

**City of Ember**  
**Production Notes**  
**Provided by Fox / Walden**

*For generations a massive generator has sustained the needs of the underground city of Ember. But the generator was built to last only 200 years, and as its lights start to flicker and fade, it remains to two youths, Lina Mayfleet (Saoirse Ronan) and Doon Harrow (Harry Treadaway), to follow a cryptic series of clues that will restore light to the place.*

WE THANK YOU.

WE WELCOME YOU.

WE WISH YOU GREAT GOOD FORTUNE.

- *The Builders*

"We swear eternal loyalty to our City and to the wisdom that created it. We declare our infinite gratitude to the Builders who chose the site with the greatest care. We flourish above our mighty flowing river. We give thanks to the unbounded capacity of our mighty Generator, beating at our very center like a magnificent heart. As it is, so are we: hard working, creative. We are each a beacon. Beyond Ember the darkness goes on forever in all directions. Ours is the only light in a dark world."

- *Ember Oath of Loyalty*

**EMBER: THE BEGINNING...AND THE END?**

**SYNOPSIS:**

For generations, the people of the City of Ember have flourished in an amazing world of glittering lights - underground. Built as a refuge for humanity and powered by a massive generator - this City will only sustain for 200 years. Now Ember is falling into darkness as the generator fails, and the dazzling lights begin to flicker and fade.

Despite growing concern for the future of their beloved City, Ember's students find themselves confronting the next step in their lives. A rite of passage for all graduates, it is Assignment Day, the day on which the Mayor himself will stand before the graduating students as they choose, by lottery, how they will spend their lives working for their society. Lina, praying with all her might to be a messenger, is devastated to be assigned to the Pipeworks, the vast network of pipes underneath the City. Her classmate, Doon Harrow, who wants more than anything else to work in the Generator, panics when he pulls the messenger assignment. The Pipeworks isn't the Generator, but it is close enough and Doon offers to swap assignments with Lina. She is thrilled and grateful and eagerly changes jobs. Thus, an unlikely friendship is born, one that, as it blossoms, will change the course of all the lives in Ember.

Lina takes easily to the job of messenger and finds herself zipping all over Ember, delivering important missives to even more important people, including the mayor himself. At home she cares for her aging and forgetful grandmother, and her baby sister Poppy. When an old metal box

is discovered in their closet, Lina's grandmother is overjoyed. Completely sure that the contents of the box are of the utmost importance, she is completely bereft of any memory as to why.

Lina manages to jimmy the lock open, and discovers some cryptic papers inside. Unable to piece the papers together, but sure that they are important, Lina resolves to decipher their meaning and enlists Doon's help.

As blackouts in the City become more frequent, Lina and Doon realize that the information inside that box could lead to the salvation of their City and their fellow citizens. Now racing against the clock, the two follow the clues, cleverly maneuvering around corrupt politicians and unsavory characters hoping to keep them from their goal: restoring the light in the CITY OF EMBER.

A Walden Media and Playtone co-production, this heart-thumping, edge-of-your seat adventure boasts an impressive cast and crew of acclaimed, award-winning talent. CITY OF EMBER was directed by Gil Kenan (Academy Award® nominee for "Monster House"), and was produced by Playtone's Tom Hanks and Gary Goetzman. The cast includes recent Academy Award nominee Saoirse Ronan ("Atonement") as the feisty Lina, Academy Award® nominee Bill Murray, in the role of the larger than life Mayor of Ember, Harry Treadaway ("Control") as Doon, Academy Award nominee Marianne Jean-Baptiste ("Secrets & Lies") as Clary, and Toby Jones ("Infamous") as Barton Snode, the Mayor of Ember's right hand man. Academy Award® winner Tim Robbins plays Loris Harrow, father of Doon, and Academy Award® winner Martin Landau appears as Sol, the Pipeworks gauge minder. The film is from a script written by Caroline Thompson ("Edward Scissorhands") based on the best-selling novel by Jeanne Duprau.

The creative production team includes Academy Award® nominated costume designer Ruth Myers ("Emma", "The Addams Family"), Academy Award® winning senior special effects supervisor Kit West ("Raiders of the Lost Ark"), production designer Martin Laing ("Titanic"), cinematographer Xavier Perez Grobet ("Before Night Falls"), supervising art director Jon Billington ("Pearl Harbor", "Troy") and art director James Foster ("Children of Men".)

## **CITIZEN BIOGRAPHIES**

A newcomer's guide to who's who in the City of Ember

### **MAYOR COLE**

The Mayor of Ember follows a long succession of fearless visionaries that have led Ember and its citizens to prosperity, peace, and contentedness. Now, the City of Ember finds itself in peril which is an unfortunate fact that Mayor Cole does not seem near as concerned with the well being of his charges, the citizens of Ember, as he does with his own survival.

### **LORIS HARROW**

A brilliant inventor with a haphazard process, Loris Harrow has used his ingenuity and good standing amongst Ember's citizens to slowly and quietly gather the secrets of the City. Is he

ready to now pass them on to his son, Doon, so that Ember may be saved? Or has he resigned himself to his fate, bitterly blaming the builders for stranding him there for all eternity?

### **LINA MAYFLEET**

Orphaned as a little girl, Lina and her younger sister Poppy live in the care of their grandmother. With Granny's health failing, young Lina now finds herself in a position of looking after both her sister and her grandmother. Having just finished her schooling, Lina has landed the assignment of Messenger, and she is ready to put her enthusiastic sense of civic duty to good use in the service of her fellow citizens. Descended from one of Ember's early mayors, Lina finds herself in possession of one of Embers longest lost secrets, and is compelled to piece together the clues that will lead her people to safety.

### **DOON HARROW**

A recent school graduate, Doon Harrow, son of Loris, has been assigned the job of Pipeworks assistant. Determined to discover the inner workings of Ember's failing generator, Doon hopes to put his knowledge and his passion to use in solving the problems that plague his City and it's inhabitants, and so finds himself on a journey with Lina through Embers darkest places, in search of light.

### **BARTON SNODE**

Best described as Mayor Cole's henchman, or perhaps lacky, Barton Snode shares the same questionable moral code as his boss. He spends his hours perched outside the Mayors office, managing traffic in and out, and will go to great - intimidating - lengths to preserve Mayor Cole's dark secrets.

### **CLARY**

One of Ember's few farmers, Clary runs a greenhouse on the outskirts of the City. She spends her days cultivating produce that will feed the people of Ember. Her job is an incredibly important one, as the City seems to be running out of additional food reserves. It is also an incredibly complicated job, as she is bereft of daylight and must rely on a carefully constructed system of artificial light to maintain her crops. Close with Lina, Clary is more than willing to lend a hand, when needed, to help Lina and Doon with their quest...and it is all done at her own risk.

### **SUL**

Doon's boss in the Pipeworks, Sul has been around longer than most Ember citizens. With an innate knowledge of everything within his sphere of work, it is clear that Sul has little interest in anything that isn't considered his direct responsibility. It's not his job! Which is a good thing, because Sul also suffers from severe narcolepsy, and can more often than not be seen asleep at the wheel...of the generator. But when needed in a pinch, Sul will definitely come through.

### **LOOPER**

When it comes to seedy characters, Looper broke the mold. Ember's version of a petty criminal, Looper is in a particular position of power as he has been assigned to the City's seemingly empty food-storage rooms. As such, he can usually be found brokering a shady deal in a dark alley, further developing the black market of food contraband he solely has created. As you may already have guessed, Looper has the Mayor's ear.

"Welcome to the City of Ember. As a valued member of society, you have been chosen to keep the flame of humanity alive and burning brightly. Because of you, the human race can hope for a long and prosperous future."

## **ABOUT THE PRODUCTION**

### **BEFORE IT WAS A MOVIE, IT WAS A BOOK**

Jeanne DuPrau's first real piece of fiction, she wrote *The City of Ember* back in the 80s, and says the idea for the story just appeared in her mind. "I grew up in the 50's, and have strong memories of the shadow and fear of nuclear war. People everywhere were talking about what could happen. They were building bomb shelters. It made a huge impression on me." From this she developed a curiosity: what would happen if entire societies had to take refuge...somewhere else? Thus, *Ember* was born: a City built to protect the human race from a terrible threat.

Immediately upon reading the manuscript, director Gil Kenan knew that the number one character he was going to have to bring to life - his star- was going to be the City of Ember itself. "The City is a character in the story, with a beating heart and a nerve centre. *Ember* has been built as a place to keep humanity going through dark times, and the mystery at the center of our story, the mystery that unites all of our characters, is the secret of the City itself, and how it can be saved. " says Kenan. "There is an emotional tie between all of us and the place we live, and *City of Ember* explores the complex and emotional relationship between the *Ember* citizens and each other, and the citizens and the City." The challenge of making all this real, on screen, drew him to the project.

Leaving UCLA film school with a successful thesis film ("*The Lark*") and a Hollywood agent, Kenan found himself in an introductory meeting at Tom Hanks' and Gary Goetzman's Playtone. Goetzman recalls, "he had done a film for UCLA Film School and it was fantastic and we showed him *Ember* and he seemed to have a really good take on the material." At that meeting Kenan described the kind of film he wanted to make. "I envisioned a story set within a controlled environment, a kind of action adventure film," he explains. "Immediately, the Playtone folk handed me *City of Ember*. I devoured it that night and called next morning to say I wanted to make the film. Three days later I was back at Playtone describing how I could make the movie." Hanks concurred "When I read the book I thought 'my word, this is quite self contained and beautiful, and I've never seen or read anything like this before. I'm always looking for that thing where a bell goes off, and you read the most unique story with the most unique characters and unique circumstances. And this was it in spades.'"

Playtone optioned the book and Caroline Thompson was asked to write the screenplay. Thompson's first produced screenplay was the magical award-winning "*Edward Scissorhands*",

and she has since directed her own work on screen. Says Kenan, "I had always admired Caroline's work and knew she would be able to bring the humanity of the characters to life. I felt that the film should take a parallel but separate path from the novel." Hanks and Playtone were thrilled with the script she turned in. "In no time at all Caroline had come up with the perfect screenplay. Which does not happen very often. Everybody at the office felt as if we'd captured lightening in a bottle."

In the interim, Kenan was invited by Robert Zemeckis and Steven Spielberg to direct the film "Monster House", which took three years to bring to the screen, and gained the director an Academy Award nomination for Best Animated Feature in 2006. During production of "Monster House", Playtone continued to develop City of Ember for the screen. Director and production were ready by Summer 2007. Said Hanks: "You're looking for someone who is rabid for the material. Gil was. And he had the goods. We just happened to bless our lucky stars and land on him, and he has it in his bones." The cornerstone of Ember had been laid.

## **BEFORE THEY WERE ROLES IN A MOVIE, THEY WERE CHARACTERS ON THE PAGE**

When asked where the characters in the book came from, namely Lina Mayfleet and Doon Harrow, DuPrau has a simple answer: herself. "Doon and Lina are mostly me, as a child. Lina is imaginative; she runs; she draws. Doon is curious; he likes puzzles; he collects books. All these things describe my childhood." Producer Hanks is thrilled with the cast that was assembled to bring this story to the screen. "We ended up having this tremendous group of talented a guns. All the members of the cast and most of our filmmakers have already shown themselves to be very facile at telling this type of story. And when you have all of that along with this fascinating story, well then you really have something that you can latch onto that is more than the classic fantasy film. It's the sum of all of its parts. And they're impressive parts."

## **LINA MAYFLEET: MESSENGER, SAVOIR**

Casting Lina, the teenage girl who, with her friend Doon Harrow, begins the quest that leads to the unlocking of the City's secrets, was an arduous task. Says Kenan, "We travelled the world for six months, and only when I met Saoirse Ronan was I convinced I had heard Lina's voice. Like Lina, Saoirse is a force of nature. She is a wondrous actor; I've never met anyone like her. She has absolute control over her gift; she can accelerate, hit the brakes and turn around - like a sports car. And the audience has that gravitational pull towards her eyes that happens with all the great screen legends." Director of Photography Xavier Perez Grobet echoed the sentiment. His first time working with Saoirse, he was struck by her abilities. "She's a beautiful girl with a natural talent. It comes easy to her, it seems she never has to think about it. Somehow she always knows exactly where to stand, and exactly how to relate to the camera. A cinematographers dream!"

Saoirse adored the script. "Lina is very determined. Nothing will stop her once she decides on a course of action - that's what I like about her. She has her job, and she also has to look after her baby sister Poppy and her grandmother, so she has a lot of responsibility and is quite mature for her age. She loves her job - running around the City delivering messages. She loves the people

she meets. Everyone there has to be very inventive, as there is nothing in the shops, and they have to be creative to keep everything going; nothing can be thrown away or wasted. And there is no television in Ember, so they have to make their own entertainment." Thrilled with the experience of working alongside Harry Treadaway, Saoirse now describes him as her best friend.

When asked if Saoirse was what she had hoped and expected for her beloved character Lina, Jeanne DuPrau was effusive. "I had just seen *Atonement* and thought Saoirse was wonderful, so I was very pleased."

### **DOON HARROW: BRAVE COLLABORATOR**

Lina's ally and friend is Doon Harrow, a character who proved an equal casting challenge. The young and vibrant actor Harry Treadaway was entrusted with the task of bringing this conscientious character to life on screen. Says Kenan, "Doon is interesting. He's not outgoing and affable. Instead, he has a lot on his mind. It takes a performer with charisma to deliver that to an audience while keeping their sympathy. Harry can do that, and in doing so makes Doon the perfect foil for Lina. You can believe their relationship on screen." Reflecting on his character, Harry says "Doon is sure he can contribute to the good of the City, and when he becomes convinced that the generator is ailing, despite the Mayor's assurances to the people of the City, he wants to be involved in sorting things out." He also points out the environmental parallels that exist between the people of Ember and society today, overtaxing our planet's natural resources. "In Ember some people prefer to ignore what's going on, just as people ignore the effects of climate change today, but Doon believes that each person can make a difference, and he proves that's true." This sentiment rings true with Ember's creator, DuPrau. "I wanted to, through the story, highlight the preciousness of the natural world, and how fragile it is. We have the power to destroy our planet, and in telling this story to all generations - and mostly young people - I want to send the message that we have the great responsibility of protecting our environment."

Equally delighted to have worked with Saoirse, Treadaway also praises the experience of working with director Gil Kenan. He in particular admires Gil for his ability to tell the story through the eyes of his young characters. "Gil has infused every character with light."

### **MAYOR COLE: UNTRUSTWORTHY CAPTAIN**

Bill Murray tackles the role of Mayor Cole, whose surface affability is beginning to crack as Lina and Doon delve into the secrets of the City. "Bill Murray has so much energy, and brought a humanity to the Mayor as he is being exposed as a bit of a villain, which is what I had hoped for. You've got to be able to see the charisma in a politician, even as he is doing terrible things," says Kenan. Saoirse muses on how much she enjoyed her scenes with Murray; "He likes to joke around, and spent a lot of time trying to make me laugh while I was doing my lines to camera. Everyone's spirits got higher when Bill walked on set. He can't help being entertaining." Murray himself praises his young director and co-star. "Gil is a smart and enthusiastic director. His job requires a lot of constant energy, and yet he manages to be very supportive and very generous every step of the way. He creates an atmosphere where actors feel comfortable enough to fail, which in the end only allows everything to come together better." He adds, "Saoirse has big blue eyes that make you look at her and wonder what is going on. Everyone is drawn to her, and she

has a wonderful spirit. Nothing seems to stop her from connecting with her own intelligence and emotions."

A long time fan of writer Caroline Thompson's work, Murray points out, "this film has a lot going for it: a wonderful script, a good director, great cast and fantastic set design and costumes - truly inventive. So often the costumes are re-creations from history, but costume designer Ruth Myers really nailed the look for this; the clothes are great. I think a film crew always knows what's really going on, and on this production, all the crew were always on the set all the time, enjoying the action."

## **LORIS HARROW: INGENIUS, INDECIPHERABLE INVENTOR**

Kenan was delighted to be able to cast Tim Robbins as Loris Harrow, Doon's father and an ingenious inventor who makes robots and machines from the discarded debris of the City. "Loris is very important for giving us a perspective on who Doon is in a very short time, so the scenes of father and son at home are really vital. Tim brought a real gravity to the role." says Kenan. Adds Harry Treadaway, "Those domestic scenes with Tim and Loris were great to anchor Doon's domestic life. We discussed what their life was like before the story starts."

Robbins describes his character. "Loris is a man who is a tinkerer, an inventor, and drives his son crazy. Loris has a secret from his past, from when he dreamed of another life. He hasn't given up on this dream completely, but he encourages his son to think about things that other people in Ember don't want to think about." Praising director Gil Kenan, he says, "The scale of this film is a big undertaking for a young director, but Gil has vision, passion and excitement. You can't ask for more."

DuPrau, herself an illustrator with very specific ideas about what each of her characters looks like and embodies, also had words of praise, this time for Robbins. "I'm thrilled he was cast - he comes pretty close to exactly what I thought Loris would be like."

## **THE OTHER CITIZENS**

An incredibly strong and varied cast of actors fill out the film's supporting roles, adding an entire additional level of depth and cache to the project. The UK's beloved Liz Smith takes a turn as Lina and Poppy's ailing and scatterbrained Granny. With the cluttering of her mind over her many, many years Granny seems to know that she holds the key to save the citizens of Ember, but for the life of her cannot remember what it is that she knows. Toby Jones plays Mayor Cole's smarmy and crooked side-kick Barton Snode. Jones brings just the right mix of humour, gravity, and false concern to the character - as if he himself had been a politician, and this wasn't his first cover-up. Marianne Jean-Baptiste is Clary, the greenhouse keeper and Lina's confidante, who risks everything because she believes in what Lina and Doon are striving to accomplish. Emmy Award winner Mary Kay Place plays eventual guardian to Lina and Poppy, Mrs. Murdo. A believer in Ember and it's Builders to her core, Mrs. Murdo is the very definition of faithful, and as her world crumbles around her she is able to take solace in her faith and her fellow Ember mankind, knowing that their Maker has a plan to guide them to safety. Mackenzie Crook, best known for his searing portrayal of Gareth in the BBC's "The Office" continues his blossoming

career onscreen in *Ember*, taking on the role of Looper. A shady, black-market player, Crook deftly turns Looper into a creepy self-serving operator with nothing but bad intentions. Rounding out this impressive list is veteran Academy Award® winner Martin Landau. Landau appears as Sul, Doon's ancient and narcoleptic mentor in the Pipeworks who does more to aid in Doon and Lina's quest than he would ever care to imagine. Landau's incredible sense of comic timing adds a strain of levity in otherwise tense and exciting moments of the film.

## **BEFORE IT WAS A COMPLETELY SELF CONTAINED AND FUNCTIONING CITY, IT WAS A SOUND STAGE**

For Kenan, the design of the City itself was as important as casting his characters. He explains, "The City of *Ember* is a character in the movie, and all the action and puzzle solving is centred on saving the City, so it was vital that production designer Martin Laing and I built something as realistic as possible. We began by putting ourselves in the position of The Builders, the founding fathers of the City, who hastily built this City to protect their citizens from an unexplained harm, and guessed what they might need to remain sheltered there for at least two centuries. When it was built the City was technically advanced, reliant on self-sustaining energy from the generator powered by the river, and with the people organized to undertake a joint community effort to sustain the generator. When our story starts, the City has passed its "expiration date" and all the provisions laid down by The Builders have begun to run out." For the design of the City itself, director and designer decided that the original builders would have taken a utilitarian approach. "The jumping off point was that this was a space designed as purely functional, to shelter the population, but people have been living there for more than two hundred years, so you can see that the resourcefulness of the citizens has changed the core design, and the space has evolved organically. The buildings have changed, and what once may have been shiny and industrial is now shabby and rundown. That's our *Ember*."

Says Hanks, "It's the story of this City, a world that's defined, that's got its own life, that was designed as a perfectly functioning, technologically savvy habitat for humanity." Finding a space large enough to accommodate all that the filmmakers had in mind meant scouring the world for a gigantic studio. Eventually, the production landed in The Paintworks, a hangar which the Harland and Woolf ship building company of Belfast, Northern Ireland, had used to paint the hulls of the large ocean going ships they made in the adjoining docks. Martin Laing had worked with director James Cameron on his epic block-buster "*Titanic*", and so it was poetic when he found himself in the actual dock where the ship itself was painted. "I felt at home immediately, since a year of my life was spent recreating the *Titanic*, albeit in a studio in Mexico. But from photographs and artefacts, Belfast docks were very familiar to me." The height of The Paintworks, at over 90 feet, allowed the production to build a continuous City, with buildings three stories high, a grand square with streets leading to smaller squares and many nooks and crannies. Goetzman sums up: "the sets are HUGE. They are so huge!"

For Laing, the challenge was to build a whole City, something that has not been done before outside a studio back lot. "Usually, a film like this would use a series of stages, but we built a working City and then aged it 250 years. The layout of the City is based on concentric circles, like the wheel of a bicycle, with the centre, Harken Square, having the spokes spread out as streets. As we imagined that the City had been built quickly, all the decorative features which

might be on these buildings were stripped out and we ended up with a modernist, straight look." The heart of the City is the generator, which Laing designed to literally resemble a heart. "It's a big rusty red behemoth, with pipes everywhere, resembling the veins." He explains. "Although the structure of the buildings is fairly basic, we did include some references to the inhabitants. If you look at Granny's shop and apartment, the outside windows and ledges look like an old face, and the interior of the wool shop shows all the materials unravelling, just like Granny's life. Loris Harrow's apartment and shop are chaotic, like his life, and the Mayor's Gathering Hall is as big and ostentatious as the Mayor." He adds, "Many of the buildings have undergone a change of use- the telephone exchange is now the messengers headquarters, because the phones don't work and any messages have to be sent by hand." Hanks was equally impressed by the undertaking. "The world of Ember, the City of Ember, is a one of a kind, unique singularity. It has a logic to it that comes out in every pipe, every wire, every frame, every faded sign, every chipped piece of paint on every crumbling wall. The mass of sets that was built by this team was a magnificent piece of art direction that was put together and played from one end to the next, all in unison."

Kenan and Laing have added many small touches to reflect life in Ember - a shoe shop selling only one shoe, a scissor shop with only one pair left in the window, the Laundromat where the machines no longer work and the clothes are washed by hand, and a clothes shop with nothing left to sell. The audience may also catch a glimpse of portraits of the various Mayors of Ember, as Barton Snode accompanies Lina on her first visit to Mayor Cole. Included amongst the illustrious former mayors of Ember are screenplay writer Caroline Thompson, novelist Jeanne Duprau, executive producer John Schofield and Gil Kenan's grandfather.

Goetzman reflects "with all the movies Tom and I have been involved in at Playtone I don't think anything has had the scope, this amount of fire-power, this amount of set building,. It's just been a huge undertaking. And, you know, to think that Gil Kenan at his bright young age was able to really corral in all these elements that we needed for the picture is just a real testament to what a great director he is."

## **BEFORE THEY WERE COSTUMES, THEY WERE SKETCHES**

Costume designer Ruth Myers had worked with Kenan before on "Monster House" and Kenan said that "she did such a great job designing virtual costumes for that film, that I knew we had to work together with real materials on this one." For Ruth and her team, the challenge was that every single costume had to be designed and made. "We're working in a unique world, where there are no obvious references. I'm used to working on fantasy films, but this is different from anything else - it's a kind of organic science fiction." Says Ruth. "The people of Ember are a living community, and I like these people, so it is easy to design from a position of fondness." Collaborating with Gil, she knew the director had some affinity with clothes of the '50s and the '70s, and his ideas on colour schemes leant towards the '70s. She adds, "Gil is visually very sophisticated. He sees things in pictures, and is the perfect conduit between departments, so that we all knew exactly what each department was doing in terms of style and colors."

"These people are all clad in work clothes which, because of the shortage of raw materials, are all more than fifty years old, so they've all embellished and altered their uniforms and overalls. People always have a personal sense of style so, for instance, Looper has added a life jacket to

his outfit; the Mayor has a suit made from pieces four other well-worn suits and Lina wears a lot of knitted bits, because Granny runs the wool shop and would be able to provide those garments."

Making the clothes was a mammoth task, as Ruth and her team in Belfast made each outfit, for 400 extras as well as the principals, from scratch. "We had a wonderful time, turning things inside out, patching clothes with any material we thought would be available - rubber piping, soft furnishings, even carpet. If you look closely you'll see that the Mayor's guards' armour is made from linoleum. You can inject a lot of gentle humour into clothes like these."

## **BEFORE THERE WAS LIGHT, THERE WAS DARKNESS**

For Director of Photography Xavier Perez Grobet, City of Ember proposed a particular challenge. It was Grobet's job to bring light to the City of Ember, and in turn light to the screen. The entire movie was shot without a single ray of sun, and the central theme of the movie is light, or, rather, fear of loss of light. DuPrau underscores this when she discusses one of her driving motivations for writing the book. "I was interested in the idea of a City that had no light other than electricity. What would it be like to live in such darkness, and to know that light and food and supplies were all running out? And not to know about weather or trees or animals or any other places? All this grabbed my imagination."

As it did Grobet's. Grobet and Kenan had worked together once before, on *Monster House*. "The fact that we knew each other already, and came to the project with an understanding of how we each work, what we like, what we don't like...this made it a natural fit," says Grobet. "When Gil came to me and showed me the graphic ideas, and the look he wanted to go for it completely appealed to me, especially from a lighting standpoint. The entire movie was about lighting! There was so much there for me to explore." Furthermore, the fact that the entire set was a functioning City - meaning if a scene was shot in Granny's apartment, then it was actually shot in her apartment on the second floor of a building on a street in the City of Ember - only deepened the challenge for Grobet. "It was such a challenge to move the camera freely and accomplish a certain perspective with all of these limitations - incredibly dark and tight spaces, sets within sets, and artificial lighting. I had to find many different ways of getting the light we needed to make the shot." Grobet in particular remembers one scene in which he had to get creative with the lights on a kitchen counter in one of the apartments, all the while making it look like it belonged in the residence.

But despite it all, or perhaps because of it all, the project was right up his alley. So different from most of his previous films, he felt he was able to draw on all of his past experience to come up with the creative ideas and solutions - both artistic and practical - he needed to make it all workable. The result is exactly what you see on screen.

## **CITY OF EMBER: Hope Comes to Life**

Full of action, full of adventure, and driven by the message of hope and courage, City of Ember has had so much to offer to filmmaker and cast alike. It was these themes that in part drew Tom Hanks to the project. "Lo and behold if it isn't the young people of the City of Ember, the young

people who are always yearning for something better or always asking why are things the way they are and isn't there something better out there for us as we get older. These young people are the ones who discover the secrets. They go off and not only do they make their lives better, but they save the entire City." But even beyond the uplifting themes, Ember is just plain exciting to watch. Continues Hanks "It's a big massive puzzle that starts with a hint, that leads to clue, that leads to a trail, that leads to a secret, that leads to a passageway that leads to a tunnel that leads to a fantastic adventure." Gil Kenan says, "It spoke to me on every level that I want to work on as a film-maker- a unique visual self-contained world, characters full of light and life, and a plot full of mystery." This special project now brings excitement to the theatre, where its universal themes, dynamite cast, creative design, and uniquely told story will appeal to filmgoers of all ages.

## **ABOUT THE CAST**

### **SAOIRSE RONAN (Lina Mayfleet)**

Saoirse Ronan received many accolades culminating in an Academy Award nomination for her performance as the young Briony Tallis in *Atonement* at the tender age of 13. More recently Ronan completed production on Peter Jackson's *The Lovely Bones* where she plays Susie Salmon opposite actors Rachel Weisz and Mark Wahlberg.

Ronan was born in NYC and raised in Ireland and got her start on two Irish television series *The Clinic* and *Proof* from 2003 - 2005. Her first feature film role was in the Houdini film *Death Defying Acts* co-starring Catherine Zeta Jones and Guy Pearce. Additional work includes the Amy Heckerling film *I Could Never Be Your Woman* with Michelle Pfeiffer and *The Christmas Miracle of Jonathan Toomey*.

### **HARRY TREADAWAY (Doon Harrow)**

Harry trained at LAMDA graduating in 2006. He took time off in 2004 to film *Brothers Of The Head* for Keith Fulton and Louis Pepe. 2006 BIFA Nomination for Most Promising Newcomer for *Brothers Of The Head*. *Brothers Of The Head* winner of 2006 Special Jury Prize at Boston Independent Film Festival and winner of 2006 Best New British Feature at Edinburgh International Film Festival. *Control* winner of 2007 Regards Jeunes Prize, Europa Cinemas Label Prize for Best European Film and Honorable Mention for CICAIE Art and Essai Prize for Best Film at the Cannes Film Festival (Director`s Fortnight) 2007.

Harry is currently filming on *Fish Tank* for Andrea Arnold. He will then go on to film *Pelican Blood* for Karl Golden.

### **BILL MURRAY (Mayor Cole)**

Bill Murray won the 2004 Golden Globe, the Independent Spirit and BAFTA Awards, as well as a slew of others including Los Angeles Film Critics, New York Film Critics Circle and National Society of Film Critics Awards for his role in *Lost in Translation*, directed by Sofia Coppola and co-starring Scarlett Johansson. He was also nominated for an Academy Award for his

performance as Bob Harris, a role that Sofia Coppola wrote with Murray in mind, despite never having met him.

Murray began his show business career as a member of the National Lampoon Radio Hour, alongside Dan Ackroyd, Gilda Radner and John Belushi, and soon joined the cast of Saturday Night Live with the others. The show became a milestone in American satire, winning Murray, (alongside Dan Ackroyd and others,) the Emmy Award in 1977 for Outstanding Writing in Comedy. Thirty years later, Saturday Night Live continues to launch the career of new comedic actors, as well as attracting star names in guest appearances.

Bill Murray's film career began with Meatballs, the 1979 hit comedy that marked the beginning of an ongoing collaboration with director Ivan Reitman and actor Harold Raimis. A year later he was directed in Caddyshack by Harold Raimis, creating the role of Carl Spackler, voted one of the top twenty movie characters of all time by Premiere Magazine. In 1984 he was reunited with Reitman in the blockbuster Ghostbusters, starring alongside Sigourney Weaver, Dan Ackroyd and Harold Raimis. His performance earned him a Golden Globe nomination. The film's enormous box office success was repeated five years later, by the same director and cast, in Ghostbusters II.

In 1993, Murray starred in Groundhog Day, a comedy hit directed by Harold Raimis, and co-starring Andie MacDowell. In the same year he starred alongside Robert de Niro in Mad Dog and Glory, directed by John McNaughton. His performance in Rushmore (1998), directed by Wes Anderson, won the actor a Golden Satellite Award, as well as an American Comedy Award and Independent Spirit, Los Angeles and New York Circle Critics Awards, and his second Golden Globe nomination. He worked again with Wes Anderson on the director's award-winning films The Royal Tenenbaums (2001), co-starring with Gene Hackman and Anjelica Houston, and The Life Aquatic with Steve Zissou (2004).

In 2005, Bill Murray starred in Jim Jarmusch's film Broken Flowers, for which he was nominated for a Satellite Award.

#### TIM ROBBINS (Loris Harrow)

Born October 16, 1958 in West Covina, California and raised in New York City's Greenwich Village, Tim Robbins has a long list of notable credits as an actor, director, writer and producer of films and theater.

Key acting roles are in such films as Clint Eastwood's Mystic River, Isabel Croixet's The Secret Life of Words, Philip Noyce's Catch a Fire, Robert Altman's The Player and Short Cuts, Frank Darabont's The Shawshank Redemption, The Coen Brothers' The Hudsucker Proxy, Steven Spielberg's War of the Worlds, Mark Pellington's Arlington Road, Michael Winterbottom's Code 46, Michel Gondry's Human Nature, Tony Bill's Five Corners, Adrian Lyne's Jacob's Ladder and Ron Shelton's Bull Durham.

Robbins has won numerous awards for his acting including an Oscar, Golden Globe and Screen Actors Guild Award for Best Supporting Actor for Mystic River, Best Actor Award at the

Cannes Film Festival and the Golden Globe for Best Actor for *The Player*. He was nominated by the Golden Globes for Best Actor for *Bob Roberts* and by the Screen Actors Guild for Best Actor for *The Shawshank Redemption*.

As a director, Robbins distinguished himself with *Cradle Will Rock*, which he also wrote and produced, winning Best Film and Best Director at the Sitges Film Festival in Barcelona and the National Board of Review Award for Special Achievement in Filmmaking in the United States.

*Dead Man Walking*, which he also wrote and produced, won multiple awards including the Academy Award for Best Actress for Susan Sarandon, the Christopher Award, the Humanitas Award and four awards at the Berlin Film Festival, as well as an 4 Oscar nominations including Best Director and a Golden Globe nomination for Best Screenplay.

His first film, *Bob Roberts*, won the Bronze Award at the Tokyo International Festival and Best Film, Best Director and Best Actor at the Boston Film Festival.

Robbins also serves as Artistic Director for the Actors' Gang, a theater company formed in 1982 that has over 80 productions and more than 100 awards to their credit. As a playwright he has been produced in London, Paris, New York, Chicago, Los Angeles and at the Edinburgh Festival in Scotland. His latest play, *Embedded*, played to sold out audiences for over four months at the Public Theater in New York before playing the Riverside Studios in London and embarking on a National Tour in the U.S. Most recently he directed the Actors Gang in their shockingly relevant and wildly successful adaptation of George Orwell's 1984 which for the past two years has toured to over 40 states and to four continents.

From 2006 until the present, *Le Petit Theatre de Pain's* production of *Embedded* has been touring France, most recently playing at the Theatre du Soleil in Paris. In the US, *Embedded* was revived recently in productions in Chicago and Tampa Bay. In addition, Robbins stage adaptation of *Dead Man Walking* has been performed in over 140 universities nationwide. Rights to perform the play are exclusive to educational institutions until 2014. In order to obtain the rights for the play, universities must commit two departments other than theater arts to offer courses on the death penalty. Throughout the country and the world for the past four years, symposiums, lectures and debates have been held in conjunction with the theatrical productions leading to a substantial increase in the dialogue and education surrounding this important issue.

Robbins is also very proud to sponsor educational programs with the Actors Gang that provide arts education to Elementary, Middle and High School students in the L.A. area. The Gang has also worked for the past three years providing theatrical workshops to incarcerated inmates in the L.A. prison system.

Robbins lives in New York City with his partner, Susan Sarandon, and is the proud father of 3 mischievous young adults.

MARTIN LANDAU (SUL)

Every actor looks forward to "the role of a lifetime," but great actors undertake them frequently. Martin Landau's latest role-of-a-lifetime is the highly anticipated *Lovely, Still*, a culmination of two of the most storied Oscar-winning acting careers in Hollywood, those of Landau and Ellen Burstyn. The emotion-packed story of later-in-life love, is a celebration of the craft and genius of acting.

Landau, winner of the 1994 Best Supporting Oscar for his portrayal of Bela Lugosi in Tim Burton's *Ed Wood*, had also been nominated for an Academy Award twice before, first in 1988 for his performance as Abe Karatz in Francis Coppola's *Tucker*, and again for his role as Judah Rosenthal in Woody Allen's *Crimes and Misdemeanors*. He is the only performer ever to receive every honor awarded in his category in for a specific year.

In addition to his Academy Award nominations, Landau's honors for *Ed Wood* was unprecedented. He received The Hollywood Foreign Press's Golden Globe Award, The Screen Actor's Guild's first annual award, The Actor, The American Comedy Award, The New York Film Critics Award, The National Society of Film Critics Award, The Chicago Film Critics Award, The Los Angeles Film Critics Award, The Boston Film Critics Award and the Texas Film Critics Award. All this was for his work in a film about the "worst director in Hollywood."

One of the most active of film and television performers, he is also one of the world's most acknowledge and sought after acting teachers. A proud member of The Actors Studio, he has continued that great teaching institution by co-heading Actors Studio West with renowned director Mark Rydell for many years. He has been personal instructor for many of Hollywood's greatest stars.

He is returning this year to his Emmy nominated guest role in the HBO hit original series "Entourage," playing the producing legend, Bob Ryan. Another startling recent performance was in *The Aryan Couple*, with Judy Parfitt, a festival-honored theatrical film written and directed by Landau's longtime friend, partner and fellow Oscar winner, John Daly. For this performance, set against the terrors of Nazi persecutions, Landau was honored with the following awards: Milano International Film Festival ( Best Actor); Jewish Image Awards (Best Male Role); Sacramento Film Festival (Visionary Artist); Santa Barbara Jewish Film Festival (Visionary Award), Method Film Festival ( Lifetime Achievement); and the Granada Film Festival (Best Actor).

Mr. Landau has received six Emmy nomination including two guest starring appearances on "Without A Trace," playing Anthony LaPaglia's father, a man in the beginning stages of Alzheimer's, and for his earlier work on "Entourage." In addition to dozens of made-for-TV and cable movies and hundreds of guest-starring appearances in episodic shows, television viewers around the world are familiar with the two hit series in which Landau starred, "Mission: Impossible", and "Space: 1999". Both of these series still air in countries around the globe.

Born in Brooklyn, NY, he studied art at the prestigious Pratt Institute, regarded as one of America's finest art schools. Then at seventeen, he worked as an artist for the New York Daily News, the newspaper with the country's largest circulation, illustrating Billy Rose's column, "Pitching Horseshoes," as well as other comic strips. Needing a new challenge, he resigned from

the newspaper and begun studying theater in his early twenties. When he auditioned for the Actor's Studio, he was one of 2000 applicants. That year only Martin Landau and Steve McQueen were accepted.

Gaining experience under the tutelage of some of the theater's greatest directors at the Actor's Studio (Strasberg, Elia Kazan, Harold Clurman, Bobby Lewis and Curt Conway), Landau soon moved into professional theater. He played Juvan in Franz Werfel's *Goat Song*, a role originated by Alfred Lunt, as well as other stage successes, including *Stalag 17*, *First Love*, *The Penguin* and *Middle of the Night*.

During this Broadway period, when the new mass medium of "live" television was being born, Landau starred in countless tv programs. He played John the Baptist opposite Eartha Kitt and Patricia Neal in *Omibus Presents Oscar Wilde's "Salome"* as well as other appearances on *Studio One*, *The Philico Playhouse*, *Goodyerar Playhouse*, *Kraft Theater*, *Armstronh Circle Theater* plus dozens more during TV's Golden Age.

After appearing on Broadway for more than a year in Paddy Chayefsky's hit play, *Middle of the Night*, directed by Josh Logan and starring Edward G. Robinson, Landau toured in the show on the West Coast and was seen by well-known film directors and producers such as Alfred Hitchcock, Lewis Milestone and George Stevens. When the show closed, Landau worked with Hitchcock (*North By Northwest*), Stevens (*The Greatest Story Ever Told*), Milestone (*Pork Chop Hill*), John Sturges (*The Hallelujah Trail*), Henry Hathaway (*Nevada Smith*), and Joseph L. Mankiewicz (*Cleopatra*). In this latter film, he co-starred with Elizabeth Taylor, Richard Burton and Rex Harrison.

Landau has starred in more than 75 feature films working with all the greats of Hollywood, including Cary Grant, Glen Ford, Sean Connery, Natalie Wood, Steve Mc Queen, Richard Gere, Sharon Stone, Jeff Bridges, Robert De Niro, Barbara Stanwyck and Gregory Peck, and the roster of directors includes Steven Spielberg, Francis Coppola and Woody Allen, Tim Burton, Frank Darabount and Ron Howard.

He has also been a director and a teacher since Lee Strasberg chose him as a teaching protégé, working with such actors as James Dean, Warren Oates, Harry Dean Stanton, Anjelica Huston and Jack Nicholson. Nicholson worked under Landau's aegis for three consecutive years early in his career.

In addition to his three Golden Globe Awards, and Emmy nominations, Landau has received three CableACE nominations, one CableACE, for his work in TV-cable movies, the Belgian viewers "Best Actor" Award, and the Brazilian "Saci" Award. His biography is also featured in both *WHO'S WHO IN AMERICA* and *WHO'S WHO IN s awards: The German Golden Camera Award for Lifetime Achievement at the Berlin Film Festival*, the *REMI Award for Lifetime Achievement from the Houston Film Festival*, the *Wedgewood Award for Lifetime Achievement from the renowned Goodman Theater of Chicago*, *The Lifetime Achievement Award from the Charleston Film Festival* and the *Lifetime achievement Award from the San Diego Film Festival*, and the *Los Angeles Method Film Festival*.

One of Hollywood's busiest actors, some of his recent films include, *The Majestic*, with Jim Carrey, directed by Frank Darabont, *Hollywood Homicide*, with Harrison Ford and Josh Harnett, directed by Ron Shelton, *Ron Howard's Ed TV*, with Matthew McConaughey, *X-Files: The Movie*, *Rounders*, with Matt Damon and Edward Norton, and *Shiner* with Michael Caine. Other projects include the independent films *Ready to Rumble*, *Very Mean Men*, *The Committee*, and *Carlo's Wake*. He also returned to the stage, starring in *The Long Wharf Theater* premiere of "Sixteen Wounded," by Eilam Kraiem.

In addition to his acting, Landau is also currently executive director at the Actor's Studio on the West Coast, a post he shares with directors Mark Rydell and formerly with Sydney Pollack.

#### TOBY JONES (Barton Snode)

Toby Jones is a British actor based in London. He trained at the Ecole Internationale du theatre in Paris under Jacques Lecoq.

Toby has extensive experience on stage having performed a number of times at The National Theatre. He has most recently performed with the international theatre company *Complicite* in Simon McBurney's celebrated production of *Measure for Measure* by William Shakespeare (2004) in which "Jones struts his wonderful comedic stuff..." (*Spectator*, Rachel Halliburton). He has written several shows including *Wanted Man* ('a domestic epic' set in a garden shed) and *Missing Reel* (the true story of his deletion from both the film and place Notting Hill). These shows were developed at the National Theatre Studio where Toby has directed, acted and taught for several years.

In 2001 Toby starred with Hamish McColl and Sean Foley in the comedy hit *The Play What I Wrote* directed by Kenneth Branagh. The show was hugely successful breaking the record for advance sales for a West End play. The show went on to win the Olivier award for Best Comedy and Jones won an Olivier for Best Actor in a Supporting Role. Sheridan Morley described Jones as "'mesmeric, a greater comic than his apparent masters," Matt Wolf commented on the play and on Jones' performance in *Variety* writing that 'the confusion is both alleviated and heightened by Toby Jones, who is a prodigious talent.' The *Spectator* described Toby as "an almost supernaturally gifted comic: he only has to appear on stage to have the audience in stitches...." The show ran for a year before transferring to Broadway in 2003 where it was nominated for a Tony. Toby played Arthur in the show which chronicled the shifting relationship between a double act. Every night the show featured a special guest star whom Arthur had to imitate with little success. Over 50 different celebrities eventually performed in the show including: Ralph Fiennes, Sting, Ewan McGregor, Bob Geldof, Kevin Kline, Nathan Lane, John McEnroe, Glenn Close and Holly Hunter. Some easier to imitate than others.....

In 2005 Toby played Truman Capote in Doug McGrath's much awaited forthcoming film about the writer entitled *Infamous*. He stars as the lead opposite Sandra Bullock, Sigourney Weaver, Daniel Craig, Isabella Rossellini, Gwyneth Paltrow, Hope Davis and Jeff Daniels. Warner Bros Independent will release the film in the U.S in September this year. Advance screenings of the film have created an incredible buzz within the media. Recently David Thomson from *The Independent* on Sunday talked about it as "The best new film I've seen this year.....Toby Jones is

Capote without the least hint of impersonation. He looks and sounds not only more like the real Truman...he is the man.' Obvious comparisons are going to be drawn with 'Capote' the 2005 Oscar winning film but critics have already had their say on this... "believe me this is a better performance than Philip Seymour Hoffman's..." (Independent on Sunday.)

Toby also starred in *A Painted Veil*, a drama set in London in 1922 about a restless married woman Kitty Fane (Naomi Watts) who, after cheating on her conservative scientist husband Walter (Edward Norton) embarks on a journey to the Far East to battle cholera. The journey becomes an odyssey of self-discovery, and of meeting and befriending people along the way. Toby plays her loyal friend and confidant who guides her on this journey. *Empire Magazine* says that Toby's performance is 'terrific' and goes further saying 'Toby Jones is a raffish delight as the deputy commissioner....'

Later in 2005 Toby played Robert Cecil in the HBO/Channel 4 hit production *Elizabeth 1* with Helen Mirren and Jeremy Irons. This received critical acclaim in both the UK and US. Specifically to Toby, Robert Bianco from *USA Today* comments on his portrayal of Cecil at 'particularly fine work...'

In 2006 Jones has played the Duke of Clarence in Michael Apted's forthcoming film *Amazing Grace* about the slavery reformer William Wilberforce and has recently finished playing William Hogarth in a new Channel 4 Drama, *A Harlots Progress* about the painter - his life and work. This is set for transmission on Channel 4 in November 2006.

Jones' other film credits include: *Mrs Henderson Presents*(2004), *Ladies in Lavender*(2003), *Finding Neverland*(2002), *Ever After*, *Small Apartments* and *Nightwatching*. In 2002 voiced the character of Dobby in *Harry Potter and the Chamber of Secrets*.

In 2007 Toby was seen on the BBC in *The Old Curiosity Shop* for which he received rave reviews. He was also seen in the 2007 remake of *St Trinian's* as well as *The Mist*, based on the Stephen Hawkins novel.

In 2008 Toby has three films being released. The first is the Oliver Stone's *W* chronicles the life and presidency of George W Bush. Toby plays the formidable Karl Rove opposite Josh Brolin as George Bush, Ioan Gruffudd as Tony Blair, Richard Dreyfuss as Dick Cheney among others. The second is the long anticipated film version of *Frost/Nixon* in which Toby stars as Swifty Lazar. As with the critically acclaimed *West End/Broadway* play the film is a dramatic retelling of the post-Watergate television interviews between British talk-show host David Frost and former president Richard Nixon. Finally *City of Ember* which is a family/fantasy movie which tells of a City built underground that is run by a seemingly noble Mayor.

### **MARY KAY PLACE (Mrs. Murdo)**

**FILM:** YOUTH IN REVOLT, MAMA'S BOY, GRACE IS GONE, CITY OF EMBER, NINE LIVES, LONESOME JIM, SILVER CITY, BOTTLENECK, EVERGREEN, DEATH AND TEXAS, LATTER DAYS, SWEET HOME ALABAMA, SAFETY OF OBJECTS, MY FIRST MISTER, COMMITTED, HUMAN NATURE, NAILED, A WOMAN'S A HELLUVA THING,

GIRL INTERRUPTED, BEING JOHN MALKOVICH, MACLINTOCK'S PEACH, PECKER, NATURALLY NATIVE, MAKE THE CRUELEST MONTH, RAINMAKER, MANNY AND LO, CITIZAN RUTH, CAPTAIN RON, BRIGHT ANGEL, SAMANTHA, NEW LIFE, SMOOTH TALK, THE BIG CHILL, MODERN PROBLEMS, WALTZ ACROSS TEXAS, STARTING OVER, PRIVATE BENJAMIN, NEW YORK, NEW YORK, MORE AMERICAN GRAFITTI, BOUND FOR GLORY, TELEVISION (MINISERIES & MOW):, FURTHER TALES OF THE CITY Showtime/MOW, POINT LAST SEEN CBS/2hr. TV Movie, CHAOS THEORY NBC/PILOT, NO FURTHER QUESTIONS USA/MOW, LOVE IN ANOTHER TOWN CBS/MOW, MY VERY BEST FRIEND CBS/MOW, IN THE LINE OF DUTY: MOW, THE PRICE OF REVENGE, TALES OF THE CITY PBS (Miniseries), JUST MY IMAGINATION NBC/MOW, TELLING SECRETS Miniseries, BED OF LIES MOW, OUT ON THE EDGE MOW, CRAZY FROM THE HEART TNT Movie, TRAITOR IN MY HOUSE PBS Wonderworks, THE GIRL WHO SPELLED FREEDOM MOW, FOR LOVE OR MONEY MOW, ACT OF LOVE MOW, THE BOOTH PBS, MOM'S ON STRIKE ABC (Emmy Winner), TELEVISION (SERIES & EPISODIC), 12 MILES OF BAD ROAD HBO - Series Regular, BIG LOVE HBO - Recurring, GREY'S ANATOMY ABC - Guest Star, NUMB3RS CBS - Guest Star, THE HANDLER CBS - Guest Star, LAW AND ORDER: SVU NBC - Guest Star, WEST WING NBC - Guest Star, CHAOS THEORY NBC - Series Regular, KING OF THE HILL FOX, CHICAGO HOPE CBS, MY SO-CALLED LIFE ABC - Recurring Role, TALKING WITH PBS, THE GIFT Showtime, LESLIE'S FOLLY Showtime, URBAN ANXIETY Propaganda Films, THE HISTORY OF WHITE PEOPLE IN AMERICA, CINEMAX COMEDY SPECIALS, MARY HARTMAN, MARY HARTMAN, SATURDAY NIGHT LIVE Guest Host, \*ACE NOMINATION - Best Actress, \*EMMY AWARD - Best Supporting, \*TV CRITICS AWARD NOMINATION, MARIANNE JEAN-BAPTISTE (Clary)

**OTHER FILM** Spygame Tony Scott Zaltman Films, Women in Film Bruce Wagner, New Year's Day Suri Krishnamma Independent, The Cell Tarsem Dhandwar Newline Cinema, 28 Days Betty Thomas Colombia Pictures, A Murder of Crows Rowdy Herrington Phoenician Films, 24 Hour Woman Nancy Savoca Artisan Entertainment, Nowhere to Go John Caire Oasis Pictures, How to Make the Cruellest Month Kip Konig Magnet Productions, Mr. Jealousy Noah Baumbach Castleberg Productions, Secrets and Lies \*\* Mike Leigh October Films, London Kills Me Hanif Kureishi Working Title

**TELEVISION** Without a Trace (US series reg) Various CBS, Loving You Jean Stewart Granada, Men Only Peter Webber World Productions, The Wedding (tele-film) Charles Burnett ABC/Harpo, Sharman Matthew Evans World Productions, The Man Betsan Morris-Evans BBC, The Murder of Stephen Lawrence Paul Greengrass Granada TV, Cracker Jean Stewart Granada TV

**THEATRE** The Vagina Monologues (original cast) New Ambassador's Theatre, Le Costume Paris and tour, The Way of the World Royal National Theatre, Measure for Measure\* Cheek-by-Jowl, It's a Great Big Shame Stratford East, Running Dram Stratford East, A Working Woman West Yorkshire Playhouse, Ave Africa Double Edge. Theatre Co., Valley of the Blind Double Edge. Theatre Co., Woza Albert Contact Manchester, Mamma Decemba UK National Tour, Streetwise UK National Tour, Leave Taking Lyric Studio, \*\* 1997 Academy Award Nominee, Best Supporting Actress, 1997/6 Golden Globe Nominee, Best Supporting Actress, 1996

BAFTA Nominee, Best Supporting Actress, 1996 Winner for Best Film and Best Director, Cannes Palme D'Or and Los Angeles Film Critics Awards,

\* For Marianne's performance in 'Measure for Measure' she received a nomination resulting in a special commendation from the Ian Charleson Awards Marianne composed the score for Mike Leigh feature 'Career Girls'

TOM HANKS (Executive Producer)

Tom Hanks holds the distinction of being the first actor in 50 years to be awarded back-to-back Best Actor Academy Awards®: in 1994 as the AIDS-stricken lawyer in Philadelphia and the following year as Forrest Gump. He also won Golden Globes for both of these performances, along with his work in Big and Cast Away.

Born and raised in Oakland, California, Hanks became interested in acting during high school. He attended Chabot College in Hayward, California, and the California State University in Sacramento. At the invitation of artistic director Vincent Dowling, he made his professional debut portraying Grumio in The Taming of the Shrew at the Great Lakes Shakespeare Festival in Cleveland, Ohio. He performed in that company for three seasons.

Moving to New York City in 1978, Hanks performed with the Riverside Shakespeare Company until getting a big break when he was teamed with Peter Scolari in the ABC television comedy series Bosom Buddies. This led to starring roles in Ron Howard's Splash, Bachelor Party, Volunteers, The Money Pit and Nothing in Common. In 1988, the Los Angeles Film Critics Association recognized his performances in both Big and Punchline, bestowing on Hanks their Best Actor Award.

Roles followed in films such as A League of Their Own and Sleepless in Seattle.

In 1996, Hanks made his feature film writing and directing debut with That Thing You Do!. The film's title song not only reached the top 10 in many contemporary music charts but was nominated for an Academy Award® for Best Original Song.

After reteaming with Ron Howard in Apollo 13, Hanks served as an executive producer, writer, director and actor for HBO's From the Earth to the Moon-an Emmy-winning 12-hour dramatic film anthology that explored the entire Apollo space program.

In 1998, Hanks starred in Steven Spielberg's war drama Saving Private Ryan, for which he received his fourth Oscar® nomination. The following year he starred in The Green Mile, which was written and directed by Frank Darabont and is based on the six-part serialized novel by Stephen King.

In 2000, Hanks reunited with director Robert Zemeckis and screenwriter William Broyles, Jr. in Cast Away, for which he received yet another Oscar® nomination.

In 2000, he served again with Steven Spielberg, as executive producer, writer and director for another epic HBO miniseries, *Band of Brothers*, based on Stephen Ambrose's book. The miniseries aired in the fall of 2001 to wide-scale critical acclaim, leading to an Emmy Award and Golden Globe for the Best Miniseries in 2002.

In 2002, Hanks starred in *Road to Perdition*, opposite Paul Newman and Jude Law under Sam Mendes' direction. It was followed by Spielberg's stylish caper, *Catch Me If You Can*, opposite Leonardo DiCaprio, which was based on the true-life exploits of international confidence man Frank Abagnale, Jr.

Hanks teamed for a third time with Spielberg in *The Terminal*, opposite Catherine Zeta-Jones and followed it with the Coen brothers' dark comedy, *The Ladykillers*. In November 2004, Hanks starred in the film adaptation of the Caldecott Medal-winning children's book "The Polar Express" by Chris Van Allsburg, which reunited him once again with director Robert Zemeckis.

In 2006, Hanks was seen playing Robert Langdon in the film adaptation of Dan Brown's novel "The Da Vinci Code," helmed by Ron Howard and also starring Audrey Tautou, Paul Bettany, Ian McKellen and Jean Reno.

In 2007, Hanks starred opposite Julia Roberts and Philip Seymour Hoffman in Mike Nichols' *Charlie Wilson's War*. Upcoming films include *The Great Buck Howard*, starring John Malkovich and Colin Hanks.

Tom is currently filming *Angels and Demons* with Ron Howard, where he has reprised his role as Harvard Symbologist Robert Langdon.

#### GARY GOETZMAN (Producer)

Producing credits for GARY GOETZMAN (Produced by) include *Mamma Mia! - The Movie*, *Charlie Wilson's War*; *The Polar Express*; *My Big Fat Greek Wedding*; *The Ant Bully*; *Beloved*; *That Thing You Do!*; *The Silence of the Lambs* (winner of five Academy Awards®, including Best Picture); *Philadelphia*; *Devil in a Blue Dress*; *Miami Blues*; *Starter for 10*; *Modern Girls*; *Amos & Andrew*; *Storefront Hitchcock*; the IMAX film *Magnificent Desolation: Walking on the Moon 3D*; the acclaimed HBO miniseries *John Adams*, starring Paul Giamatti and Laura Linney; the twice Golden Globe-nominated television series *Big Love*; and the Emmy- and Golden Globe-winning miniseries *Band of Brothers*.

He also produced *Talking Heads' Stop Making Sense*; *Neil Young: Heart of Gold*; Neil Young's long-form video *The Complex Sessions*; and music videos for Bruce Springsteen, Suzanne Vega, David Byrne, as well as Jane Child's "Don't Wanna Fall in Love," which he also directed.

Goetzman is currently producing *Where the Wild Things Are*, Spike Jonze's feature adaptation of Maurice Sendak's beloved book; *The Great Buck Howard*, starring John Malkovich and Colin Hanks; *City of Ember*, starring Bill Murray and Saoirse Ronan; and the 10-part HBO miniseries *The Pacific*.

In 1998, Goetzman and Tom Hanks teamed up to form Playtone, a film, television and music producing company.

#### GIL KENAN (Director)

Gil Kenan was signed by his agent David Styne straight out of UCLA film school on the basis of his award-winning 9-minute short film entitled *The Lark*. Shortly after, he was hired to direct the motion-capture animation project *MONSTER HOUSE*, produced by Robert Zemeckis and Steven Spielberg, for which he was nominated for an Academy Award for Best Animated Feature.

#### XAVIER PEREZ GROBET (Director of Photography)

Mexican-born cinematographer Xavier Pérez Grobet's career is as diverse as it is impressive. His credits span the gamut of genres, working between the United States and Mexico. His last two features were Marc Lawrence's *Music & Lyrics* starring Drew Barrymore and Hugh Grant and the Jack Black vehicle *Nacho Libre* for writer/director Jared Hess.

Grobet moved to Los Angeles after the success of *Sexo, pudor y lágrimas* (*Sex, Shame & Tears*) in 1999. Distributed by 20th Century Fox, it went on to become the third highest grossing Mexican film that year. After relocating, Grobet shot several increasingly striking and powerful projects like *The Woodsman* which garnered three Independent Spirit Award nominations and much praise from critics nationwide. He followed this with Rodrigo Garcia's *Nine Lives* and Sony's *Monster House* for producers Robert Zemeckis and Steven Spielberg.

The big break of Grobet's career came when he learned about a planned movie based on the true story of exiled Cuban novelist and poet Reinaldo Arenas, as documented in his memoirs. Having read the book and fallen in love with the story, Grobet approached the brilliant, eccentric artist and director, Julian Schnabel. The resulting 2000 release of *Before Night Falls* featured Johnny Depp and Sean Penn. The film went on to collect numerous awards and nominations, including an Oscar™ nomination for Best Actor (Javier Bardem) and a Best Cinematography nomination at the 2001 Independent Spirit Awards.

Grobet grew up surrounded by artists, marking the trailhead of his path toward cinematography. His architect father and photographer mother influenced Grobet deeply, endowing him with a love for film and cameras. Born and raised in Mexico City, Grobet spent a year in the United Kingdom as a child and began shooting on a Super 8.

After graduating from school with a degree in cinematography, Grobet joined the union and started working as a clapper loader on both American and Mexican productions. It was a time of great transition in the Mexican film industry, as the old guard focused on protecting their jobs against the new generation. Grobet was one of the first to break through, aided in part by his command of English.

Later, having worked in commercials and documentaries, Grobet's reel proved good enough to land him his first big job as a 2nd AC for DP David Watkin on the feature *Sanctuary - The Last*

Rites, starring Tom Berenger and directed by Donald P. Bellisario. Excelling at lower tier camera work on features including License to Kill, Revenge and Total Recall, Grobet officially graduated to cinematographer with La Mujer de Benjamin (Benjamin's Woman). Written and directed by his former film school colleague Carlos Carrera, the feature won more than 20 awards worldwide and was nominated for Best Cinematography in the Mexican Academy of Motion Pictures.

Grobet continued to work as a DP in commercials and Mexican feature films, including Sin Remitente (No Return Address) and the documentary Blossoms of Fire. In 1997 he made his first film outside Mexico, Love Always, shot in San Diego by first-time feature director Jude Pauline Eberhard. Later in the year he worked on another award-winning Mexican film, Santitos, taking the prize for Best Latin-American film at the Sundance Film Festival.

City of Ember, Grobet's latest film, will open in October. The fantasy adventure is written by Caroline Thompson (Edward Scissorhands), directed by Gil Kenan (Monster House) and stars Bill Murray with Tim Robbins. His current project is I Love You Phillip Morris, with Jim Carrey and Ewan McGregor, co-written and directed by Glenn Ficarra and John Requa.

Grobet is represented in Los Angeles by Dattner Dispoto and Associates.

MARTIN LAING (Production Designer)

Martin Laing has worked for the past 23 years in the Art Department . He spent the first 8 years of his career in England and then in 1993 moved to Los Angeles.

Using his unique and diverse talents, Martin made the move up to Production designer in 2002 designed Avatar, Battle Angel and Ghosts of the Abyss for Director James Cameron, before moving onto City of Ember.

Currently Martin is Production Designing Terminator Salvation in New Mexico for Director McG.

As an Art Director Martin's skills took him to countless locations around the world, working on many high profile films with some of Hollywood's top directors. The list includes: James Cameron, Steven Spielberg, Michael Bay, Tim Burton, Gore Verbinski, Neil Jordan and Jan De Bont.

Following in his Oscar winning fathers footsteps, Martin also won the award for "Excellence in Art Direction" for his work on James Cameron's Academy Award-winning blockbuster Titanic.

Martin's other art department film credits include Pearl Harbor, Titanic, True Lies, Batman, The Minority Report, In Dreams, Catch Me If You Can, The Haunting, Never Ending Story II, and In Dreams.

JEANNE DuPRAU (Author)

Jeanne DuPrau didn't set out to be a writer. She just wrote. Reading and writing have always been her favourite things to do, though for a while she wanted to be a writer and an illustrator, too. Using red and green crayon, DuPrau illustrated her very first book, which she wrote when she was five years old. It was called Frosty the Snowman and was six pages long. She still has it!

All through school, DuPrau wrote and wrote. Some of this writing her teachers assigned-book reports, college essays, her senior thesis. Some she assigned herself-stories, poems, journals, letters. After she graduated from college (an English major, of course), she did several different kinds of work, but they all involved writing and reading in one way or another. She taught high school English (and started a creative writing club for her students).

DuPrau worked as an editor in educational publishing companies (and wrote stories for reading textbooks). She also worked for a computer company (and wrote about how to use computers). At the same time, after work, on weekends- whenever she could fit it in-DuPrau was doing her own writing. She wrote about people she knew, experiences she'd had, books she'd read, and ideas that occurred to her. She started sending these pieces of writing out into the world, and quite often they were published. She wrote a book, and then another book. The more she wrote, the more things she thought of to write about.

So, in answering the question "When did you decide to be a writer?" DuPrau says: "Never." She never decided anything-she just wrote and kept on writing because writing was what she liked to do.

#### CAROLINE THOMPSON (Screenwriter)

Caroline Thompson has written ten produced screenplays, four of which she also directed. Aside from the upcoming *City of Ember*, her credits include *Edward Scissorhands*, *The Addams Family*, *Homeward Bound: The Incredible Journey*, *The Nightmare Before Christmas*, *The Secret Garden*, *Black Beauty*, and Tim Burton's *Corpse Bride*. She is the author of a novel, *First Born*. She also co-conceived the stage version of *Edward Scissorhands* with choreographer, Matthew Bourne; the dance is currently enjoying its second world tour. Caroline and husband, producer Steve Nicolaidis, are the co-founders of a freshly-launched film distribution website, *Small & Creepy Films* - [www.smallandcreepy.com](http://www.smallandcreepy.com). They wrote and she directed *Small & Creepy Film's* soon-to-be-released web series, *The Hills Are Alive*. Caroline lives with Steve and their horses and dogs on a ranch in Ojai, California.

#### RUTH MYERS (Costume Designer)

Two-time Academy Award Nominee Ruth Myers was brought up in Manchester, England. She trained at St. Martin's School of Art in London, then went to work at the Royal Court Theatre on a student grant, followed by a year working in repertory. Ms. Myers next returned to the Royal Court, contributing to at least 15 productions which included John Osborne's *Hotel* in Amsterdam and *Time Present*, and David Hare's *Stag*.

Her first professional assignment was sewing sequins all night on costumes for the great designer Anthony Powell. During this period, Ms. Myers worked as assistant to the legendary Sophie

Devine, who as 'Motley' had created the costumes for many of the early English classic films including director David Lean's *Great Expectations*. With her encouragement, Ms. Myers started to design for the theatre and then for low-budget English films beginning in 1967 with *Smashing Time* (now famous for its era-defining Mod look), *A Touch of Class*, Peter Medak's *The Ruling Class*, and *The Twelve Chairs*.

After being persuaded to come to America by Gene Wilder, she collaborated with him on *The World's Greatest Lover*, *The Woman in Red* and *Haunted Honeymoon*. She also then designed for Joseph Losey's *Galileo* and *The Romantic Englishwoman*. It was on this film that she met her late husband, noted Production Designer, Richard MacDonald. As a couple they enjoyed a dynamic collaboration on films that include Sydney Pollack's *The Firm*; Fred Schepisi's *Plenty* and *The Russia House*; Norman Jewison's *And Justice For All*; Ken Russell's *Altered States*; Jack Clayton's *Something Wicked This Way Comes*; and Barry Sonnenfeld's *The Addams Family*, for which Ms. Myers received an Academy Award nomination.

Since 1993, she has designed more than 30 films including Curtis Hanson's *L.A. Confidential*; Douglas McGrath's *Emma*, (for which she earned her second Academy Award nomination) *Nicholas Nickleby* and *Infamous*; Taylor Hackford's *Proof of Life*; Mimi Leder's *Deep Impact*; John Curran's *The Painted Veil*; Chris Weitz' *The Golden Compass*. Her most recent films are the forthcoming *City of Ember*, directed by Gil Kenan; and *Picture of Dorian Gray* directed by Oliver Parker.

In 2003 Ms. Myers designed the costumes for the pilot episode of HBO's *Carnivale*, creating the look for the continuing series and garnering an Emmy.

**STEVEN SHARESHIAN (Producer)**

Steven Shreshain executive produced *Starter For 10* *The Ant Bully*, *My Big Fat Greek Wedding* and the upcoming *The Great Buck Howard*. He was a producer on the Emmy-winning HBO mini-series *John Adams*.

Since its formation in 1998, he's worked as Playtone's Head of Production, having been a producing partner at Jonathan Demme's *Clinica Estetico*.