Association.

Hirschfelder's other feature scoring credits include *Strictly Ballroom*, *Sliding Doors*, *Elizabeth*, *Hanging Up*, *The Weight of Water*, and *Better Than Sex*.

He also composed the music for such Australian-produced films as *Dallas Doll*, *Tunnel Vision*, *Dating the Enemy*, *The Interview*, *What Becomes of the Broken Hearted?*, *The Wannabes*, and *Peaches*.

In addition, Hirschfelder served as composer for the ABC-TV/Hallmark movie *The Five People You Meet in Heaven*, the BBC miniseries *Kidnapped*, and six telefilms based on the Australian crime drama *BlackJack*.

Most recently, he scored the feature drama *Irresistible* starring Susan Sarandon and Sam Neill.

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