

Spanglish

Notes from the scriptwriter to himself a few years back:

John wants his marriage to work.

Flor wants her mothering to work.

Christina wants to feel the thrill of her abilities.

*Deb wants to feel better about herself
and is getting scared that that's impossible.*

Bernice wants to save her optimism.

Evelyn wants to protect her grandkids and make up for past sins.

Georgie wants to do as he wishes.

The dog wants the ball endlessly.

SYNOPSIS

In *Spanglish*, the beautifully observed comedy/drama from acclaimed multiple Oscar®-winning writer/director/producer James L. Brooks (*As Good as it Gets*, *Terms of Endearment*), Flor (Paz Vega), a beautiful, native Mexican woman becomes the housekeeper for the affluent, yet troubled, Clasky family (headed by Adam Sandler and Téa Leoni). The result is a wittily perceptive collision of cultures and values, and a refreshingly honest look at such life-altering commitments as marriage, parenting and devotion to family.

Columbia Pictures presents a Gracie Films Production, *Spanglish* starring Adam Sandler, Téa Leoni, Paz Vega and Cloris Leachman. The film was written and directed by James L. Brooks who is also the producer along with Richard Sakai and Julie Ansell. Joan Bradshaw and Christy Haubegger are the executive producers. John Seale, ACS, ASC is the director of photography. Ida Random is the production designer. Richard Marks is the editor. Shay Cunliffe and Louise Mingenbach are the costume designers. The music is by Hans Zimmer.

Spanglish has been rated PG-13 for Some Sexual Content and Brief Language.

ABOUT THE STORY

In the literal sense, “Spanglish” is a hybrid of Spanish and English, a dialect spoken by nearly 40 million Latinos living in the United States. As used in the title of James L. Brooks’ latest comedy, it refers to the intermingling of these disparate cultures when they end up living together under one roof. According to Brooks, “There’s so much that’s amazingly different between these two cultures and this movie has so much to do with where they meet, and where they can never meet. One of the places where they can meet, and where the characters of Flor and John find common ground, is in their approach toward raising their children. Each is comfortable with their children being pre-eminent in the living of their lives.”

As far as Flor and “the lady of the house” are concerned, the culture clash is deep and vivid. Flor’s take on life is that continuity is key. Her idea of personal success is based on her child being able to say with pride and purpose, “I am my mother’s daughter.” Deborah, on the other hand, lives in fear of becoming anything like her mother, who was a wildly irresponsible parent during her formative years and has become, maddeningly, a perfect, loveable grandmother to her children.

At the beginning of the film, Flor, a native of Mexico is left with little money and few options as a single parent to her beloved six year-old daughter, Cristina. As Brooks explains, “Flor feels enormous guilt for having married a man who couldn’t properly be a parent and buries all her needs as a young woman to devote herself to her child. This devotion is neither a sacrifice nor martyrdom, but the most natural thing in the world to her.”

Seeking a better life for her daughter, Flor flees Mexico and settles in a Latino community in Los Angeles, which she never leaves. She effectively remains rooted in a world and language with which she is familiar and removed from American culture until the day she is hired as the Clasky's housekeeper. As the narrator (Christina, six years after the close of the film) puts it, "After all her time in America, she finally enters a foreign land."

John and Deborah Clasky (Adam Sandler and Téa Leoni) are having difficulty in their marriage. John is a loving, patient and steady father and husband as well as the chef and owner of an up and coming restaurant. Deborah has recently lost her job at a commercial design company and is now in the throes of an identity crisis. Her career had enabled her to channel some of her nervous energy. Without that outlet, her insecurities threaten the family's stability. As Brooks points out, "Deborah is going through a major early midlife-crisis (she's in her late 30s), which is affecting everyone around her. A professional type-A successful woman, able to work hard (and be properly guilty about doing so), she loses her job and is thrust into being a full-time mom. A profound and enormously correct sense of her own inadequacy envelops her. She doesn't have a mean bone in her body, but her desperation is sure doing some damage."

Adds Leoni: "Deborah is almost *completely* self-absorbed, dangerously insecure and there isn't anyone who hates her more than she hates herself ... I guess that's her most redeeming quality". The comic potential for her character was a challenge for Leoni. "Deborah is so close to being a good mother, a good wife, a good person...she is *almost* intelligent, *almost* appropriate, *almost* understanding, and *almost* has a sense of humor, but not quite. Once I had figured out that it was a matter of 'almost,' she became a more sympathetic character and her actions became forgivable and funny."

When Deborah goes shopping and returns with clothes that are a size too small for her daughter. "Deborah truly believes that what she's doing is loving, protecting and supporting her daughter," says Leoni. "Although her methods are somewhat foul, I

never doubted her love for Bernie or her concern for Bernie's well being. Jim wrote a perfectly twisted, sincere character."

Well-intentioned, but high-strung and unconsciously nutty, Deborah is always striving for self-worth and it is constantly eluding her. Her two children, Bernice and Georgie (Sarah Steele and Ian Hyland), fall victim to Deborah's idealized vision of how they should be. Deborah's mother, Evelyn (Cloris Leachman), is painfully aware of her daughter's internal chaos and its consequences — but her warnings fall on deaf ears. Evelyn is a former moderately successful jazz singer who deals with her current situation, living in the house under the constant disapproval of her daughter, by being a dedicated and amiable drunk. "At a certain point, Evelyn's the one who sees everything coming," says Brooks. "She gets what's happening before the participants do. She has a line where she says to Flor: 'I love you. I love all of us. That's what's killing me.'"

Flor finds Deborah's well-meaning, frenzied demeanor overbearing and strange. Sheltered by her inability to speak English, she quietly observes her employer's behavior from a safe distance. "Privacy and dignity are the same thing as far as Flor is concerned," explains Brooks. "She keeps her life separate and private from the Claskys. She doesn't even tell them she has a daughter until she's forced to reveal it."

Inevitably, however, Flor is drawn into the family members' lives. In a not-so-subtle effort to encourage Bernice to lose weight, Deborah buys her daughter clothes a size too small. Bernice is devastated. Flor surrenders her remove and comes to Bernice's aid. She alters the clothes to fit her and, in doing so, loses her last line of defense.

At the same time, a prominent newspaper gives John's restaurant a four star rating, dubbing him "the best chef in America." His reaction is ambivalent because he had worked for a restaurant in New York that received four stars and, as he says, "It was like a line formed to become an asshole. People's accents changed." He is convinced that three and a quarter stars would be perfect: "You get enough respect so good people will

still work with you. Business is good, not crazy. You're right there underneath the radar where you get to mind your own business. That's a solid life."

The Claskys rent a summer beach house in Malibu that is unreachable by bus. Deborah assumes Flor will move in for the summer. Flor refuses and surrendering her privacy, tells the family for the first time that she has a daughter. Deborah says they can both live in. If she doesn't move, she will lose her job. It's a Hobson's choice. Flor moves in.

Deborah is immediately taken with Cristina and takes the impressionable young girl under her wing. As Brooks notes, "Cristina is a golden child. She's brilliant, beautiful and wowed by Deborah. A competition for the character and soul of the child develops between the two women."

Also, as Deborah's behavior becomes increasingly more inappropriate, Flor and John become each other's touchstones and the seeds for a mutual attraction are sown. "What Flor and John have in common is their love for their children," says Sandler. "They are just looking to make everybody happy."

Brooks adds, "John is as devoted a parent as Flor. He demonstrates enormous goodwill and optimism as he tries to be both mother and father to his children as Deborah becomes dangerously self-involved. Although separated by language (at times Cristina hilariously serves as interpreter between the two), Flor and John find a great deal of common ground in their unwavering and sincere commitment to their children. "Decency can be sexy," quips Brooks. "And that's exactly what happens between these two characters. Their openness and decency stun each other in the way a low-cut dress or hunky looks usually stuns people in the movies. They are literally knocked out by each other's goodness."

The inherent difficulties of communication and the shortcomings of language plague every relationship in *Spanglish*. Executive producer Christy Haubegger contends,

“There are language issues everywhere in this film – between John and Deborah, Deborah and Flor, Flor and Cristina, John and Flor, etc. The word ‘Spanglish’ is a metaphor for the collision of cultures within this household. It’s also a metaphor for the overall inadequacy of language. To some extent, whether or not we speak the same language, we’re always interpreting one another’s behavior.”

While John and Flor have problems communicating through language, they show an instinctual understanding of each other’s behavior and true empathy and compassion for each other’s feelings. “Cultural differences in our melting pot society can be profound,” says Brooks. “But with Flor and John, it’s the similarities that are profound.”

Leoni echoes that sentiment, adding, “Cultures coming together, clashing together, is certainly one aspect of this film. But I think what Jim is playing on is our inability to communicate, understand or even *hear* the people in our lives who are closest to us.”

Finding Flor and Cristina

Spanglish opens in a suburb of Mexico City. Flor runs out to meet the school bus when it pulls up outside her modest home. Cristina, an adorable six year-old and the apple of Flor’s eye, clutches her English primer as she rushes toward her mother. Their devotion to one another is evident in their embrace. We hear Cristina in voiceover as a young woman submitting an admissions letter for a scholarship to Princeton University.

The narration accompanies Flor and Cristina’s journey from Mexico to the United States and it served as the starting point for Brooks. “I started with ten pages of narration that just sat in a drawer for a long time,” he says. But the salient theme of the story was already there in those few pages: The lengths to which a parent will go to protect and direct their child’s moral integrity.

It was always vital to the film to have no subtitles in order to give reality to the story. The use of a narrator allows that.

The special bond between parent and child has been a through line in many of Brooks' films, most notably *Terms of Endearment*, *I'll Do Anything* and *As Good As It Gets*. In *Spanglish* he adds another layer, the complexities of cultural integration. As Ansell notes: "Flor is raising her daughter with a certain set of morals. In coming to America, especially when she gets to the Clasky house, those morals are endangered. Flor fears her daughter will be enticed by a completely different set of values — values she neither believes in nor has much regard for."

Roughly five years ago, Brooks began to think in earnest about the characters of Flor and Cristina. In seeking to find their voices he turned to Christy Haubegger, founder of Latina Magazine. "I got a call from Julie Ansell saying that Jim Brooks was interested in writing a story with a Latina heroine," recalls Haubegger. "When I met with him, I was incredibly impressed by his desire to get the character right — including all the details of her culture and history. As a Latina, I've tried to make a career of telling our stories and showing our faces with dignity and authenticity. So, I was eager to help him tell this story well."

In the writing process, Brooks always spends a great deal of time researching his characters and nowhere was that more necessary than in *Spanglish* since he could not draw on personal experience for the character of Flor. "I think there's a segment of the audience you should care most about when you're working on any movie and that's the people you're writing about. They'll know if you're full of it or not. In this case, if Hispanics felt these portrayals were way off, I'd be devastated," admits Brooks.

"He wanted to know what Latinas care about and what we struggle with," states Haubegger. "Latinos are thought of as immigrants even though Spanish was the first European language spoken in North America and half of us were born here. Still, we don't necessarily assimilate in the same way as previous groups of immigrants did. It's more precise to say that we 'acculturate,' which is to say we take on elements of our new culture while still hanging on to who we are. So the challenge of being a Latina who

must navigate these two separate worlds and languages is something Jim really wanted to understand.”

Haubegger arranged numerous groups of young Spanish women for Brooks with Hispanic émigrés, as well as with children who had been raised by Spanish-speaking mothers. “I spent more than a year trying to capture these characters and to nail down their voices,” says Brooks. “I didn’t want to depict some glib idea of Hispanic culture or convey some thin romantic notion of it, so I surrounded myself with people talking about the culture night and day.”

The women he met with were very candid about their personal experiences as immigrants. He was quite moved by some of the discussions that centered on the challenges and disappointments of trying to adapt to a new home, as well as the women’s hopes and dreams for their children. As Ansell recalls, “There were a lot of tears because Jim was getting to the core of how they really felt about being here and so many of the women were ambivalent. They felt they were supposed to be happy living the ‘American Dream’ but they didn’t love every part of America. While some had left places that were really awful, it was still their home.”

One of the central issues in these groups of women was the reluctance of some of the women to learn English for fear of sounding foolish, particularly in front of their children. Haubegger notes, “You can be an incredibly brilliant and well-spoken person in your native tongue, and then all of a sudden, sound like a toddler in a new language. It can be daunting.”

Further, English is not a necessity in Los Angeles where some of these women have managed to live in an entirely Spanish-speaking world. “The ability to live and function in L.A. and many other areas of the U.S. speaking only Spanish,” Haubegger continues, “is a comment on both the diversity and the relative isolation and segregation that exists in this country.”

On a more personal level, relying on a child for translation can impact on the parent-child relationship. “The dynamic gets twisted and the line between child and adult gets a little confused,” states Brooks. With this in mind, the filmmaker wrote a scene in which Cristina serves as interpreter in a very heated conversation between her mother and John Clasky. “It’s all wrong in a way,” declares Ansell. “She’s having to translate these very adult thoughts and feelings for her mother though she is so young.”

The Latina women also shared their thoughts on dating, marriage and the differences between Hispanic and Anglo-American men. In one of these sessions Brooks heard a young woman’s simple fantasy that suggested the movie more than anything else. “A 19 year old single mother who had a two-year-old child confided that, when picking her next man, she would love to have the opportunity to observe him from a distance interacting with her kid at a park,” says Brooks. “Whether she decided to date him or not would be based on how he was with her kid.”

The Clasky Family

In creating the character of John Clasky, Brooks tried to subvert a common movie cliché. “There have been so many movies in which the father is totally consumed with his job, or just a jerk in some other way, and then becomes enlightened and realizes that his kids are important and that he doesn’t mind being a father,” he observes. “But the guy in this movie is a great, dedicated father from the get-go. These are the men I see picking up their kids from school every day. This is the truth that surrounds me. So, it was important to me to portray this kind of man — an American male hero.”

Sandler sees Clasky as “a man who knows that his family is his responsibility and it is his primary passion.”

“John is not a traditional Hispanic view of a macho man. He’s just not,” says Brooks. When the newly hired Flor first meets John, she’s taken aback by his relative ease in

showing emotion. Brooks describes the scene: “She has just met her new male boss and gets into the car with him and he starts to cry because of something that happened to his daughter. Flor flees the car – actually jumps out to get away from him. She finds him odd and has no idea how to relate to him.” As the narrator says: “To someone with first-hand knowledge of Latin machismo, he seemed to have the emotions of a Mexican ... woman.”

Flor is accustomed to stoic, macho Latino men. Having married such a man, who proved incapable of taking on the responsibility of family and parenting, Flor decides she will “no longer be attracted by men’s rough surfaces, that goodness would be her catnip,” as we learn from the film’s narrator.

And John Clasky is good. Thomas Keller, the world-renowned chef of Napa Valley’s famed The French Laundry and the recently opened New York restaurant Per Se, served as the inspiration for Clasky, a gifted chef who, despite extraordinary success, never strays from the work he loves — cooking for others despite options and entreaties to spend his time marketing himself. Years ago, Brooks read a glowing review for Keller’s Napa restaurant, touting Keller as the best chef in the United States.

Since then, Brooks has become enamored with The French Laundry’s magical setting and elegant cuisine. While drafting *Spanglish*, Brooks visited the restaurant. “Jim spent two days with us in the kitchen, which really impressed us,” says Keller. “He stood in a corner for about 14 hours. Now, it’s hard enough to work and move around the kitchen for that long, but to actually stand in one spot and take notes was record-breaking. He wanted to know everything about what it takes to run a kitchen at that level, everything — equipment, utensils, uniforms...”

The genesis of Deborah Clasky sprung from a painting by D.J. Hall, an L.A.-based artist whose work Brooks collects. The realistic painting, “Summer Pastime,” shows a woman in a broad-brimmed straw hat sitting under a red and white striped parasol glancing at a Matisse art book. This image, like so many in Hall’s pieces, offers a glimpse of a

particular privileged “West-side” L.A. lifestyle and reflects “a feeling of sadness beneath the façade of bright, beautiful colors,” according to Ansell.

At Brooks request, producer Richard Sakai contacted Hall. The artist had no idea who James L. Brooks was when she received the call but, intrigued, agreed to meet the director in her studio. “He has an affinity for the artist and their process, which is unusual. Jim was still half way through the script and still formulating his ideas, but he knew he wanted to recreate my painting. He seemed to respond to the superficial quality of the seemingly happy lives and the fallacy in the mystique of Southern Californian lifestyle that I try to capture in my work.”

Jim decided to recreate Hall’s painting “Studying Matisse” in the scene in which Flor first meets Deborah, Bernice and Evelyn in the Clasky’s backyard. Prior to filming, Brooks and his crew shot a screen test of the scene on a soundstage at Sony Studios in Culver City. Hall was thrilled at what she saw. “My painting was coming to life and it just blew me away,” she says. “It was like the Pageant of the Masters in Laguna where they reenact paintings and then, suddenly, break out of a pose and move around. I was so amazed at what (director of photography) John Seale had done with the lighting and lenses. He had turned a fall afternoon on a soundstage into this glorious, warm, late summer afternoon. It was brilliant how he painted with light, a great Hollywood moment.”

ABOUT THE CASTING PROCESS

So many of the actors in Brooks’ films have either won or been nominated for Academy Awards®. (Jack Nicholson has won two Oscars® for his performances in Brooks’ *As Good As it Gets* and *Terms of Endearment*). Not surprisingly, the cast members of *Spanglish* were eager for the opportunity to work with the director, despite knowing that Brooks’ work ethic can be exhausting.

Brooks' seeming ease in creating three-dimensional female roles has resulted in Oscars® for Helen Hunt (*As Good as it Gets*) and Shirley MacLaine (*Terms of Endearment*) and nominations for Debra Winger (*Terms*) and Holly Hunter (*Broadcast News*). Téa Leoni, who plays Deborah Clasky, felt working on *Spanglish* was her hardest acting job to date. "In the beginning, I wondered whether I had enough energy, intensity or finesse to play this bipolar egomaniacal neurotic in a film that is essentially a very touching dramatic comedy. I've never had a director access me so thoroughly. Sometimes it made me mad, sometimes I was intimidated, but mostly I was in awe of Jim."

All Brooks' characters are fully realized human beings by the time they reach the screen. They are often complex, flawed people, but always real and engaging. "Some of the stage directions in my scripts are like notes to the actors," reveals Brooks. Although the characters are already precisely delineated on the page, the director continues to work with his cast during filming to access every possible nuance of their characters.

Paz Vega, who stars as Flor, describes her experience with Brooks: "He's someone with whom I had a perfect understanding from the first moment. At the start, he asked that we create my character together. 'I know things about Flor, but I don't know everything,' he told me. 'I need you to give me those things.' And that's the way we worked all the way through."

For his part, Brooks says, "I'm not missing the obvious point that Paz, who gave this incredible performance in the picture, couldn't understand a word I said."

While writing *Spanglish*, Brooks imagined Adam Sandler as John Clasky, sensing that he possessed the innate decency that was crucial to the character. "I tried to cast Adam for a small part in a picture back when he was on 'Saturday Night Live.' He came into the office and there was a quality about him that really stuck with me." With unwavering conviction in his talent, Brooks approached Sandler for the role of John. "We began

talking about this picture and I just said, 'It's an acting job.' I think that was the extent of our creative discussion."

Sandler catapulted to fame with a string of successful comedies. With Paul Thomas Anderson's critically acclaimed *Punch-Drunk Love*, audiences were introduced to a more serious side of Sandler. Says Leoni, "Adam was astounding in *Punch-Drunk Love*."

Brooks feels Clasky's strength is his clarity and ease within himself. "He's not confused, or tormented. He's able to show his emotions and be regularly baffled by circumstances, but he's always strong. Dagwood Bumstead has always been a complicated hero to me."

In the film, John's family is clearly his priority in life. At one point in the story, he makes a decision to give away 20% of his business in order to avoid spending too much time away from home. "And he doesn't have to have an epiphany to come to that decision," Brooks points out. "It's in him naturally and he just easily makes the right choice."

That solid, quiet confidence already exists in Sandler, says Brooks. "He's one of the best human beings I've ever met. You get a lot of pleasure from working with him. He's a walking tutorial on how we should deal with each other."

Sandler traveled to the Napa Valley to visit chef Keller. The actor's first exposure to The French Laundry was as a guest in the dining room. "Adam and some friends had dinner at the restaurant and we served the typical meal, which is about 18 courses," says Keller. "I think he had a wonderful time, because he came back to the kitchen full of smiles." Sandler returned to the restaurant and, like Brooks, spent time in the kitchen working alongside the staff. "He started spending time in the kitchen with us actually preparing food," says Keller. "I really have to give him credit. He worked very hard and achieved a lot in a very short period of time."

“Keller also came up with the ideas for all these special dishes that are alluded to in the script — Bernice’s amazing French toast and the world’s greatest BLT sandwich. The tip is to cook eggs over easy so the yolk spills all over the sandwich,” according to Ansell. “Another very important part of his job was teaching Adam to make these dishes as though he were the best chef in the world,” she says.

The actor focused on perfecting such techniques as handling a knife skillfully, seasoning a dish with finesse and learning how to delicately arrange food on a plate. “For someone who had never picked up a knife or boiled water before, he achieved a great deal,” says Keller.

As with Sandler, Brooks pictured Leoni in the Deborah role very early on, even before he wrote the script. “Téa’s special,” states Brooks. “I’ve never worked with a beautiful actress who could do such great physical comedy. There’s a Lucille Ball-quality to her work at times.”

Deborah Clasky is an educated, former career woman who is at odds with herself and her place in the world. “She’s at a wildly insecure point in her life. With no malevolence, she’s wrestling with her demons. The nice term for Deborah would be zany, and the bad term would be neurotic,” explains Brooks.

Deborah is needy and desperate for love and acceptance from everyone around her. Her efforts are thwarted by her own insecurities, driving everyone away. She is her own worst enemy, and jeopardizes her marriage and family. Observes Sandler: “John and Deborah are two people who’ve known each other for a long time and love each other, but they are at a place right now where they’re not communicating or feeling terribly comfortable. John wants to make it better, but Deb is slowly drifting away.”

Ansell points out: “Deborah’s a difficult character and there was a real process to finding her. She means well, it’s just that she’s missing something. Her anxieties prevent her from truly empathizing with those around her.”

After several years of assisting Brooks with his research on Latinas, Haubegger joined the team full-time as an executive producer. “We needed someone to really watch us and help us with everything Latin on the film,” says Ansell, “someone who could keep us real and truthful.”

One of Haubegger’s primary tasks was helping in the selection of the Latina members of the cast. Finding Flor was an international search, according to Ansell. “We had casting agents everywhere. We must have seen every Spanish-speaking actress from all over the world, from New York, Chicago, Miami, Texas, New Mexico, Mexico, South America and Spain. It was an exhaustive search.”

Brooks had hoped to cast a Mexican actress and, although he met with some incredibly talented women, none was quite right for the role of Flor. Making a film in her native Spain at the time, Vega flew to Los Angeles for a weekend to meet with the director. “When Jim met Paz — the last person he saw — he knew she was right the moment she walked through the door,” says Ansell. “She just simply was Flor.”

Vega comments: “I didn’t know when I went to L.A. that Jim had been looking all over the world for his Flor. I went into his office at 9 a.m. and didn’t leave until 5 p.m. We practically went through the entire script. It was a little crazy, but by the time I left I was very, very happy.”

Vega felt that being Spanish would not stand in the way of accurately portraying a Mexican woman. “That’s what acting is about. What motivates me is the opportunity to play different roles and it’s even better when another culture is involved, because that then demands a deeper kind of work in finding my character.”

Since Vega spoke no English — and Brooks didn’t know Spanish — an interpreter was brought on board, Dolores Aguirre. Prior to filming, Brooks made a rule he never broke, and that was to speak directly to Paz without pause, as though there were no translator.

Translating Brooks is no easy task since he often expresses himself in abstract terms and always at a very fast clip. “Translating and interpreting are not exactly the same thing,” notes Haubegger. “And with Jim, Dolores really had to interpret. Jim often uses metaphors and they don’t mean anything when they’re translated literally. His style of communicating is expansive and filled with poetry and imagery, but that can often be confusing. Fortunately, Dolores just had a great gift for hearing Jim and ‘simulcasting’ his thoughts into another language.”

In addition to conversations with the director, Aguirre was Vega’s intermediary with the other members of the cast and crew. Vega was rarely without Aguirre at her side, so much so the actress said Aguirre was “like my conscience,” says Haubegger.

For much of the film, Flor only speaks Spanish. “The language barrier forces my character to show a lot of emotion without words,” says Vega. “Since she has no voice, I had to work with gestures, body movement and facial expressions.”

Vega admits that she’s a bit like Flor, a fighter and very passionate about her beliefs. “My character has very clear ideas,” she says. “She doesn’t take orders from anyone and she’s in charge of her life. Working for the Clasky’s is simply a means to an end and she has no intention of staying with them for long. She just wants to make a little more money to provide her daughter with a good education and a decent start in life. Yet, she is always compassionate and loving to her employers.”

It is this gentle, compassionate side that appeals to John Clasky. “John cares for his children deeply and he and Flor share the same problems as parents. He is a very refined man who shows his emotions and is able to cry,” says Vega. “This is something she’s not used to in a man. At first she finds it strange, but as she gets to know him, it becomes the basis for her attraction. He becomes Flor’s friend, someone who really understands, listens to and respects her.”

In keeping with Brooks' attention to detail and authenticity, Vega learned to speak Spanish with a Mexican accent with the help of dialect coach Adriana Barraza. While perhaps imperceptible to Anglophones, this variation is markedly obvious in the Latino world. The actress explains, "I'm from Seville and don't speak Spanish like Castilians from the North of Spain. We don't pronounce the Spanish 'z' like most Latin people, so learning the Mexican accent was easy for me."

At the same time, another dialect expert, Nadia Venesse, was on hand to coach Vega with her English, so she sounded like a Mexican learning the language. "We also had to make sure that Paz's English accent was evolving appropriately throughout the film as Flor learns the language," says Haubegger.

Brooks made a creative decision not to subtitle the Spanish spoken in the film. "So you get bonus content throughout the film if you're bilingual," says Haubegger. "There are a few more jokes and a little foreshadowing. If you speak Spanish you will learn things that are happening before the rest of the audience. Clearly, you don't miss anything if you don't speak Spanish, but it's an added bonus if you do."

Brooks and Cloris Leachman, who plays Deborah's mother Evelyn, go back a long way. In the seminal 1970s TV series, "The Mary Tyler Moore Show," which Brooks produced, Leachman played the loveably ditzzy but irksome neighbor Phyllis. "According to Mary (Tyler Moore), when I first auditioned for Phyllis, I apparently asked 'who makes the decisions around here?'" Leachman recalls. "They pointed to this man and I walked over and sat on his lap. That's apparently how Jim and I first met. I've always had a crush on Jim and his kind of humor. We're all very lucky to have someone like him in our lives."

Brooks told Leachman that Evelyn is the character in the film who saves the day. She is a free-spirited, former jazz singer who loves her drink, but quits at a crucial point to regain full control of her wits. Her mission is to mend the damage being visited on the

family by her controlling daughter. “You can’t force people to get along or love each other, but any mother will do their utmost to hold a family together,” says Leachman.

Shelbie Bruce, one of the first girls auditioned for the role of Cristina, immediately stood out from the rest. “One of the things that was really challenging was finding children who really spoke both Spanish and English fluently. Many kids who are raised here tend to lose some of their Spanish, but Shelbie was perfectly bilingual and a stunning kid with great energy,” notes Haubegger.

Haubegger remembers Shelbie at her first audition: “We had her do the translation scene between John and her character’s mother. It wasn’t until she was acting it out, screaming at Jim as through he were John Clasky while I took on the role of her mother, that she really understood the scene and grasped what the film was about. The minute we stopped she said, ‘Wow, Mr. Brooks, that’s a great scene.’ She got the job. Shelbie had never acted in a film before and not only endured the long hours remarkably but had to be pried away from the set each day. She really pushed herself. The work she did was very complex, emotional stuff.”

Brooks adds simply, “Wait till you see this kid act.”

Under the supervision of her father, an internist who specializes in diet and nutrition, Sarah Steele gained 17 pounds for the role of Bernice in her film debut. Sarah didn’t mind at all, as she was thrilled to be in Hollywood appearing in a movie with Adam Sandler and Téa Leoni, two actors she revered. “I was very nervous at first, but everyone was so supportive,” says Steele. “Téa gave me so much advice – I don’t know what I would have done without her. And Adam made me laugh. He’s so funny and I would get so excited when he laughed at my jokes.”

Like John Clasky, Bernice is a loving and pure soul who wants nothing more than her mother’s love and acceptance. “She’s such a sweet kid and she could be really angry because of the way her mother treats her, but she isn’t,” says Steele. “She could also

be really jealous of Cristina because of the attention she gets from Deborah, but instead Bernice befriends her. It's Flor who really understands Bernice and offers the kind of acceptance her own mother can't seem to give."

ABOUT THE PRODUCTION

Spanglish was shot entirely in Los Angeles in such locations as Beverly Hills, Bel Air, Malibu and Stage 27 on the Sony Pictures lot in Culver City.

Brooks assembled a gifted creative team who brought a wealth of experience. Foremost among them were Oscar®-winning cinematographer John Seale, production designer Ida Random and Brooks' longtime editor Richard Marks.

Seale and Brooks had been trying to work together for years, but their respective schedules kept conflicting. When Brooks approached Seale about *Spanglish*, he had just returned home to his native Australia following several months on *Cold Mountain* – which earned him an Academy Award® nomination.

Random had never worked with Brooks as a director, though she'd designed *War of the Roses*, which Brooks produced. From that experience, Random had a sense of the director's expectations and was versed in the unique, and often metaphorical, way in which he conveys his ideas. "His way of speaking is sometimes difficult to understand," Random explains. "But early on, I formed a way to connect with Jim so this movie went very smoothly and things just fell into place. It doesn't happen that way very often. It was a great experience for me, working with Jim Brooks."

Brooks wanted the production schedule of *Spanglish* to follow the chronological order of the screenplay. By not breaking with the continuity of the story, he felt the film's emotional pace would be enhanced. Shooting a film in this manner is often impractical because of the limitations imposed by the actors' schedules and the logistical constraints of film production. Fortunately, executive producer Joan Bradshaw, working

with first assistant director and co-producer Aldric La’auli Porter, was able to accommodate Brooks’ needs with few compromises. “The script was written in a clearly defined, linear fashion and lent itself, for the most part, to this kind of scheduling,” says Bradshaw. “We couldn’t always stick to script chronology, but we came pretty close.”

Brooks also wanted to shoot *Spanglish* as much as possible in real locations rather than on sound stages. He reasoned that this would keep the actors from being disoriented when they started a scene in a real location and then picked it up weeks later on a sound stage. Random explains, “The typical way of making films is to split your shoot between actual locations and sets – shooting wide angles on location and building interiors on stage. But this film is delicate in its emotions and Jim was adamant about not breaking up the sequences and potentially throwing off the mood. It’s much better for the actors, but when you’re shooting on location in a real house it can be difficult for the crew because with actual structures you don’t have the flexibility of moving walls and allowing the camera to roam freely.”

Seale was undaunted by the restrictions, however. “Working in small rooms is awkward, but we used short lenses, put cameras in corners and used every trick we could to make it work. To be honest, I always worry about being able to take a wall out when I’m on a stage, because you could get shots that aren’t logically correct. I think the audience senses that, so I try never to position the lens as though it’s out of the room. I love to keep a reality to it.”

Random began scouting locations and planning the overall design months in advance of filming. One of her first objectives was to find an area in Los Angeles that could double as a suburb of Mexico City for the film’s opening sequence. She and location manager Mark Benton Johnson visited Lincoln Heights, a residential area east of downtown, in search of a house and vista that would suit the script’s demands.

“The location manager took me to Lincoln Heights and showed me an actual house that he thought might work,” she says. “It was very good, but I said: ‘Let’s just go farther up

and around this hill.” Once there, Random turned around and knew she had found the right spot. Before her were wide open spaces, hills and valleys complete with dusty dirt roads, that looked remarkably like the outskirts of Mexico City – and was just minutes from the center of L.A. Although Random had envisioned finding an existing house, she was so taken with the view from the hillside vacant lot that she decided to build Flor’s modest Mexican home there — from the ground up.

Random’s team painted the house in bright colors. “A comedy isn’t serious and somber in its color tones – it’s always brighter. So, the house is colorful, blue and yellow ochre. With the permission of the owners, some of the other houses on the street were painted in equally bright colors for consistency.”

When it came time to filming, animal wranglers populated the area with chickens, roosters and dogs. Extras, some of them Latinas Haubegger had brought in during Brooks’ research period, filled the street. For a short time Mexico came alive in Happy Valley, the aptly named micro neighborhood of Lincoln Heights where the cameras first started rolling on *Spanglish*.

The rooms of Flor’s Mexican house were tiny, as were most of the spaces in the subsequent locations but that did not deter Seale from using multiple cameras in many scenes, a demanding technique he used on Barry Levinson’s *Rain Man* after discovering that a single camera inhibited his ability to freely capture the spontaneity between actors.

For *Spanglish*, Seale believed that Brooks would appreciate the advantage of using multiple cameras, particularly when he entered the editing room. “Right from the start, I felt multiple cameras would be useful on *Spanglish* because it’s a dialogue film in which the performances are everything,” says Seale. “When actors bounce off one another and really come together in a scene, it’s a shame for a cameraman not to cover them both. I go to great lengths to make multiple cameras work because it provides the editor

with the ability to cut between the actors seamlessly which, in turn, can enhance the pace and rhythm of the film.”

“However, the more cameras you have, the trickier it becomes to light,” Seale continues. “I have a lot of fun getting the balance of exposure between two cameras, making a fill-light on one camera become a gentle back light on another.”

Since most of the story takes place in Deborah’s home and rented beach house, the overall tone of the film’s design was dictated by Brooks’ take on the character. “It was a challenge because Jim wanted all the stuff that a housewife would have and yet he wanted it to be a little wacky,” says Random. “

The production filmed the interior of the Clasky home and backyard in a house on Beverly Glen Boulevard in Beverly Hills. Random tore down walls and remodeled portions of the house and went to work with her set decorator, Leslie Ann Pope, on creating Deborah Clasky’s singular nest.

Deborah has taste to spare. One gets the sense that she barely finishes one home decorating project before embarking on another – be it stenciling, repainting or reupholstering. “We went for it. There was a fine line of taking it too far and becoming ridiculous,” says Random. “But I think we found the right balance.”

With visual consultant D.J. Hall’s canvases providing inspiration, it seemed natural that Brooks should turn to her for ideas on the kind of artwork one might find in the Clasky home and John Clasky’s restaurant. Hall came back with many suggestions, among them the work of contemporary California ‘Plein Air’ artists including Stephanie Sanchez and Arturo Tello as well as works by such artists as Shirley Pettibone, Astrid Preston, Cynthia Evans, James Doolin, Les Biller and Carlos Almaraz. In addition, the set decorator dressed the house with some of Hall’s canvases.

Random found a small home on the ocean side of Pacific Coast Highway in Malibu for the Clasky's rented summer beach retreat. Once owned by legendary entertainer Al Jolson, the charming two-story house built in the 1920s, is now rustic by neighborhood standards. It presented enormous logistical problems for Seale. "The house sat right on the beach and looked south so the sun's path was directly across it and at midday the reflection in the sea bore directly into the main room."

Seale and his crew reduced the sun's glare on the water with a seamless 70-foot by 20-foot shark's tooth scrim supported by towers that could be lowered when necessary.

The final weeks of the production were reserved for scenes taking place in the restaurant, the only substantial set in the film that was constructed. The French Laundry was recreated in detail and took Random and her team months to complete.

Although the layout of the set was almost identical to Keller's restaurant, the décor of the main dining room was altered at the last minute. "Originally, everything was going to mirror Thomas Keller's restaurant exactly," notes Random. "But as Adam Sandler began to define his character, Jim realized we had to shift that idea and make it feel less formal and more true to John Clasky."

Still, Keller was quite taken aback when he first walked onto the set. "Walking through the set's main entrance, I felt I was at the French Laundry. It was uncanny: The ceiling, the floor, the bar, the fireplace and banister – it was exactly like the French Laundry." Keller was also struck by how closely the kitchen represented his own with everything from striped tile lining the walls to the positioning of the stove and skylights.

When the cast and crew moved to Stage 27 for the last leg of filming, Keller took time out of his schedule to help bring authenticity to the kitchen scenes. "The way the staff work and move together in a high level kitchen is a very smooth, an orchestrated movement that we call a dance. You always have a sense of where everybody else is and what they're doing." Keller positioned the actors the way his staff is organized at

The French Laundry and placed Sandler in exactly the spot he himself occupies in the kitchen.

In addition to guiding the movement of the actors as they busied themselves preparing food, Keller also kept a watchful eye on the food itself – its handling, preparation and presentation. “All of the dishes we used for Adam’s big chef scene had been prepared at The French Laundry – in fact, the beet and leek dish and the lobster dish are straight from the restaurant,” confirms Keller.

ABOUT THE CAST

ADAM SANDLER (John Clasky) has enjoyed phenomenal success in the entertainment industry as an actor, writer, producer, director and musician. He first gained international recognition as a cast member of television's "Saturday Night Live." Most recently, he starred in two back-to-back \$100 million-plus grossing comedies for Sony Pictures Entertainment: Columbia Pictures' *50 First Dates* opposite Drew Barrymore and Revolution Studios' *Anger Management*, in which he co-starred with Jack Nicholson.

Sandler was nominated for a Golden Globe for Best Actor for his breakthrough performance in Paul Thomas Anderson's *Punch-Drunk Love*. He recently completed *The Longest Yard* with Chris Rock.

Born in Brooklyn, New York, and raised in Manchester, New Hampshire, Sandler's first brush with comedy came at age 17, with a spontaneous performance at a Boston comedy club. From then on he was hooked, performing regularly in comedy clubs throughout the state, while earning a degree in Fine Arts from New York University.

Sandler made his motion picture debut in *Coneheads*, opposite Dan Aykroyd and Jane Curtin. He has gone on to become an almost self-contained mini-studio involved in all

aspects of film production. *Happy Gilmore* was one of the most successful movies of 1996. With a budget of just \$12 million, it grossed more than \$40 million at the box office and \$35 million on home video. *The Wedding Singer*, in which he also starred with Drew Barrymore, was the first box office hit of 1998, with an opening weekend gross of more than \$22 million. His next film, *The Waterboy*, had an opening weekend of almost \$40 million. Other recent \$100 million-plus grossing Sandler films include *Big Daddy* and *Mr. Deeds*.

Sandler collaborated with writer Tim Herlihy on the screenplays for *Happy Gilmore*, *Little Nicky*, *Billy Madison*, *Big Daddy* and the smash hits *The Wedding Singer* and *The Waterboy*. *Billy Madison* has become a cult classic for college students across the country, with "Billy" nights and "Sandler" festivals.

Sandler served as executive producer on *Deuce Bigalow: Male Gigolo*, *The Animal*, *Joe Dirt*, *The Master of Disguise*, *The Hot Chick* and *Dickie Roberts: Former Child Star*.

Sandler's production company, Happy Madison Productions, has a deal with Columbia TriStar Domestic Television to develop shows for the studio.

During breaks from his busy filming schedule, Sandler spends time in the recording studio. Several of his comedy albums on Warner Bros. Records have gone multi-platinum. Collectively, they have sold more than six million copies to date. Several years ago, Sandler launched AdamSandler.com. This site is updated weekly with mini-movies featuring Sandler, the staff of Happy Madison, and his dog Matzoball -- all in their daily routines.

TÉA LEONI (Deborah Clasky) will be seen this spring in David Duchovny's writing and directorial debut *House of D*, which premiered at this year's Tribeca Film Festival and co-stars Duchovny, Robin Williams, Erykah Badu and Anton Yelchin. It is the story of a man trying to resolve the turmoil of his present relationships by looking for keys from his past.

Leoni is currently in production on Columbia Pictures' remake of the classic caper *Fun with Dick and Jane* opposite Jim Carrey. The film, which is being produced by Brian Grazer for Imagine Entertainment and Carrey, has been updated to follow a wealthy married couple who must turn to a life of crime after losing their savings in a corporate scandal.

Leoni was recently seen in *People I Know* opposite Al Pacino and Kim Basinger. Previously, she appeared opposite Woody Allen in his film *Hollywood Ending* and in *Jurassic Park III* with Sam Neill and William H. Macy.

Leoni's other film credits include *The Family Man* opposite Nicolas Cage, *Deep Impact* with Morgan Freeman and Vanessa Redgrave, *Flirting With Disaster* co-starring Ben Stiller, and Mary Tyler Moore as well as *Switch*, *A League of Their Own*, *Wyatt Earp* and the hit action comedy *Bad Boys*.

Leoni is also continuing a family legacy by serving as a National Ambassador for UNICEF. The U.S. fund for UNICEF was co-founded by her grandmother in 1947. Tea is leading the organization's AIDS Action Team to build financial backing for UNICEF programs that provide care and support for children orphaned by AIDS, prevent mother-to-child transmission of HIV and prevent young people from becoming infected.

PAZ VEGA (Flor) has gone from being a promising young actress to taking on starring roles in some of the Spanish film industry's most important productions. She makes her Hollywood debut with *Spanglish*.

A native of Seville, Vega began her career with two highly successful television series: "Companion" and "7 Lives." Her first break in cinema came from director Pedro Olean in *Beyond the Garden* and she began to make a name for herself after her eye-catching performance in Mateo Gil's *Nobody Knows Anybody*. But it was Julio Medem's *Sex and Lucia* that marked a decisive step in her career and won her immediate recognition from her peers in the form of a Goya Award (Spain's equivalent of the Oscar®) for Best New

Actress. That same year, she was also nominated as Best Actress for her gripping portrayal of a battered wife in the film *Mine Alone*, which marked the first time in the history of the Spanish Academy that an actress was nominated in two different categories for two different roles.

In 2002, she went on to star in *Talk to Her* by Oscar-winning director Pedro Almodovar and *The Other Side of the Bed* by Emilio Martinez-Lazaro. The latter was the year's highest grossing film in Spain and a sequel is currently in the works. Most recently she starred in *Carmen*, directed by Vicente Aranda, which debuted in October 2003 and immediately became the #1 Spanish film at the box-office and Juan Calvo's comedy *Di Que Sí*.

CLORIS LEACHMAN (Evelyn) has been honored with an Academy Award®, a record eight Emmy Awards, a Golden Globe Award, a National Board of Review Award and a British Academy Award during her long, illustrious career.

On the big screen, Leachman has starred in more than 40 films. She won a Best Supporting Oscar® for her riveting portrayal of lonely Texas housewife Ruth Popper in the landmark film *The Last Picture Show*. In addition, she won a National Board of Review Award and a British Academy Award for her portrayal. Among her many other feature film credits are Mel Brooks' *Young Frankenstein* and *High Anxiety*.

More recently, Leachman appeared in *Bad Santa*, *Alex & Emma*, *The Beverly Hillbillies*, MTV's *Beavis and Butthead Do America*, *The Amati Girls*, *Hanging Up* opposite Diane Keaton, Meg Ryan and Lisa Kudrow, and *Music of the Heart* with Meryl Streep and Angela Bassett.

While filming *Spanglish*, Leachman was also simultaneously in production with the HBO film "Mrs. Harris" opposite Sir Ben Kingsley, Annette Bening and Ellen Burstyn and continued her work on the television series "Malcolm in the Middle." Upcoming for Leachman is *The Longest Yard* starring Adam Sandler and Chris Rock as well as *Sky*

High with Kurt Russell and Kelly Preston. Also due out next year is the independent film *The Californians* with Noah Wyle and Illeana Douglas.

Leachman has delighted television viewers for generations. In the 1970s, millions tuned in to watch Leachman's self-absorbed yet endearing Phyllis Lindstrom on the legendary "Mary Tyler Moore Show" and the spin-off series "Phyllis." Leachman received four Emmy nominations and two Emmy Awards for her work on the former and an Emmy nomination and Golden Globe Award for the latter. She also won Emmys for "A Brand New Life" (ABC movie-of-the-week) and a CBS Cher special.

In the 1980s, viewers found comfort in the sage advice dispensed by Beverly Ann, Leachman's character on the popular NBC series "The Facts of Life." Leachman was awarded her fifth Emmy for ABC's "The Woman Who Willed A Miracle" and a sixth Emmy for her eight-minute soliloquy for "The Screen Actors Guild 50th Anniversary Celebration."

Leachman's more than 35 films for television include "In Broad Daylight," "Honor Bright," "Fine Things," "Love is Never Silent," "The Demon Murder Case," "Dixie Changing Habits," "A Girl Named Sooner," "Backstairs at the Whitehouse" and Emmy-nominated performances in "The Migrants," "It Happened One Christmas" and "Ernie Kovacs: Between The Laughter".

In 1998, the actress won a seventh Emmy for her work as 'Aunt Mooster' on the CBS series "Promised Land." In 2001, Leachman was handpicked by Ellen Degeneres to star as her mother in the CBS primetime series "The Ellen Show." In 2004, Leachman received her fourth Emmy nomination in a row for the hit Fox series "Malcolm in the Middle. In 2002, she won a record-breaking eighth Emmy Award for her recurring role as 'Grandma Ida' on the series.

On stage, Leachman has toured nationally with "Grandma Moses: An American Primitive," "Showboat," "The Oldest Living Graduate," "Butterflies Are Free," "Same

Time Next Year," "Twigs" and "The Housekeeper." Among many Broadway credits are "As You Like It," "South Pacific," "Lo and Behold," "John Loves Mary," "Sundown Beach," "Sunday Breakfast," "Dear Barbarians," "King of Hearts," "A Touch of the Poet" and "Masquerade."

Leachman grew up outside Des Moines, Iowa. After attending Northwestern University, Leachman was named "Miss Chicago" and subsequently became a finalist in the Miss America pageant. After early success on the New York stage, Leachman ventured to Hollywood and made her screen debut in the Mickey Spillane shocker *Kiss Me Deadly* directed by Robert Aldrich.

SHELBIE BRUCE (Cristina, age 12) isn't your normal Texas girl. Starring opposite Adam Sandler and Tea Leoni in *Spanglish*, Shelbie is quickly forging herself as a Hollywood force to be reckoned with.

Born in Brownsville, Texas, Bruce got her start in modeling before her coach suggested she get an agent. After doing a variety of commercials, Bruce took the lead role in the pilot "Mary Lou's Flip Flop Shop" with Mary Lou Retton. After attending a showcase in San Antonio, Bruce was noticed by Scott Wine from the Osbrink Talent Agency and soon after acquired representation in Los Angeles.

Some of her most recent projects include roles in "Providence," "Spy Kids," "Escape School" and "ER."

However, Bruce is not just an actress. Her favorite pastime is singing, which she practices regularly in her choir. She also enjoys horses, tennis, sports and her studies. Taking her home-schooled education very seriously, Bruce often ventures out on trips around the country with her family, visiting many historical and educational sites.

SARAH STEELE (Bernice) was born in North Carolina in 1988 and lives with her family in Philadelphia. She started taking acting lessons when she was eight and signed up at the Walnut Street Theater, joining their New Mermaid Players shortly thereafter.

At the age of 10, Sarah signed with a talent manager in New York and landed her first commercial. She continued to perform in plays, mainly musicals, with the McGuffin Theatre and Film Company, and was part of the Rainbow Co. from 6th to 9th grade. Founded by Ricardo Martin, the company performed plays written by Philadelphia public school students and brought live theater to inner-city schools. In high school, Sarah performed in "The Laramie Project" and "West Side Story" at the Prince Music Theater in Philadelphia, in 2003.

ABOUT THE FILMMAKERS

JAMES L. BROOKS (writer/director/producer) has won three Academy Awards®, received 8 Academy Award® nominations and 15 Emmy Awards during his long and prolific career. He began his television career as a writer and went on to help create such landmark TV hits as "Taxi," "The Mary Tyler Moore Show," "Rhoda," "Lou Grant," "Room 222," "The Tracey Ullman Show" and "The Simpsons." He also wrote and produced the television movie "Thursday's Game."

Brooks began working in film in 1979 when he wrote the screenplay for *Starting Over*, which he co-produced with Alan J. Pakula. In 1983 Brooks wrote, produced and directed *Terms of Endearment*, for which he earned three Oscars® including Best Picture, Best Adapted Screenplay and Best Director. In 1987, he wrote, produced and directed *Broadcast News*, which won the New York Drama Critics Award for Best Picture and Best Screenplay and earned two Oscar® nominations. Through Gracie Films, Brooks served as executive producer on Cameron Crowe's directorial debut *Say Anything*, produced *War of the Roses* and co-produced *Big* with Robert Greenhut.

In 1990, Brooks produced and directed his first play "Brooklyn Laundry," a Los Angeles production starring Glenn Close, Woody Harrelson and Laura Dern.

Brooks' company, Gracie Films, made an overall deal with Sony Pictures in 1990. He produced two new series for ABC ("The Critic," another prime time animated series starring Jon Lovitz, and "Phenom" starring Judith Light, William Devane and Angela Goethals). For Columbia Pictures, he directed *I'll Do Anything* starring Nick Nolte, Albert Brooks and Julie Kavner.

In 1996 Brooks was the executive producer on Wes Anderson's debut feature *Bottle Rocket* and producer on Crowe's *Jerry Maguire* starring Tom Cruise, Cuba Gooding Jr. and Renee Zellweger. In 1997, Brooks co-wrote, produced and directed *As Good As It Gets*, starring Jack Nicholson, Helen Hunt and Greg Kinnear. The film was nominated for seven Academy Awards® including Best Picture and both Nicholson and Hunt won Oscars® for their performances.

RICHARD SAKAI (Producer) has worked for James L. Brooks for the past 27 years.

JULIE ANSELL (Producer) began her career at Gracie Films in 1989 after graduating from Northwestern University. She began as a development executive and quickly rose to Vice President, working on such films as *The War of the Roses*, *I'll Do Anything*, *Bottle Rocket*, *Jerry Maguire* and *As Good As It Gets*. She also ran the Gracie Films' office in New York for two years.

In 1996 she left the company to become President of Barry Mendel Productions at Disney, where she was involved with *Rushmore* and *The Sixth Sense*. She returned to Gracie Films in 1998 as President of Motion Pictures and produced *Riding in Cars with Boys*.

JOAN BRADSHAW (Executive Producer) most recently served as Executive Producer on Sam Mendes' *Road to Perdition*, the highly acclaimed period drama starring Tom

Hanks, Paul Newman and Jude Law. The legendary Richard Zanuck, with whom Bradshaw had formerly collaborated on the blockbuster *Deep Impact*, produced the film.

Previously, Bradshaw executive produced Robert Zemeckis' *Cast Away* with Tom Hanks and his supernatural thriller *What Lies Beneath*, which paired Harrison Ford and Michelle Pfeiffer.

Bradshaw developed her relationship with Zemeckis as unit production manager on the second and third installments of the wildly successful trilogy *Back to the Future*. She continued her partnership as a co-producer on the black comedy *Death Becomes Her* starring Meryl Streep, Goldie Hawn and Bruce Willis, and as an executive producer on *Contact* with Jodie Foster.

Other notable projects in Bradshaw's career include executive producing the Chris Columbus comedy *Nine Months* and the Robin Williams hit *Mrs. Doubtfire*, which she co-produced and on which she was also the unit production manager.

CHRISTY HAUBEGGER (Executive Producer) founded Latina magazine in 1996. The groundbreaking magazine showcasing Latina fashion, beauty, lifestyle and empowerment, quickly became a monthly publication and Haubegger served as its publisher, president and then CEO until 2001. In the latter position, she oversaw a staff of more than 50 people and focused on the business management of the magazine, including advertising sales and corporate marketing. Since its inception, Latina has become the leading publication for U.S. Hispanic women and has a monthly circulation of 400,000. It was named Best Magazine by Advertising Age and featured on the Adweek Hot List in 2000 and 2001. Haubegger currently serves as a member of the Board of (Latina's parent company Latina Media Ventures).

Haubegger moved to Los Angeles in early 2003, where she served as associate producer on 20th Century Fox's first Hispanic-themed romantic comedy feature *Chasing*

Papi. She also works with Creative Artists Agency (CAA) providing insights on the U.S. Hispanic market to the agency's motion picture, marketing and television clients.

In 2001, Newsweek named Haubegger one of the "Women of the New Century" and Advertising Age called her a "Woman to Watch." Haubegger was the youngest woman to be inducted into the American Advertising Federation's Advertising Hall of Achievement, in recognition of her success in raising the profile of the Hispanic market.

JOHN SEALE, ACS, ASC (Director of Photography) is widely respected as one of the most accomplished cinematographers working in the film industry today. He won an Academy Award® in 1997 for his work on director Anthony Minghella's *The English Patient*. Reteaming with Minghella, he was nominated for an Oscar® and an ASC Award in 2003 for *Cold Mountain*. Mr. Seale was also nominated for *Witness* and *Rain Man*. He has also earned five BAFTA nominations and won for *The English Patient*, for which he was also cited with a European Film Award.

Seale's other credits include *The Mosquito Coast*, *Gorillas in the Mist*, *Stakeout*, *Dead Poets Society*, *The Firm*, *Lorenzo's Oil*, *Beyond Rangoon*, *The American President*, *City of Angels*, *At First Sight*, *The Talented Mr. Ripley*, *The Perfect Storm* and, most recently, Lawrence Kasdan's *Dreamcatcher* and *Harry Potter and the Sorcerer's Stone*.

IDA RANDOM (Production Designer) initially captured moviegoers' attention with her design of Lawrence Kasdan's *The Big Chill*. She continued to enhance the mood of such feature films as Brian DePalma's *Body Double*, Edward Zwick's *About Last Night*, Albert Brooks' *Defending Your Life* and, most recently, *Suspect Zero*.

Random received an Academy Award® nomination for Barry Levinson's *Rain Man*. She's worked with director Danny DeVito on *Throw Momma From the Train*, *War of the Roses* and *Hoffa*. Her other films for Kasdan include *Silverado* and *Wyatt Earp*.

Her additional credits include Tony Scott's *The Fan*, Kevin Costner's *The Postman*, Lee Tamahori's *Along Came a Spider*, Frank Oz's *Housesitter* and F. Gary Gray's *A Man Apart*.

RICHARD MARKS (Editor/Co-Producer) has collaborated with James L. Brooks for many years. He edited *Broadcast News* and *Terms of Endearment*, edited and co-produced *As Good As It Gets* and *Say Anything* (which Brooks produced and Cameron Crowe directed) and served as associate producer and editor on *I'll Do Anything*.

Marks most recently edited *Timeline*, *Riding in Cars with Boys* and *What Planet Are You From?* Other credits include *You've Got Mail*, *Father of The Bride*, *Dick Tracy*, *Pretty In Pink*, *St. Elmo's Fire*, *Max Dugan Returns*, *Pennies From Heaven*, *Apocalypse Now*, *The Last Tycoon*, *The Godfather: Part II*, *Bang The Drum Slowly*, *Little Big Man* and *Jumpin' Jack Flash*, on which he also served as associate producer.

SHAY CUNLIFFE (Costume Designer) was born and raised in England, studied Drama & French at the University of Bristol and started her career in New York theatre. She later returned to London to design the costumes for "Beauty and the Beast" at the Old Vic.

Cunliffe made an auspicious entry into film in 1984 when she designed costumes for *Mrs. Soffel* starring Mel Gibson and Diane Keaton. She later teamed up with Gibson again for his directorial debut *The Man Without a Face*. She has designed for a wide range of projects including *Lone Star*, *Limbo* and *Silver City* for John Sayles, *Dolores Claiborne* and *Bound by Honor* for Taylor Hackford, *The Story of Us* and *Alex & Emma* for Rob Reiner and *Miles from Home* and *Of Mice and Men* for Gary Sinise. Other projects include David Mamet's *Spartan*, Michael Apted's *Enough*, Steve Zaillian's *A Civil Action*, Brad Silberling's *City of Angels* and Pat O'Connor's *Sweet November*.

She worked with Rob Marshall on his directorial debut, "Annie" for ABC, and received a Costume Designers Guild Award and an Emmy nomination for her work. Cunliffe's

father was the writer and historian Marcus Cunliffe and her mother, Mitzi Cunliffe, created Britain's BAFTA award.

LOUISE MINGENBACH (Costume Designer) has amassed an eclectic resume of motion picture and television credits. Her most recent project was *Starsky and Hutch*, based on the '70s television series of the same name. She has collaborated with director Bryan Singer on *X-Men*, *X-2*, *Apt Pupil* and *The Usual Suspects*. Other film credits include *K Pax*, *The Rundown*, *Gossip*, *Permanent Midnight*, *Nightwatch* and *The Spitfire Grill*.

Mingenbach's television credits include the series "The Naked Truth" and several movies of the week.

HANS ZIMMER (Composer) won an Academy Award® for Best Original Score for Disney's *The Lion King*, as well as a Golden Globe, two Grammys, and a Tony Award (for the film's subsequent Broadway incarnation). For his outstanding score for Ridley Scott's *Gladiator*, he won the Golden Globe and Broadcast Film Critics Award and received another Oscar nomination. The album sold three million copies worldwide and spawned a follow-up album "Gladiator: More Music From the Motion Picture." The acclaimed composer collected an additional five Academy Award® nominations for his music on *Rain Man*, *As Good As It Gets*, *The Thin Red Line*, *The Preacher's Wife* and *The Prince of Egypt*.

Among his diverse credits are scores for *Driving Miss Daisy*, *Mission: Impossible 2*, *The Road To El Dorado*, *Green Card*, *Spirit: Stallion of the Cimarron*, *Crimson Tide*, *The Rock*, *Pearl Harbor*, *Matchstick Men* and Ed Zwick's *The Last Samurai*.

Long recognized as one of Hollywood's most innovative musical talents, the German-born artist first achieved success in the pop music world as a member of The Buggles. The group's 1982 worldwide hit single, "Video Killed the Radio Star," helped usher in a new era of global entertainment as the first music video aired on MTV. That same year,

Zimmer entered the realm of film music through a collaboration with famed composer Stanley Meyers (*The Deer Hunter*) on the acclaimed drama *Moonlighting*. He continued his association with Meyers on such projects as Stephen Frears' *My Beautiful Laundrette* and Nicholas Roeg's *Insignificance*, learning the power of combining modern synthesized percussion beats with the melodies of classical music. After 15 collaborations with Meyers, Zimmer began his solo composing career with 1988's *A World Apart*.

He went on to work with such respected filmmakers as Ron Howard (*Backdraft*), Peter Weir (*Green Card*), Mike Nichols (*Regarding Henry*), John Schlesinger (*Pacific Heights*), John Boorman (*Beyond Rangoon*) and Mimi Leder (*The Peacemaker*). He is a favorite of directors Penny Marshall (*A League of Their Own*, *Riding in Cars With Boys*, *Renaissance Man*) and brothers Ridley Scott (*Hannibal*, *Thelma & Louise*, *Black Rain*, *Black Hawk Down*, *Gladiator*) and Tony Scott (*Days of Thunder*, *Crimson Tide*, *True Romance*, *The Fan*).

Zimmer continues to break ground in the world of film music. A pioneer in the use of digital synthesizers, electronic keyboards and the latest computer technology, he is considered the father of integrating electronic sound with traditional orchestral arrangements.

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