

T H E L E G E N D O F Z O R R O

In Columbia Pictures and Spyglass Entertainment's exciting new action adventure *The Legend of Zorro*, the swashbuckling masked hero embarks on the most dangerous mission of his life. Multiple Golden Globe Award nominee Antonio Banderas and Academy Award® winner Catherine Zeta-Jones reunite with director Martin Campbell in this action-packed escapade set in the California territory in the critical days preceding statehood.

The Legend of Zorro is set several years after the conclusion of the previous adventure. Alejandro (Banderas) and Elena (Zeta-Jones) are married and have a 10-year-old son, Joaquin (Adrian Alonso). Though Alejandro continues to don the mask of Zorro to protect the poor and oppressed residents of the California territory from the greed of the overlords, he is torn between his duty and his desire for a more normal life.

Now, he must face that conflict again head-on when plans for California to become the 31st state are undermined by a nefarious plot by several prominent land barons and businessmen.

In his valiant attempt to foil their plans, Zorro runs headlong into a crisis that threatens his life and the safety of his family.

Columbia Pictures and Spyglass Entertainment Present An Amblin Entertainment Production, *The Legend of Zorro* starring Antonio Banderas and Catherine Zeta-Jones. Also starring are Rufus Sewell and Nick Chinlund. The film is directed by Martin Campbell. The screenplay is by Roberto Orci & Alex Kurtzman from a story by Roberto Orci & Alex Kurtzman and Ted Elliott & Terry Rossio. The producers are Walter F. Parkes, Laurie MacDonald and Lloyd Phillips. The executive producers are Steven Spielberg, Gary Barber and Roger Birnbaum. The co-producer is John Gertz. The

director of photography is Phil Meheux, BSC. The production designer is Cecilia Montiel. The editor is Stuart Baird, A.C.E. The costume designer is Graciela Mazon. The music is by James Horner.

The Legend of Zorro has been rated PG by the Motion Picture Association of America for Sequences of Violence/Peril and Action, Language, and a Couple of Suggestive Moments.

The Legend of Zorro will be released nationally on October 28, 2005.

SYNOPSIS

The year is 1850. The territory of California is seeking to become the 31st state of the union, but certain unscrupulous individuals, members of a mysterious medieval organization, are determined to prevent this event from transpiring.

Once again the masked hero, Zorro, must come to the aid of the people of California so they can become citizens of the United States of America.

At the same time, a corrupt robber baron McGivens (*NICK CHINLUND*) is intimidating the law-abiding residents of California, seizing their land and threatening their livelihoods.

Again, only Zorro can stop him.

Don Alejandro de la Vega (*ANTONIO BANDERAS*), who inherited the mask of Zorro, is now married to Elena (*CATHERINE ZETA-JONES*). They have a 10-year-old son, Joaquin (*ADRIAN ALONSO*). The boy misses his father, who is rarely at home. And when he is, Joaquin finds himself wishing that Don Alejandro behaved more like his idealized hero Zorro — having no idea that the two men are the same person.

Meanwhile, Elena forces Alejandro to choose between his family and his crusading alter ego. When an unexpected crisis forces Alejandro to once again don the mask of Zorro, Elena feels betrayed and kicks him out of the house. Soon after, she serves him with divorce papers.

When a former schoolmate of Elena's, the French aristocrat Armand (*RUFUS SEWELL*), moves to California to start a winery, he is thrilled to discover that Elena has separated from her husband. He immediately begins to woo her, while at the same time attending to his duties as the head of the Knights Of Aragon, a secret ancient fraternity.

Don Alejandro now finds himself caught in a dilemma between his obligation to serve the oppressed and threatened people of California and his responsibilities as husband and father.

Zorro—The People's Hero

Created in 1919 by Johnston McCulley for his novel, *The Curse Of Capistrano*, 'Zorro' is considered the first masked hero in modern American fiction. As *The Legend of Zorro* director Martin Campbell observes, "Zorro protects the common man—not many heroes before him did that. He is really a man of the people. He doesn't have any special powers or gadgets, only a sword, a whip and his wits." Campbell quickly adds: "Mind you, there are some pretty extraordinary things Zorro does with those props, but ultimately he is a flesh and blood man, not a digital character like many of today's superheroes."

It is Zorro's humanity that captivated producer Laurie MacDonald. "The reason I love Zorro, and think we can all relate to him more, is because he doesn't have superhuman

powers. He is an ordinary man. Sure, he rides a horse better than most and is expert at swordplay. But essentially, he is like any other man dealing with some very human issues.”

Antonio Banderas, who returns as Zorro in *The Legend of Zorro*, sees him as “A character who is born from the people and gives back to the people. The people need somebody and Zorro is almost like a dream come true, someone who can save them from what they see as unfair and unjust.”

The Legend of Zorro: The Saga Continues

“This new adventure takes us deeper into the story of Zorro, a true hero in the great American tradition, a man who is willing to take on the oppressor, despite the great personal risk he must endure,” says director Campbell.

Part of the success of *The Mask of Zorro* was the adroit casting of Antonio Banderas and Catherine Zeta-Jones in the roles of Zorro and Elena. Producer Walter F. Parkes recalls: “There was just something that happened on the screen between them that really ignited.”

That spark generated over \$250 million at the worldwide box office.

The Legend of Zorro picks up with Zorro and Elena a decade later, married, with a child, and plunges them into a new adventure. “One of the challenges of creating the new adventure was that we married them off at the end of the last movie,” says producer MacDonald. “We pick them up a decade later, happily married, but with some serious issues between them — enough to cause a rift between them. And from this the story of Zorro and Elena’s commitment grows and deepens in an effectively dramatic way.”

The separation of Zorro and Elena in *The Legend of Zorro* proved to be fortuitous to the new adventure. “Love stories are always best when the status quo is upended,” says director Campbell, “when the lovers have to overcome numerous obstacles in order to be united, or in this case, reunited. And that’s precisely what happens here.”

In a way, observes producer Parkes, what happens between Zorro and Elena in *The Legend of Zorro* harkens back to classic Hollywood love stories. “It’s kind of a throwback to the Hollywood comedies in which the hero and the heroine can’t live with each other — and yet, can’t live without each other either. It serves not only as a potent storytelling device, but it re-ignites the romantic energy that exists between them.”

When Banderas read the new script, he found it contained all the elements that had made the first film so satisfying. “There was comedy, which is essential to this type of movie, well developed dialogue, and lots of adventure. Knowing that Martin and many of the people who had worked on the first movie would be returning, I knew it was going to be exciting to do.”

Zeta-Jones attests, “None of us wanted to embark on a new adventure if we didn’t think it would have the same magic as the first film. When we saw that the script had captured that, well, we knew it was just a slam-dunk!”

Director Campbell found that the production of *The Legend of Zorro*, “Was one of those rare occasions when everybody was in agreement about what we were doing, and all of us shared in the excitement. We literally shot the final draft of the script. There were very few alterations. And that’s a rare thing indeed in movies.”

The Son Of Zorro?

Finding the right young actor to portray Zorro's son, Joaquin, required a worldwide search including Los Angeles, London, Miami, Spain, New York and Mexico. "We had already started shooting and it came down to two kids—one very talented actor from America and Adrian Alonso," says Parkes.

It was director Martin Campbell who finally chose the 10-year-old Mexican-born youngster, despite his limited experience (only two other movies) and the fact that he didn't speak a word of English. Still, asserts Campbell, "I knew Adrian was the one. We narrowed it down to two boys and then sat them down separately with Antonio for a chat and we filmed it."

Banderas recalls that "Martin said to me—'Go out in front of the camera with the two boys and talk to them. I want you to interact with them and talk about normal things—soccer, school, acting classes.' When I did it was also clear to me that Adrian was the one."

Zeta-Jones is among Alonso's biggest fans. "Martin found a little gem for the role of Joaquin. The adorable Adrian could be the next Marlon Brando if he puts his mind to it. He has that fantastic natural quality where he is not acting, he's just being. It's hard enough to tell an adult to just be, but with a child it is much harder. The fact that he barely speaks a word of English blows my mind as well. Martin did this kind of Marcel Marceau miming thing with him and it worked beautifully."

Banderas echoes those sentiments, adding, "Adrian is amazing. He's got a tremendous sense of rhythm and timing. He's very funny and understands the film's humor which is very off-beat for kids."

The young actor learned his dialog phonetically working with a dialog coach, Tina French, who ran scenes with him off-screen. “Tina is our unsung heroine because Adrian arrived on set absolutely delightful, everything ready, so he completely understood what each of his scenes was about,” says Campbell.

Adds Parkes: “Adrian is completely without self-consciousness and has this sense of comedy and timing, which is the most precious gift an actor can have. I have never seen it before in a child actor.”

The Bad Guys

Rufus Sewell, whom many recall from his turn as the villain in *A Knight's Tale*, and Nick Chinlund, a veteran of movies for the past 20 years with roles in *Training Day* and *Ultraviolet*, joined the cast as two very different men, both intent on preventing California from becoming part of the United States.

Producer Parkes remembers that during the development of *The Legend of Zorro*, “When we were talking about our villain, Armand, rather than have him just be some bad guy who wants to make a lot of money, we thought we’d add another dimension and make him the last in a long line of knights trying to reclaim what they see as their destiny in the world.”

Armand, played by Sewell, is a representative of Europe who is trying to stop what he sees as the inevitable growth of America as a superpower. “He sees himself as a kind of moral beacon in the world,” notes Parkes. “It adds a historic and almost mythic scope to the latest Zorro adventure.”

Director Campbell chose Sewell as the gentlemanly Armand, who is also infatuated with Zorro's wife Elena. "You have to believe that Armand is a good guy and that his motives are genuine," says Campbell. "Rufus carries that sort of pretense off extremely well."

Having played the bad guy before, Sewell says the idea of doing the same thing again didn't really interest him as an actor. But after discussing the role with Campbell, he discovered that Armand was no ordinary bad guy. "As Martin saw it, Armand is a patriot, a soldier," says Sewell. "He's very devoted to his cause. It just happens to be the wrong cause."

To portray the dastardly Jacob McGivens, Campbell selected Chinlund, explaining, "Nick looks threatening to me and carries off that enforcer feel—he is the gunman hired to do the dirty work."

Chinlund accepted the role in part to work with Campbell, but mainly because when he read the script, "The words were great, the style of speaking was very specific. There was only one way to deliver those lines, which is a gift when it happens."

Director Campbell never regretted his choice of Chinlund or Sewell and marvels at how well they played off one another. "What I liked was that Nick was never over the top. He underplayed it enormously. Here is a man you believe works just for money and kills for money and is extremely efficient at it. He is a strong contrast to the more urbane Armand, who despises even having to deal with somebody like McGivens, but he simply must to achieve his goal. On the other hand, McGivens enjoys rubbing Armand's face in his slightly coarse, rough edges. It's a great dynamic."

Banderas was also extremely pleased by the casting of Sewell and Chinlund. "It's so important to have fantastic actors playing the villains, to make them believable," he

says. “If you don’t have a worthy opponent, if the person that you’re fighting against is not believable or powerful, then the audience is not as invested in the outcome. Rufus and Nick made sure that didn’t happen.”

The Supporting Players

With his key players in place, Campbell was just as dedicated to filling out the roster with a strong supporting ensemble. From character actor Julio Oscar Mechoso as Fray Felipe, to Mexican actors Raúl Mendez as Ferroq, Gustavo Sánchez Parra as Cortez, Giovanna Zacarias as Blanca, Pedro Armendariz as the governor of California and Mary Crosby (whom many remember as the woman who shot J.R. on “Dallas”) in a cameo, each actor added texture to the story.

Since the movie was shot in Mexico, it offered the opportunity to take advantage of the depth of talent available locally. Mendez has a fan base from his work on the Mexican-made satire *Matando Cabos*. Zacarias starred in one of the country’s biggest budget epics, the miniseries “Zapata” and Armendáriz has previously starred in several English language movies shot in Mexico. He appeared in *The Mask Of Zorro* as well—playing the role of Don Pedro.

Action and More Action

As most movie fans know, Campbell is an accomplished action director with such notable hits as *GoldenEye*, *Vertical Limit* and *The Mask Of Zorro* to his credit. The new Zorro adventure, he confesses, is one of his more complex action projects. “The fight sequences are much more involved than the first movie in terms of swordplay and there is a huge set-piece climax on a train toward the end of the film. There is so much action

that it took an extraordinary amount of planning for both the first and second unit. It all had to be storyboarded and very carefully worked out and planned.”

Having worked with Campbell for years, director of photography Phil Meheux maintains, “Martin is very at ease with action. He knows how to shoot it, which comes from his early television career when he worked on cops and robbers shows that were filled with action. Since they had to be shot very quickly, it all had to be planned meticulously. And that is what Martin is very good at—planning.”

Sword master Mark Ivie, the assistant sword master on *The Mask Of Zorro*, says, “The sword fights in this movie go a step beyond the last movie. They are much more dynamic and complicated since they take place in more dramatic and difficult locations, like over an aqueduct, a six-person fight in a winery and on the roof of a moving train. Martin is a great action director and was able to take his concepts, work with the storyboard artist, and actually lay them out on paper so we could all talk about them. Then, once we saw the sets, we choreographed and refined them to the point where it worked for everyone.”

Stunt coordinator Gary Powell, who came to the film from working on the massive battle sequences of *Alexander* admits that, “It became pretty obvious to me when I first got the schedules that this was going to be probably one of the busiest films I’ve ever worked on. Every single day of shooting, there was a stunt going on. Everyone had more to do, including Catherine. In the first film, she was more of a damsel in distress. In this one, she is definitely one of the heroes. She has three big fights.”

“I think that if I hadn’t already been trained so well by Bob Anderson and Mark Ivie on the first movie — trained really classically — coming back and picking it all up again so quickly would not have been as easy,” says Zeta-Jones, “and my fights in this movie wouldn’t have turned out so smoothly. There was something that came over me when I

had a sword in my hand. It was so empowering. It's a fantastic, athletic sport and I should actually do it as a hobby because it's very physical."

As in most of his action roles, Banderas insisted on doing many of his own stunts. "I try to do as much as I can because I like to be very honest with the audience and I like them to recognize me in those scenes," says Banderas.

Banderas was more than up to the task, asserts Campbell. "The truth is that Antonio is a better swordsman than many of the stunt men. He is someone who just gives it his all and it shows on screen."

Campbell's Crew

For *The Legend Of Zorro*, director Campbell reassembled many members of his usual behind-the-camera team, including long time collaborator, Director of Photography Phil Meheux. "Every director is different," says Meheux. "They all work in a different way, but with Martin you get an immediate sense of how he is going to approach the subject. I find his shooting style brings out the best in most people. I certainly have done some of my best work on his films."

The new Zorro film tested Meheux's mettle. "The main problem with the character of Zorro is that the original artist drew him with a black cloak, mask and hat. So when he appears at night or in areas where there aren't any ostensible light sources, it's a bit of a headache, especially since he's also riding a black horse. In one scene, Zorro's horse jumped off the top of a train into a boxcar and went into a tunnel. So you have a man dressed in black, sitting on a black horse in a tunnel. That causes a certain amount of head scratching in order to find realistic ways of actually being able to see the hero."

To find out how Meheux solved the problem, he says, will require seeing the movie.

The Legend of Zorro also had an elaborate set design. Production Designer Cecilia Montiel, who also worked on the first movie, calculated that she designed 76 different sets for the new adventure, “and no single one was easy,” she says. I had many people involved, since there were so many elements to think about: How the characters move in the set; what the characters wanted to do on the set; the special effects; the stunts, especially sword fights, since you need plenty of room for that. All of those elements had to be considered in coming up with the film’s design scheme.”

Montiel hopes, “The audience feels like nothing’s been done on the background, that everything exists in reality. I want them to even forget they’re watching a period film. The ultimate compliment for a production designer is that everything looked real.”

Wardrobe also plays a significant role in the film and there were special considerations when it came to using costumes during the action sequences. Costume Designer Graciela Mazon who also worked on *The Mask Of Zorro* explains: “When I bought the fabric for the cape, I needed a fabric that floats, that folds down in an elegant way with style. But at the same time, it couldn’t be heavy or interfere with Antonio’s movements. Remember, he had to wear it for several months. The same was true for Catherine’s clothes. I made little changes in terms of fabric weight so she could move more freely and be more comfortable wearing them.”

Horse Sense

The production trained eleven different horses to appear as Zorro’s black Fresian Tornado. Wrangler Boss Jack Lilley has been in the film business over 50 years both as a stunt man and a well-known trainer. Of the eleven horses that were required, he

explains, “some were jumping horses. Three or four were for ‘beauty’ shots — like running alongside a moving train. Then there were stand-in horses who remain quiet so the actors can speak their dialogue.”

He laughs: “By using so many different horses onscreen it’ll seem that Tornado has quite a varied personality.”

Bobby Lovgren, the head trainer whose credits include *Seabiscuit*, began his work more than a year before production began. “You can’t high pressure horses to do things,” Lilley continues. “Their stunts involve lots of repetition and trainers like Bobby have to have lots of patience. Movements like leaning and crossing legs are not natural stances for a horse. The trainers worked with each of the horses, gave them a break and then went back and did it again. Eventually something clicked in the horses’ minds—‘oh, that’s what I am supposed to do!’ and then they got it.”

In all, *The Legend of Zorro* utilized 40 horses, 15 burros, 29 cows, 15 pigs and 50 chickens. “We didn’t bring sheep or goats because they make too much noise,” says Lilley.

Shooting in Mexico

Though the story of *The Legend of Zorro* is set in California, the movie was shot entirely on location in San Luis Potosí, Mexico, since it would have been impossible to duplicate 19th century California in the Golden State. Considered the colonial heartland of Mexico, the town produced much of the silver and grain that supported Mexico when it was under Spanish rule. The terrain is semi-desert nestled amongst the Sierra Madres’ Oriental Mountains and nicknamed the ‘Altiplano’ (which in Spanish means ‘high plateau’).

The production experienced severe weather fluctuations, in particular during a crucial scene involving Armand's (Sewell) festive gala, which contained a dance sequence that included Banderas, Zeta-Jones and 500 extras. "The bad weather we experienced was the most frustrating element of the production and the biggest challenge. The electrical storms were simply awful and we got completely washed out," Campbell recalls. "Everybody was standing around in 18 inches of water and the extras couldn't get out. The sky just opened up and it was a disaster."

Zeta-Jones adds: "We were struggling with the rain that entire week. Every time we were ready to roll the cameras, thunder and lightning would start in the distance. Within seconds there would be a torrential downpour. All the flowers would be damp and limp. The candles would go out. They'd be hurrying to drag in the fireworks so they didn't get wet. When you see the scene in the finished movie, you'll find it incredible that all that actually happened, because it looks so effortless. But let me tell you ... "

Shooting at Hacienda Gogorrón

"On the first movie, we did a great deal of moving around and lost many shooting days as a result, so I decided that for this one, we had to find a hacienda and build our movie around it," says Campbell, who decided on the Hacienda Gogorrón as his central location and shot 75% of the movie there.

The original Hacienda Gogorrón was built in 1750 by a wealthy Spaniard named Pedro Arizmendi Gogorrón, who made his fortune in the silver mines of San Luis Potosí. The property was passed down through the family many times and grew in size, at one point covering 35,000 hectares of land. Successful with agriculture because of its own natural water supply, by the end of the 1800s, the last family to run the property

switched over to textile and mescal manufacturing and built several factories on the property. The present owners extensively rebuilt the hacienda in hopes of turning it into a grand Spanish mansion.

Producer Lloyd Phillips, who has worked in dozens of countries throughout the globe, took careful preparations to make the remote location work. "Having chosen a filming location in the middle of nowhere, it was necessary to build an infrastructure (phone lines, electrical power). We were lucky to find this hacienda because the owner was very cooperative and let us have the run of the place."

For production designer Montiel the hacienda offered her many wonderful opportunities. "It has a history of probably 300 years, so it incorporates many styles in its three different facades and we took full advantage of that," she says.

The front of the main building was used as the exterior of Armand's hacienda, the east side was the exterior of the De La Vega villa and the west side doubled for the town square where the story opens.

In addition, the production offices, horse stables, art department, practice areas for swords and stunts and an additional 20 different sets for the film, including the streets of San Francisco, circa 1850, were all situated within the boundaries of the hacienda.

The Pay Off

There probably would have never been another Zorro movie without a director with the talent and craftsmanship of Martin Campbell, says producer Parkes. "Martin has become extremely adept at his craft. What he did in this movie, even more than in the

first one, is push his own envelope. He created stunts and an overall visual scope and grandeur that take it much farther than the first movie.”

Adds producer MacDonald: “Martin is tireless in pursuing his pure directing style. There are few directors who can embrace a good old-fashioned yarn with such gusto. Because he clearly loves this genre, he was able to elevate it using his precise sense of comedy and action.”

“This film is filled with so many different elements,” says Zeta-Jones. “There’s familial love, romance, a great deal of humor. We would never have embarked on this voyage if we didn’t really believe it would be even better and more magical than the first. I think we topped ourselves this time, due in part to the added element of introducing our son Joaquin, whom you meet and quickly learn to love.”

In addition to bringing his action talents to bear on *The Legend of Zorro*, Zeta-Jones continues, “Martin has heightened the humorous elements that were so satisfying in the first film. He really allows the humor to come through amidst all the action, especially in the use of the Zorro theme. It makes the movie so much fun. Also, there is no heavy violence in the movie. It relies on the beautiful artistry of swordplay. The fights are amazing, wonderfully paced and stylized.”

In the end, it is the story’s basic humanity that makes it shine, according to Banderas. “This movie was made with a lot of sweat and, sometimes, even blood, but I think people will appreciate that. In a way it takes you back to an era when Hollywood regularly portrayed these kinds of characters and made this kind of movie.”

Adds Campbell: “*The Legend of Zorro* is a true romantic action adventure with great action sequences, wonderful humor, real heart and a very good story.”

About The Cast

ANTONIO BANDERAS (*Zorro/Alejandro De La Vega*) is one of today's most popular actors, earning critical praise for any role he takes on while entertaining audiences of all ages in whatever medium he chooses—be it movies, television, or theater. Most recently, in the blockbuster hit *Shrek 2*, for which he provided the voice for 'Puss in Boots,' Banderas stole the spotlight in the offbeat fairy tale. Now he returns to the role that made him an international household name, reuniting once again with Catherine Zeta-Jones and Director Martin Campbell.

He will next be seen starring in the musical drama *Take the Lead*.

Born in Malaga, Spain, Banderas attended the School Of Dramatic Art and later moved to Madrid where he joined the prestigious National Theater of Spain. When fellow Spaniard writer/director Pedro Almodovar cast Banderas in *Labyrinth of Passion*, it was the first of their five films together—the others being *Matador*, *Law Of Desire*, *Women On The Verge Of A Nervous Breakdown* and *Tie Me Up! Tie Me Down!*

He landed his first English-speaking role in *The Mambo Kings*. Next he was playing pivotal supporting roles in such Hollywood movies as *Philadelphia*, *House Of The Spirits*, *Interview With The Vampire* and *Miami Rhapsody*. After he starred in *Desperado* for director Robert Rodriguez, the two men continued their collaboration in the highly successful *Spy Kids*, *Spy Kids 2*, *Spy Kids: Game Over*, *Four Rooms* and *Once Upon A Time In Mexico*.

Banderas has received several Golden Globe nominations: For his role as Che in Alan Parker's *Evita*, for his starring role in *The Mask of Zorro*, and for his work in Bruce Beresford's "And Starring Pancho Villa as Himself" on HBO, for which he was also nominated for an Emmy. Some of his other feature film credits include *Never Talk To*

Strangers, Assassins, Two Much, The 13th Warrior, Play It To The Bone, Original Sin, Imagining Argentina, Frida and Femme Fatale.

Banderas made his Broadway debut in the Roundabout Theater Company's revival of "NINE," a musical inspired by Fellini's *8 1/2*. He earned a Tony nomination as Best Actor in a Musical and won the Best Actor Drama Desk Award, Outer Critics Circle Award, Drama League Award and Theatre World Award for his riveting performance.

Besides acting, Banderas enjoys directing. He made his directorial debut with the critically acclaimed *Crazy In Alabama* starring Melanie Griffith. He has just returned behind the camera for *El Camino De Los Ingleses* based on the book of the same name by Antonio Soler.

Academy Award® winner **CATHERINE ZETA-JONES** (*Elena De La Vega*) returns to the role that catapulted her into the international limelight. *The Mask of Zorro* not only earned strong reviews but was also one of the biggest box office hits of 1998. Zeta-Jones re-teams with Antonio Banderas and director Martin Campbell in this action-adventure film.

Zeta-Jones was last seen in Steven Soderbergh's *Ocean's 12*. She recently starred in Steven Spielberg's *The Terminal* opposite Tom Hanks. Her other feature film credits include the Coen Brothers' *Intolerable Cruelty* opposite George Clooney, *Entrapment*, *America's Sweethearts*, *High Fidelity*, and *Traffic*, for which she earned a Golden Globe nomination and the cast received the SAG Award for 'Outstanding Performance by the Cast of a Theatrical Motion Picture.'

Zeta-Jones won the Best Supporting Actress Oscar® for her portrayal as the murderous Velma Kelly in *Chicago*, with Richard Gere, Renee Zellweger, and Queen Latifah. She

was also honored with the Critic's Choice Award, BAFTA, and the SAG Award for her performance.

Born in Wales, before moving to the United States, Zeta-Jones starred in the hit Yorkshire Television series "The Darling Buds of May," based on the novels of H.E Bates. She is married to actor Michael Douglas. They have two children.

RUFUS SEWELL (*Armand*) has established himself with an eclectic group of projects in film, television and on the stage. He has just returned to Broadway in "Shining City" by acclaimed playwright Conor McPherson. Set in Dublin, "Shining City" tells the story of a man (Sewell) who seeks help from a counselor after he claims to have seen the ghost of his recently deceased wife.

Next year, Sewell will be seen in *Tristan & Isolde* opposite Sophia Myles and James Franco. He has also completed filming Neil Burger's *The Illusionist* starring Edward Norton and Paul Giamatti, which is also scheduled for release in 2006.

Sewell first gained mainstream attention in 1994, with his television debut as Will Ladislaw in the BBC adaptation of "Middlemarch." Sewell returned to the small screen in 2003 earning rave reviews for the title role in "Charles II" directed by Joe Wright for the BBC. More recently he played Petruchio in the BBC's modern adaptation of William Shakespeare's "Taming of the Shrew."

Some of his other Hollywood features include *A Knight's Tale*, *Dark City*, *Dangerous Beauty* and *Bless The Child*. He also appeared in Christopher Hampton's *Carrington* opposite Emma Thompson and Jonathan Pryce, as well as John Schlesinger's *Cold Comfort Farm*, Kenneth Branagh's *Hamlet*, John Turturro's *Illuminata* and *The Very Thought Of You* with Joseph Fiennes and Tom Hollander.

On stage, Sewell made his West End theatrical debut in 1993 as 'Thomas Kratsky,' the Czechoslovakian hustler in "Making It Better," which won him the London Critics Circles' Best Newcomer Award. Sewell opened to rave reviews in the Broadway production of Brian Friel's "Translations," opposite Brian Dennehy. His other notable theatre credits include "Rat In The Skull" directed by Stephen Daldry, the title role of "Macbeth" in London's West End and his acclaimed performance in the revival of John Osborne's "Luther" at the Royal National Theatre.

Sewell studied at London's Central School of Drama before making his film debut in Don Boyd's *Twenty One*.

NICK CHINLUND (*Jacob McGivens*) possesses exceptional talent and versatility that contribute to his success as a prominent and respected actor. His comedic side shines through in the upcoming *Untitled Onion Movie*, and he thrills in the soon to be released *Ultraviolet* alongside Milla Jovovich.

Chinlund's many notable performances include roles in *The Chronicles of Riddick* with Vin Diesel, *Tears of the Sun* alongside Bruce Willis, *Training Day* with Denzel Washington and Ethan Hawke, *Con Air* with Nicolas Cage and John Cusack and *Eraser* with Arnold Schwarzenegger and James Caan.

He has also lit up the screen with standout performances in many independent films. He received rave reviews for his starring role in *A Brother's Kiss*, which he also co-produced. The Los Angeles Times praised Chinlund's standout role and brilliant technique and style in performance saying; "Chinlund's Lex is a bravura turn..." Nick dazzled in his starring roles in *Amy's Orgasm* and the upcoming *Goodnight Joseph Parker* opposite Steven Tyler and Paul Sorvino. He also co-starred in *Once in the Life* written and directed by Laurence Fishburne, and *Chutney Popcorn*.

Chinlund's talent and versatility transfer over to his many television appearances. Nick is hot off his recurring role as Detective Sullivan on the smash hit "Desperate Housewives." He also played Detective Tancredi on "Third Watch," Major Ellis in two episodes of "Buffy the Vampire Slayer" and appeared on many others such as "Law & Order," "Law & Order: Special Victims Unit," "The Sopranos," "CSI: Crime Scene Investigation," "The Fugitive," "Gilmore Girls," "The X Files" and "NYPD Blue."

Next, he battles terrorists in his recurring role as Lieutenant Margolin on the Showtime series, "Sleeper Cell."

Chinlund is a New York native who currently divides his time between New York and Los Angeles.

Born in Mexico City, 10-year-old **ADRIAN ALONSO** (*Joaquin De La Vega*) never spoke English until he was cast as the son of Alejandro and Elena De La Vega in *The Legend Of Zorro*. Prior to landing this role, he appeared in many commercials, including one for McDonalds that ran in the United States. He has also appeared in two Mexican movies, the latest being Luis Mandoki's *Innocent Voices*.

About The Filmmakers

MARTIN CAMPBELL (*Director*) knows how to entertain an audience when he steps behind the camera. When he directed *The Mask Of Zorro*, the movie earned Academy Award® and Golden Globe nominations and launched the international careers of Antonio Banderas and Catherine Zeta-Jones. Next, when he helmed *Vertical Limit*, the film was well received by the critics and earned over \$200 million in worldwide box office sales. In addition, Campbell is credited with rejuvenating the James Bond franchise when he directed *GoldenEye*, Pierce Brosnan's first outing as the famed British

spy, which went on to gross more than \$350 million. He will direct the next Bond feature as well, *Casino Royale*.

Born in New Zealand, Campbell moved to London where he began his career as a cameraman. He went on to produce the controversial British feature *Scum*, as well as *Black Joy*, which was selected for competition at the Cannes Film Festival. Campbell made his directorial debut on the British police action series "The Professionals," and continued with two more popular BBC series "Shoestring" and "Minder."

Considered one of the U.K.'s top directors by the mid 1980s, he directed the highly praised British telefilm, "Reilly: Ace Of Spies." For his work on "Edge Of Darkness," a five-hour BBC miniseries about nuclear contamination in England that depicted murder and high-ranking corruption, he won six BAFTA awards.

Campbell's first Hollywood movie was *Criminal Law* and he went on to direct *Defenseless* and *No Escape*. Some of his American credits include directing HBO's "Cast A Deadly Spell" and two episodes of NBC's "Homicide: Life On The Street," among others. He also directed the epic romance *Beyond Borders* starring Angelina Jolie and Clive Owen.

ROBERTO ORCI & ALEX KURTZMAN (*Screenplay by, Story by*) have been partners-in-imagination since high school. Writers and executive producers on the acclaimed, award-winning television spy thriller "Alias," Kurtzman and Orci also wrote *The Island*, Michael Bay's sci-fi thriller set inside a scientifically-engineered utopia starring Scarlett Johansson and Ewan McGregor, and are working on the third installment of the popular *Mission: Impossible* series starring Tom Cruise in the role of super-agent Ethan Hunt.

This powerful Hollywood pairing began during childhood. Kurtzman and Orci met in

high school and became prolific co-writers of numerous adolescent screenplays. Penning adventure stories and making ambitious home movies prior to meeting each other, they soon realized the magic of their combined creativity – and began to dream of one day making Hollywood movies together. After high school as each traveled to different corners of the U.S. for college – Kurtzman to NYU and Wesleyan and Orci to the University of Texas – they continued to write scripts in tandem over the phone lines.

After graduation, Kurtzman began working as a production assistant on the popular adventure television shows “Hercules” and “Xena: Warrior Princess” – which inspired the duo to try their hand at a sample script. This in turn led quickly to their first writing job, and within months, they ascended to become the 23-year-old head writers on the hit series “Hercules.”

That training paid off when Orci & Kurtzman became involved in a new, risk-taking series about a female secret agent: “Alias,” starring Jennifer Garner. Part complex character drama, part stylish espionage thriller and part inventively playful sci-fi world, “Alias” became an instant addiction for millions of Americans – as well as a critically acclaimed and Emmy Award-winning hit.

Meanwhile, Orci & Kurtzman continue writing feature films, working on several scripts simultaneously. It was the breathless action and rich drama of their script for a sequel to *The Mask of Zorro* that drew accolades from Antonio Banderas and led to *The Legend of Zorro*.

TED ELLIOTT & TERRY ROSSIO (*Story by*) are the Academy Award ®-nominated writers who co-wrote the animated feature *Shrek*, winner of the first Academy Award® for Best Animated Film in 2002.

More recently, Elliott and Rossio co-wrote *Pirates of the Caribbean: The Curse of the Black Pearl*, winner of the People's Choice Award for Best Picture, and recipient of five Academy Award® nominations, including Best Actor for Johnny Depp.

In 1992, the pair co-wrote the highest grossing film of the year, the animated feature *Aladdin* starring Robin Williams. Their live-action feature film credits include: *Little Monsters* starring Fred Savage, *Small Soldiers* starring Kirsten Dunst, *Godzilla* starring Matthew Broderick and *The Mask of Zorro* starring Anthony Hopkins, Antonio Banderas and Catherine Zeta-Jones.

In 1996, Elliott and Rossio became the first writers signed to an overall writing and producing deal at DreamWorks SKG. Their animated projects there include the aforementioned *Shrek* with Mike Meyers and Eddie Murphy, *The Road to El Dorado* featuring Kevin Kline and Kenneth Branagh, *Antz* (as creative consultants) featuring Woody Allen and *Sinbad* (as creative consultants) featuring Brad Pitt and Catherine Zeta-Jones. They also served as creative consultants on *Shrek 2*, currently the highest grossing animated film ever.

Elliott and Rossio are currently at work on a pair of *Pirates of the Caribbean* sequels. They will also serve as executive producers (for Jerry Bruckheimer Films) on the romantic time-travel thriller *Déjà Vu* written by Rossio and Bill Marsilii.

WALTER F. PARKES (*Producer*) is one of today's most active motion picture producers, in addition to being the co-head of DreamWorks Pictures with his wife and partner Laurie MacDonald. Parkes and MacDonald recently produced Michael Bay's *The Island*, the romantic comedy *Just Like Heaven*, Steven Spielberg's dramatic comedy *The Terminal* starring Tom Hanks and Catherine Zeta-Jones, *Lemony Snicket's A Series of Unfortunate Events* starring Jim Carrey, Meryl Streep and Jude Law, and the horror sequel *The Ring 2* starring Naomi Watts.

Together with MacDonald, Parkes previously produced *The Ring* directed by Gore Verbinski, which became one of 2002's major sleeper hits. That same year, Parkes served as a producer on *Minority Report* starring Tom Cruise and *Catch Me If You Can* starring Leonardo DiCaprio and Hanks, both for director Steven Spielberg. He and MacDonald also produced the sequel *Men in Black II*, which re-teamed stars Tommy Lee Jones and Will Smith and director Barry Sonnenfeld. The couple had earlier produced the 1997 blockbuster *Men in Black*, for which they were named ShoWest Producers of the Year.

In addition, Parkes was an executive producer on Sam Mendes' *Road to Perdition* starring Hanks and Paul Newman. He had earlier served as an executive producer on Ridley Scott's *Gladiator* which won the Academy Award®, Golden Globe and BAFTA Award for Best Picture.

Parkes' additional credits as an executive producer or producer include the Jackie Chan starrer *The Tuxedo*, the recent remake of *The Time Machine*, *The Mask of Zorro*, *Deep Impact*, *Amistad*, *The Peacemaker*, *Sneakers*, which he also co-wrote, *Volunteers*, *Project X* and *True Believer*.

A three-time Academy Award® nominee, Parkes earned his first nomination as the director/producer of the 1978 documentary *California Reich*, which exposed neo-Nazi activities in California. He garnered his second Oscar® nomination for writing (with Lawrence Lasker) the original screenplay for *War Games* and his third nod for his work as a producer on the Best Picture nominee *Awakenings*.

As co-head of DreamWorks Pictures, Parkes has overseen such successes as the Oscar® and Golden Globe-winning Best Picture *American Beauty* and the Academy Award® and

Golden Globe-winning drama *Saving Private Ryan*, which was the top-grossing film of 1998.

LAURIE MACDONALD (*Producer*) who co-heads DreamWorks Pictures with her husband Walter F. Parkes is also a prolific motion picture producer. She and Parkes recently produced the horror sequel *The Ring 2*, having previously produced the hit film *The Ring* starring Naomi Watts. MacDonald is also teamed with Parkes as a producer on Brad Silberling's *Lemony Snicket's A Series of Unfortunate Events* starring Jim Carrey, Meryl Streep and Jude Law.

Parkes and MacDonald also recently produced Michael Bay's *The Island*, the romantic comedy *Just Like Heaven* with Reese Witherspoon and *The Terminal* starring Tom Hanks and Catherine Zeta-Jones under the direction of Steven Spielberg. In 2002, MacDonald served as an executive producer on Steven Spielberg's *Catch Me If You Can* starring Leonardo DiCaprio and Tom Hanks. She and Parkes also produced that summer's sequel *Men in Black II*, which reunited stars Will Smith and Tommy Lee Jones and director Barry Sonnenfeld. The duo had earlier produced the 1997 sci-fi comedy smash *Men in Black*, which brought them Producers of the Year honors at ShoWest.

MacDonald was an executive producer on the Oscar[®]-winning Best Picture *Gladiator*, which was one of the most honored and successful films of 2000. Her credits as an executive producer also include the recent remake of *The Time Machine*, *The Mask of Zorro*, *The Peacemaker*, *Amistad* and *Twister*.

During her tenure as co-head of DreamWorks Pictures, MacDonald has overseen such hit features as *American Beauty*, which won numerous honors, including the Academy Award[®] for Best Picture; and Steven Spielberg's Oscar[®]-winning drama *Saving Private Ryan*, which was the highest grossing film of 1998.

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

LLOYD PHILLIPS (*Producer*) has overseen numerous productions where the extremes in climate and location would have intimidated other filmmakers. Teaming for a third time with director Martin Campbell on *The Legend Of Zorro*, their first venture was the challenging filmmaking experience of *Vertical Limit*. They reunited again for *Beyond Borders*, a movie that was shot on three different continents over the course of five months.

More recently, he produced the live-action animated *Racing Stripes* in South Africa. Phillips also produced *Running Free*, co-produced *Twelve Monkeys* starring Bruce Willis and Brad Pitt and served as executive producer on *The Edge* starring Anthony Hopkins and Alec Baldwin.

Born in South Africa and raised in New Zealand, Phillips' work as a photojournalist earned him entry into the prestigious National Film School in the U.K. His first film, *The Dollar Bottom*, won the Oscar® for Best Dramatic Live Action Short. This prestigious honor made him New Zealand's first Academy Award® winner.

Phillips ventured into producing with Roger Corman on *Warlords of the 21st Century*, and went on to produce the telefilm "The Magnificent One." He also co-wrote with John Hughes and produced the action film, *Nate and Hayes* starring Tommy Lee Jones. His other credits include the miniseries "Heart In The High Country" and *Deception* starring Andie MacDowell and Liam Neeson. In addition, Phillips was a production consultant on Roger Donaldson's *Species*.

Besides his extensive filmmaking experience, Phillips is credited with producing the Broadway productions of “The Three Penny Opera” starring Sting, and “James Clavell’s Shogun, The Musical.”

Still close to his photojournalist roots, he enjoys photography and publishes a photo journal of each film he produces.

STEVEN SPIELBERG (*Executive Producer*) is one of the most successful and influential filmmakers of our time. He has directed, produced and executive produced some of the top-grossing films, including *Jaws*, *E.T. The Extra-Terrestrial* and *Jurassic Park*. Among his myriad of honors, he is a three-time Academy Award® winner, earning two Oscars® for Best Director and Best Picture for *Schindler’s List* and a third Oscar® as Best Director for *Saving Private Ryan*.

Born in Cincinnati, Ohio, and raised in New Jersey and Arizona, Spielberg started making amateur films while still in his teens, later studying film at California State University Long Beach. In 1969, his 22-minute short *Amblin* was shown at the Atlanta Film Festival, which led to his becoming the youngest director ever to be signed to a long-term deal with a major Hollywood studio.

Four years later, he directed the suspenseful telefilm “Duel,” which garnered both critical acclaim and top ratings. He made his feature film directorial debut on *The Sugarland Express* from a screenplay he co-wrote. Some of his earlier films as director include *Close Encounters of the Third Kind*, *The Color Purple*, *Empire of the Sun*, *Amistad*, *Indiana Jones and the Temple Of Doom* and *Indiana Jones and the Last Crusade*. More recently, he helmed *A.I.: Artificial Intelligence*, *Minority Report*, *Catch Me If You Can* and *The Terminal*. His latest effort was *War Of The Worlds* starring Tom Cruise.

As a producer, Spielberg formed Amblin Entertainment in 1984, where he served as a producer or executive producer on more than a dozen films including *Gremlins*, *Back To The Future*, *Who Framed Roger Rabbit*, *Twister*, *Men In Black* and *The Mask Of Zorro*. Ten years later, he co-founded DreamWorks SKG with Jeffrey Katzenberg and David Geffen, and their studio has enjoyed commercial success and been honored with Academy Awards® for such films as *American Beauty*, *Gladiator* and *A Beautiful Mind*.

Spielberg devotes his time and resources to many philanthropic causes. The experience of making *Schindler's List* led him to establish the Righteous Persons Foundation using his profits from the film. He was the founder of Survivors of the Shoah Visual History Foundation, which has recorded more than 50,000 Holocaust survivor testimonies. When Spielberg executive produced *The Last Days*, the Shoah Foundation's third documentary, it won the Academy Award® for Best Documentary Feature. In addition, Spielberg is the chairman emeritus of the Starlight Starbright Children's foundation, which combines the efforts of pediatric health care, technology and entertainment for seriously ill children.

GARY BARBER (*Executive Producer*) founded Spyglass Entertainment with partner Roger Birnbaum, where they share the titles of Co-Chairman and Chief Executive Officer. Spyglass released the blockbuster film *The Sixth Sense* starring Bruce Willis and Haley Joel Osment. With its still-talked about surprise ending, the film earned \$661 million worldwide and garnered six Academy Award® nominations, including Best Picture.

Other Academy Award® nominations followed when Mr. Barber executive produced the highly acclaimed film *Seabiscuit* directed by Gary Ross and starring Tobey Maguire. He then continued his box office winning streak with the mega-hit *Bruce Almighty* starring Jim Carrey and Jennifer Aniston, which grossed over \$485 million in worldwide box office and is one of the all-time blockbuster comedies. Spyglass

Entertainment's motion picture slate also includes such other critical and box office successes as: *The Recruit* starring Al Pacino and Colin Farrell, *Shanghai Noon* starring Jackie Chan and Owen Wilson, *The Count Of Monte Cristo* directed by Kevin Reynolds (*Robin Hood: Prince Of Thieves*) starring Jim Caviezel, Guy Pearce and Richard Harris and *Keeping The Faith* a romantic comedy starring Ben Stiller and Edward Norton.

Barber also served as an executive producer on the hit film *Unbreakable* written and directed by M. Night Shyamalan and starring Bruce Willis.

Most recently, Spyglass had back-to-back hits with the releases of *The Pacifier* and *The Hitchhiker's Guide to the Galaxy*. *The Pacifier*, a family comedy starring Vin Diesel, is approaching the \$200 million mark in ongoing worldwide box office while *The Hitchhiker's Guide to the Galaxy*, an adaptation of the Douglas Adams best-seller, was the #1 picture in both U.S. and international markets its opening weekend, and is well on its way to breaking \$100 million worldwide gross box office.

Spyglass is co-financing and Mr. Barber is executive producing one of the most anticipated films of 2005: The adaptation of Arthur Golden's best selling novel *Memoirs Of A Geisha*, with Rob Marshall (*Chicago*) at the helm and starring Ziyi Zhang (*Crouching Tiger and Hidden Dragon*) and Ken Watanabe (*The Last Samurai*).

Barber has produced or executive produced over 50 feature films including *Ace Ventura: Pet Detective* and its highly successful sequel, *Ace Ventura: When Nature Calls* and the 1991 blockbuster *Robin Hood: Prince Of Thieves* starring Kevin Costner, *Young Guns II*, *True Romance* and *Pacific Heights*.

ROGER BIRNBAUM (*Executive Producer*) founded the production and finance company Spyglass Entertainment with partner Gary Barber, where they share the title of Co-Chairman and CEO. Their company develops and finances all of its projects

independently, with such blockbuster hits as *The Sixth Sense*, *Bruce Almighty* and 2003's critically acclaimed film *Seabiscuit* to their credit.

In 2005, Spyglass produced such successful films as the Douglas Adams bestseller *The Hitchhiker's Guide To The Galaxy* and *The Pacifier* starring Vin Diesel. Upcoming, Spyglass is co-financing and Birnbaum is executive producing the highly anticipated *Memoirs Of A Geisha*.

Previously, Birnbaum was Chairman of Caravan Pictures, where he produced *Rush Hour*, *Six Days/Seven Nights*, *Inspector Gadget*, *Grosse Pointe Blank*, *The Three Musketeers*, *Angels In The Outfield* and *While You Were Sleeping*. Prior to that, Birnbaum was president of worldwide production and executive vice president of Twentieth Century Fox where he developed such films as *Home Alone*, *Sleeping With The Enemy*, *Edward Scissorhands*, *Hot Shots*, *My Cousin Vinny*, *The Last Of The Mohicans*, *Die Hard 2* and *Mrs. Doubtfire*, among others. When he was president of production for United Artists, he developed the Oscar®-winning *Rain Man*.

Earlier in his career, he produced *The Sure Thing* directed by Rob Reiner and *Young Sherlock Holmes*. Prior to entering the film business, Birnbaum was vice-president of A&M Records and Arista Records.

JOHN GERTZ (*Co-Producer*) is a 54-year-old resident of Berkeley, CA. He did his undergraduate work at UCLA and Prescott College, where he received a B.A. in comparative mythology and religion. He received an M.A. in psychophysiology from Haifa University, though most of his research was done in Peretz Lavie's world famous sleep laboratory at Technion University. Following his studies, Gertz was drafted into the Israeli army, where he was decorated for distinguished service in the Combat Engineers. After his release from the army in 1981 he settled in San Francisco to pursue a Ph.D. at the University of California at San Francisco. At the same time, he began a

career in film and TV production. Although originally intended to be a means of working his way through school, this career soon took on a life of its own, so that after completing all Ph.D. course work, he left UCSF before finishing his dissertation and receiving his Ph.D.

Since founding Zorro Productions, Gertz has been involved with four Zorro motion pictures, five different “Zorro” TV series, one non-Zorro TV series and about twenty “Zorro” stage productions, in addition to more than 1,000 licenses in such other areas as book and comic publishing, theme parks, commercial endorsements, apparel, food products, toys, etc. Among other things, he is currently working on a new live action TV series, a Broadway musical, new toy lines, animation, several non-Zorro motion pictures and more (www.zorro.com).

PHIL MEHEUX, BSC (*Director Of Photography*) and director Martin Campbell mark their seventh time working together. Their previous collaborations include *The Mask Of Zorro*, *GoldenEye*, *No Escape*, *Defenseless*, *Criminal Law* and *Beyond Borders*.

Other notable credits for the talented British cinematographer are *Bicentennial Man*, *Entrapment* and *The Saint*. In addition, he shot *The Long Good Friday*, *The Fourth Protocol* and *Ruby* for director John Mackenzie, whom Meheux met during his first days in television for the BBC. He also filmed *The Final Conflict*, *Renegades*, *Highlander II: The Quickening*, *Ghost in the Machine* and more recently, *Around The World In 80 Days*, among others.

Inspired at an early age to make movies, Meheux worked various film jobs in London during the 1960s to learn his craft. With the help of friends, he wrote, produced, directed and photographed the successful 16mm short *One Is One*, which was sponsored partly by the British Film Institute. His ambitious efforts placed him in the

BBC's prestigious training program so that by the end of 1968, Meheux was a full-time cinematographer for the BBC's film unit.

Meheux's first feature, *Black Joy*, produced by Martin Campbell, was the official British entry at Cannes in 1977. They went on to work together again when Campbell produced *Scum*, a controversial movie about a correctional center for teenage boys. The teaming continued when Campbell hired him for his first Hollywood feature as a director, *Criminal Law*, and has endured ever since.

CECILIA MONTIEL (*Production Designer*) once again brings life to the fantastical world of the masked crusader in *The Legend Of Zorro*. For the first movie she scouted various locales in Mexico to recreate a place that resembled Central California and the Monterey coast prior to California's statehood. This time, utilizing the various vistas offered by the state of San Luis Potosí, she transforms the Hacienda Gogorrón and other nearby locations into more than 70 sets to depict 19th Century California, and the burgeoning San Francisco of the Gold Rush era.

Her other credits include working with director Robert Rodriguez on *From Dusk Till Dawn* and *Desperado*, as well as creating sets for Antonio Banderas' directorial debut, *Crazy In Alabama* and Gore Verbinski's *The Mexican*. In addition, she designed the *Under Suspicion* and *Biker Boyz*, among others.

Born and raised in Lima, Peru, Montiel graduated from Lima's Escuela de Diseño with an emphasis in environmental design. When she moved to Los Angeles to pursue filmmaking, she enrolled at UCLA where she made many friends, including Alex Cox. He asked her to work on his film *Walker* as Art Director, and they teamed again on *Highway Patrolman*, *Death and The Compass* and continued their collaboration with *The Winner* and *Revenger's Tragedy*.

STUART BAIRD, A.C.E. (*Edited by*) returns to the cutting room with *The Legend Of Zorro*. A two-time Academy Award® nominee, Baird has also directed and produced, most recently helming *Star Trek: Nemesis* and executive producing *Lara Croft: Tomb Raider*. He earned his Oscar® nominations for his work on *Superman*, which launched the late Christopher Reeve's career, and for *Gorillas In The Mist*, directed by Michael Apted.

With degrees in economics and international relations from London's University College, Baird's first industry job was as the personal assistant to director Lindsay Anderson during the production of *If...* He next worked under the tutelage of director Ken Russell on his Oscar®-winning *Women in Love*, subsequently becoming a film editor five years later on Russell's rock opera, *Tommy*. In between, he worked as an assistant editor, music editor and sound editor on such Russell works as *The Music Lovers*, *Savage Messiah*, *The Boyfriend* and *The Devils*. *Altered States* was their last collaboration.

After his first Oscar® nomination, he went on to Fred Zinnemann's *Five Days One Summer* and Peter Hyams' *Outland*. His ongoing collaboration with director Richard Donner includes editing *The Omen*, *Ladyhawke*, *Lethal Weapon* and *Lethal Weapon 2*, *Scrooged*, *Radio Flyer* and *Maverick*. He has also worked with producer Joel Silver on *Die Hard 2: Die Harder*, *Demolition Man* and *The Last Boy Scout*.

Between 1990 and 1992, Baird took the position as head staff editor at Warner Bros., where he oversaw the re-edit on *Tango & Cash*, *New Jack City* and *Robin Hood: Prince of Thieves*, among many other pictures. He made his directorial debut in 1996 with *Executive Decision* starring Kurt Russell, and went on to helm *U.S. Marshals* with Tommy Lee Jones.

GRACIELA MAZON (*Costume Designer*) reteams with director Martin Campbell for a third time, having previously worked with him on *The Mask Of Zorro* and *Vertical Limit*.

For *The Mask Of Zorro*, she was nominated for a Costume Designer's Guild award and a BAFTA award.

Mazon has also closely collaborated with filmmaker Robert Rodriguez on *From Dusk Till Dawn*, *Desperado*, *Spy Kids 2: Island Of Last Dreams* and *Once Upon A Time In Mexico*. Some of her other film credits include *Crazy In Alabama*, Antonio Banderas' directorial debut, as well as the TNT presentation of "Cisco Kid," starring Jimmy Smits.

A native of Mexico, Mazon holds degrees in art from the Universidad Nacional Autonoma and the Instituto Nacional de Bellas Artes. She also studied for her PhD at the Université de Paris and at L'École Jacques Lecoq, also in Paris. Her paintings, drawings and sculptures have been exhibited in museums and galleries in Mexico, France and the United States and led her to work on various commercials, videos and television programs, designing masterful costumes. She has been honored twice with the Arieles Award from the Mexican Academy of Science and Cinematographic Arts for her designs in the Mexican films *Miroslava* and *Queen Of The Night*.

JAMES HORNER (*Music*) is one of the most celebrated modern film composers. Having created the music for dozens of the most memorable and successful films of the past two decades, Horner was honored with two Academy Awards® and two Golden Globes for James Cameron's *Titanic*. In addition, he has earned five Academy Award® nominations, four Golden Globe nominations, and has won six Grammy awards, including Song of the Year in both 1987 ("Somewhere Out There") and 1998 ("My Heart Will Go On").

In April 1998, Horner's *Titanic* soundtrack completed an unprecedented run of 16 weeks at #1 on Billboard's Top 200 Album Chart, setting a new record for the most consecutive weeks at #1 for a score album. It remains the largest selling instrumental score album in

history, having sold nearly 10 million copies in the United States and more than 26 million copies worldwide. The multi-platinum sequel soundtrack album, "Back to Titanic," featured additional music from the film as well as several new compositions Horner based on themes from his original score.

Known for his stylistic diversity, Horner's most recent film credits include *The New World*, *The Chumsclubber*, *Flightplan*, *The Forgotten*, *Troy*, *The Missing*, *Bobby Jones*, *Stroke of Genius*, *Radio*, *Beyond Borders*, *House of Sand and Fog*, *Enemy at the Gates*, *Dr. Seuss' How the Grinch Stole Christmas*, *The Four Feathers*, *The Perfect Storm*, *Freedom Song*, *Bicentennial Man*, *Mighty Joe Young*, *The Mask of Zorro*, *Deep Impact*, *The Devil's Own*, *Ransom*, *Courage Under Fire*, *To Gillian on Her 37th Birthday*, *The Spitfire Grill*, *Braveheart*, *Apollo 13*, *Casper*, *Legends of the Fall*, *Clear and Present Danger*, *The Pagemaster*, *Bopha!*, *The Pelican Brief*, *The Man Without a Face*, *Patriot Games*, *Thunderheart*, *Sneakers*, *The Rocketeer*, *Glory*, *In Country*, *Field of Dreams*, *Honey I Shrunk the Kids*, *The Land Before Time*, *Willow*, *An American Tail*, *The Name of the Rose*, *Cocoon*, *Gorky Park*, *48 Hours* and *Star Trek II*. Upcoming for Horner is *The Black Dahlia*.

Having collaborated with many of Hollywood's most noted and successful filmmakers including Ed Zwick, Joe Johnston, Phil Alden Robinson, Steven Spielberg, William Friedkin, Mel Gibson, Lasse Hallström, Norman Jewison and Francis Ford Coppola, Horner recently garnered both Academy Award® and Golden Globe nominations for Best Original Score for Ron Howard's Oscar®-winning *A Beautiful Mind*.

KENT HOUSTON (*Visual Effects Supervisor*) brings a wealth of experience to this fantasy-filled adventure story. A long-time collaborator with director Terry Gilliam on such movies as *Time Bandits*, *Brazil*, *The Adventures of Baron Munchausen*, *The Fisher King*, *Fear & Loathing In Las Vegas* and most recently *The Brothers Grimm*, Houston first met director Martin Campbell in London, where he provided visual effects on some of his

commercials. They worked together again on *Vertical Limit* and re-teamed on *Beyond Borders* prior to *The Legend Of Zorro*.

Some of Houston's other movies include Ridley Scott's *1492: Conquest of Paradise* and *White Squall*. In addition, he is responsible for the visual effects on such films as *The Madness Of King George*, *Titus* and *Angela's Ashes*, among others.

Also noteworthy for the native New Zealander are his Oscar® and BAFTA nominations for his work on *The Adventures of Baron Munchausen* as well as an additional BAFTA nomination for *Vertical Limit*.

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