

Mongrel Media Presents

The Three Burials of Melquiades Estrada

Directed by Tommy Lee Jones
Written by Guillermo Arriaga

2005 Cannes Film Festival Winner
Best Actor- Tommy Lee Jones
Best Screenplay- Guillermo Arriaga

(2005, USA/France, 121 minutes)

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Synopsis

A man is shot and quickly buried in the high desert of West Texas. The body is found and reburied in Van Horn's town cemetery. Pete Perkins, a local ranch foreman (TOMMY LEE JONES) kidnaps a Border Patrolman and forces him to disinter the body. With his captive in tow and the body tied to a mule, Pete undertakes a dangerous and quixotic journey into Mexico.

Guillermo Arriaga's dramatic and poetic script weaves past and present as it gradually reveals a great friendship, the lonely subterfuge of an illegal migrant's life, the cost of a promise made and kept, and culminates in the redemption of a callous, if accidental, killer.

The U.S.-Mexico border has long been plagued with violence and racism and many of the events that unfold in THE THREE BURIALS OF MELQUIADES ESTRADA are accurate depictions of the ongoing abuse of human rights in the region. But the film offers, in its conclusion, a pure form of contrition for wrongs committed and a striking note of empathy for the lives so changed.

DIRECTOR'S STATEMENT

The Three Burials of Melquiades Estrada is a study of the emotional, psychological, spiritual, and social implications of having an international border running through the middle of a culture.

We have used the narrative form of a journey wherein circumstances conspire to compel a hero to leave a mundane place and travel through various other places; some of them dangerous or life-threatening, some of them humorous, some of them mysterious, all of them arduous, until ultimately, he arrives at a good place where he knows who he is and how to gracefully relate to the world around him. It's a form that's been used for thousands of years, and it serves us well in this study of social contrasts and the mechanics of faith.

Some visual influences have been the Kabuki Theatre, the art of Donald Judd and Dan Flavin, and the films of Akira Kurosawa, Sam Peckinpah, and Jean-Luc Godard.

- Tommy Lee Jones

SCREENWRITER'S STATEMENT

Above everything, The Three Burials of Melquiades Estrada is a story of friendship, a friendship that goes beyond borders, one that continues even after death. When Melquiades gives his most precious possession to Pete, it makes no sense at all ... until you consider their friendship. When Pete risks his life to travel to Mexico, it makes no sense at all ... until you consider his friendship with Melquiades.

This film was born out of friendship. When I first met Tommy Lee, it was not on a set or at a studio but in his home. He had seen a film I had scripted and called me in Mexico City and invited me up to Texas for dinner. All evening long we discussed my Mexico and his Texas and the ways they differ and the ways they are the same. It's a conversation we continued months later when he invited me to meet him again. Only this time it was at his ranch in West Texas, the one featured in the film. The first time I went out there I was his guest, but by my second trip I was his friend. On my third trip there we agreed to develop this idea we had into a movie. When we did so, we did it not just as filmmakers but as friends.

- Guillermo Arriaga

About the Production

It is a land of contradictions: brutal heat and killer frosts, lengthy droughts and flash floods. Contrasts such as these are the defining characteristic of the border lands, and they serve as inspiration for *The Three Burials of Melquiades Estrada*.

Director, producer, and actor Tommy Lee Jones set out to craft his first feature film by venturing into the wilds of West Texas, a harsh land close to his own heart. The native Texan has roamed this region his entire life and knows its terrain, its culture, and its peoples, Texans and Mexicans who live on opposite sides of a river that divides them ... and binds them together.

The film Jones has created is a study of such contrasts, one whose Biblical twists turn oppressor into oppressed, hunter into hunted, and lawmen into lawless. Such a storyline might seem out of place or even far-fetched in many locales, but it is in fact an indigenous element of this land along the border and the people whose lives it dominates.

A TRUE CRIME OCCURS

The 1997 murder of Esequiel Hernandez Jr. was the first killing of an American citizen by a U.S. soldier since Kent State in 1970. The soft-spoken 18-year-old grew up along the banks of the Rio Grande. He knew the river. He knew its ways. He knew its people. But what he didn't know was that his own government had posted four heavily armed, fully camouflaged Marines a few hundred yards from his family's home. They had been sent to his Texas town on a counter drug mission, yet instead of surveilling smugglers the Marines stalked this innocent youngster for almost half an hour and, after receiving radio approval from their commanders, shot and killed Zeke "in self-defense" at a distance of 150 yards.

THE SYSTEM FAILS

One county over, a West Texan waited and watched as first one grand jury and then a second reviewed the evidence of

this crime. A Congressional investigation ensued. Yet no one was ever charged for the murder of Esequiel Hernandez Jr. This failure not only infuriated Tommy Lee Jones, but it inspired him to condemn this injustice with the most powerful tool at his disposal: the art of filmmaking.

A PROJECT TAKES SHAPE

To create his border saga, Jones sought out a collaborator, screenwriter Guillermo Arriaga (21 Grams). Jones had befriended Arriaga after watching Amores Perros, a film based on Arriaga's gripping script about life, love, and death in Mexico City. Arriaga's lucid ability to explore and evoke distinctive cultures motivated Jones to invite him to craft a much different narrative, one about the desolate lands and driven individuals who live and work along the border.

Together with Jones's co-producer, Michael Fitzgerald (Wise Blood, Under the Volcano, The Pledge), the trio set out in the winter of 2003 to create a film sparked by a senseless taking of a human life. In early 2004, they secured financing from Luc Beeson's French-based production company, EuropaCorp. Throughout this time Jones and Arriaga labored back and forth on the emerging script.

Jones and line producer Eric Williams (The Good Old Boys, The Alamo) scouted all locations; pre-production got under way in August. Two-time Academy Award winner Chris Menges (The Killing Fields, The Mission) signed on as cinematographer and filming began in September at Jones's West Texas ranch, as well as in Odessa, Van Horn, Shafter, Big Bend National Park, and Queretaro, Mexico.

The week before Thanksgiving, torrential rains forced a temporary hiatus due to mudslides, flood waters, and impassable roads. After 47 shooting days, most with 20 to 25 camera setups per day, the movie wrapped the first week in December.

Three weeks later, the film's editor, Roberto Silvi (Wise Blood, Tombstone), delivered his first cut. Marco Beltrami (I, Robot, Kingdom of Heaven) composed the score in early 2005. By April, a final version was shipped to the French offices of EuropaCorp, where sound mixing, subtitles, and color correction were finalized.

The world premiere of *The Three Burials of Melquiades Estrada* took place at the 58th Cannes International Film Festival. Jones was awarded Best Actor honors and Arriaga Best Screenplay.

THE CAST

Academy Award winner Tommy Lee Jones (*JFK*, *The Fugitive*, *Men in Black*) plays Pete Perkins, a ranch foreman who employs and eventually befriends a Mexican vaquero named Melquiades Estrada, a breakthrough role for Julio Cesar Cedillo (*All the Pretty Horses*, *The Alamo*). Their close camaraderie ends when Mike Norton, a psychotic Border Patrolman portrayed by Barry Pepper (*Saving Private Ryan*, *We Were Soldiers*), mistakenly shoots and kills Melquiades while in the field. After hastily burying his victim, Norton and his superiors cover up this crime with the complicity of Sheriff Belmont, a sexually challenged lawman portrayed by Dwight Yoakam (*Sling Blade*, *Panic Room*). Melissa Leo (*21 Grams*) gives the definitive rendition of a small town, truck stop waitress named Rachel, a gal who spends her days topping off coffee cups and hustling every red-blooded male in Cibola County, including Perkins and Belmont but not her cuckolded husband, Richard Jones (*The Good Old Boys*, *Two for Texas*). Rachel also befriends Lou Ann Norton, the Border Patrolman's lonely wife, played by January Jones (*Love Actually*, *American Wedding*). After Melquiades's corpse is reinterred in a public cemetery, Perkins forces Norton at gunpoint to exhume the body and pack it on horseback all the way to Mexico. En route, they encounter a nameless, sightless character that Levon Helm (*The Last Waltz*, *Coal Miner's Daughter*) imbues with dignity and suffering in a haunting performance. Once in Mexico, Perkins's attempts to repatriate Melquiades force him to turn for assistance to many locals, including Mariana, played by Vanessa Bauche (*Un Embrujo*, *De La Calle*), a two-time Ariel Award winner.

The New York Times

NATIONAL DESK

Marine Killing Of Teen-Ager Is Investigated

By ERIC O'KEEFE

Published: June 1, 1997

A marine will be the subject of a grand jury inquiry into the fatal shooting of an 18-year-old who was tending a herd of goats on his family's farm near the Mexican border.

District Attorney Albert Valadez said he would proceed with the investigation of the marine, whom he did not identify, based on reports from Texas Rangers who are investigating the shooting of the youth, Ezequiel Hernandez Jr.

Mr. Hernandez died on May 20 after he was shot by a member of a Marine team from Camp Pendleton, Calif., assigned to work with the Border Patrol. The death was the first civilian fatality since the Defense Department created a joint mission in 1989 to assist drug interdiction.

The shooting occurred at 6:15 P.M., while Mr. Hernandez was tending his family's herd of goats, a daily chore for the student at Presidio High School. Four of the marines were at an observation post near the farm at a crossing of the Rio Grande called Polvo, a narcotics-smuggling area.

The marines have said that Mr. Hernandez fired at the team twice. When he raised his .22-caliber rifle to fire a third time, the marines have said, the commander of the team fired back once, hitting Mr. Hernandez in the torso. He was pronounced dead at the scene.

It is not clear whether the youth knew of the presence of the marines, who try to remain concealed on such missions. Mr. Hernandez had no criminal record and was not suspected of drug-related activities. A .22-caliber rifle and numerous shells were at the scene. Mr. Hernandez often took along his rifle for target practice while goat herding in the Big Bend region, the authorities said.

For 20 years, narcotics have been the primary contraband in the area, superseding earlier trading in alcohol, guns and exotic animals.

Maureen Bossch, a spokeswoman for the joint interdiction group, which has its headquarters at Fort Bliss in El Paso, said the Texas Rangers were the lead investigators on the case, helped by the Presidio County Sheriff's Department.

The New York Times

NATIONAL DESK

U.S. Settles With Family In Fatal Border Shooting

By ERIC O'KEEFE

Published: August 12, 1998

The Department of the Navy and the Justice Department have agreed to settle the claim of the family of Esequiel Hernandez Jr. in the 1997 shooting death of Mr. Hernandez by a marine on May 20, 1997.

The settlement will be paid out in the form of an annuity that is expected to total \$1.9 million, said the Hernandez family's lawyer, Bill Weinacht of Pecos.

The shooting of Mr. Hernandez, 18, by Cpl. Clemente Banuelos was the first civilian killing by American military personnel since the killings at Kent State University in Ohio in 1970.

Mr. Hernandez was herding his family's goats less than a mile from his home in Radford, Tex., 200 miles southeast of El Paso, when Corporal Banuelos and three other marines first saw him. The marines, heavily camouflaged and on a drug interception mission along the Texas-Mexico border under the supervision of the United States Border Patrol, followed Mr. Hernandez for approximately 20 minutes. They said Mr. Hernandez, who was carrying a .22-caliber rifle, fired twice in their direction and that Corporal Banuelos then killed him with a single shot from his M-16 rifle.

State and Federal investigations followed, but no charges were filed.

Filming Three Burials Q&A with Tommy Lee Jones

The Three Burials of Melquiades Estrada was filmed on location in West Texas from the end of September through the first week of December, 2004. The forty-three day shooting schedule was roughly divided between locations near the town of Van Horn and the surrounding Davis Mountains, and the Big Bend area further south on the Mexican border. These are some of the most remote and majestic areas in the United States—canyons, and mountains spread over the vast desert basin of the ancient Permian Sea—a geography as wild and varied as its weather. “The country is capable of giving you a heat stroke or washing you away in a flash flood or making you weep with such beauty,” said Jones. “It’ll treat you fifteen or twenty different ways in a day.” This unpredictable territory was perfectly suited to a narrative structure, and a cast of characters that are constantly being redirected, reoriented, and reevaluated. As Arriaga noted, “I wanted this huge, lonely landscape to be as much a character as anybody else.” Working together with renowned cinematographer Chris Menges, Jones succeeded in capturing the border country in all its manifold forms—unrelenting desert sands, thunderstorm sunsets, towering cliff faces and stretches of moonscape limestone.

As much as the land and climate contributed to the film, they also made its production an extremely challenging and often treacherous endeavor. Cast and crew traveled miles off the paved road into harsh, unforgiving territory, to work in temperatures that vacillated as much as fifty degrees in a single day. In addition, though autumn is typically a dry season in West Texas, the production was confronted with almost unabated rain. The shooting schedule was subject to constant revision in order to work around locations that had flooded or turned to knee-deep mud. Negotiating between the merciless weather and a rapid filming pace (averaging between twenty and twenty-five camera setups per day), cast and crew managed to work continuously through the middle of November. Then, just as they were preparing to film along the Rio Grande, torrential rains raised the river over ten feet in one day, suspending production for a week, but returned to drier weather for the completion of principal photography in December.

EOK: As a producer and a director, you and your crew faced some daunting obstacles shooting The Three Burials in rugged terrain typical to the border lands.

TLJ: We did. That country is as much a character in this film as Pete Perkins or Melquiades Estrada. It wasn't always easy to work with, but it gave us a hell of a performance.

EOK: What about the sequence where Pete and Mike lose that pack horse over the cliff. Happens quickly on film, but it undoubtedly took days or even weeks to set up.

TLJ: Months.

EOK: To scout it?

TLJ: No, to craft it. Those cliffs I can see right out the front door of my ranch house. Finding them was easy. I knew the shot I wanted. But to execute it our first step had to be to get a horse that would be visible from a long distance away. Hence the buckskin we chose that stood out against the red rocks.

EOK: Were did you find it?

TLJ: Right there on my ranch. Good cow horse, but not a stunt horse. It became clear that we would have to train him, and we did. Our stunt man, Billy Burton (Collateral Damage, Hidalgo), spent two or three weeks working with him. The horse got to where he liked raring up on cue. And we would reward him every time he responded to the reins and the little wires we put on him. It got to be a lot of fun for him. Then we had an articulated dummy horse with a little motor inside that moves his head and his front feet as he falls. And we just pitched him off the cliff, which leads to our other principal consideration: camera placement.

EOK: How many were used in that sequence?

TLJ: Five. The most important one was at the very base of the cliff. That was the most dramatic shot in the sequence when the horse falls into the camera. I was on the top of the cliff with the crane and had a camera below. The guys wanted to know where to put it, and I asked the property department for a bag full of sand. They produced it very quickly, and I asked them to throw it off the cliff. I got on the radio and asked the camera crew down below if they had seen where the little sandbag hit the bottom. They said of course they did, "It's a big hole." I said, "Put the

camera right there." And they did, and we got a spectacular shot.

We destroyed the camera and the lens and cracked the magazine, which flashed the last 30, 40 feet of the shot and made it unusable. So that's why we cut where we did cut. We had other cameras on that shot. We had five cameras operating for that one particular shot. There was a camera above and one below and two or three off in the distance.

EOK: Did your crew realize what they were getting into when they signed on to shoot this film?

TLJ: That they did. I had wanted to work with Chris Menges (The Killing Fields, The Mission) because of his long history of shooting big, beautiful exteriors in remote locations and the detail in his images. Happily he liked the script, and when he committed to work with us I said you need to begin putting your crew together. Now. And you need to understand that I'm going to take your crew and you to the roughest places I can find. I know where a lot of them are, but be careful when you put your crew together because they're going to have to climb mountains and go down into valleys and they'll go as far out in the Chihuahuan Desert as I can go. And then we'll go a little further. They need to be tough, strong, willing cinema souls. Being artful is not enough. That you do have to be, but you also have to be plenty tough. And, oh, by the way, they all have to be ladies and gentlemen because the pressure will build up very quickly. We had a wonderful crew - very, very willing and able to go anywhere for the shot. Very brave.

EOK: What was your most difficult day?

TLJ: Last day of shooting. We had two locations to work on and all of our trucks were in a motel parking lot in a remote corner of the Big Bend. The locations I'd chosen were even more remote. But I couldn't even get my trucks out of the parking lot. The roads to the first location were covered with rocks the size of Volkswagens. The other location was under nine feet of water. That location was the actual Rio Grande River. We had to disband the company for a week or ten days. Everyone had a chance to go home for Thanksgiving and then reconvene when the water subsided.

EOK: Tell us about that river sequence, the one where Pete drags Mike across the Rio Grande and into Mexico.

TLJ: It looks simple, but the river has its own personality and, as I've said, the river did not know we were there. If it had known, what would it care? Footing for the horses changes when you get into the water. There's a current in the middle that can wash you away, so it's really hard to control. Footing also changes every day depending on the viscosity of the sand. So it was very difficult to figure that out. It's took four scouting trips, five. At one point (Michael) Fitzgerald wanted to cancel the entire sequence because he felt that it was uncontrollable, but Billy Burton and I let him know that we were going to do it anyway. Roping somebody around the neck and dragging them to Mexico sounded like a lot of fun. It was a very appealing idea. Dragging a snake-bit Border Patrolman into Mexico is poetic but problematic.

EOK That was shot in Big Bend National Park?

TLJ It was. I was actually unwilling to take the entire crew and all the equipment into a foreign country with no permits, so what we did was reverse the camera angle and put the camera on the other side of the line of travel. I rode out into the middle of the river, turned around, and came back. And the other camera reversed the direction for us. That part was pretty simple. Very few actors could have done what Barry Pepper did that day. It was physically and emotionally very strenuous, and he did a wonderful job for the company and I must say for himself that day.

EOK: That was at the mouth of Santa Elena Canyon?

TLJ: Yes, it was, and that presented a completely different set of challenges. The available light started about ten o'clock, and it was over by two-thirty. So even though it was the most difficult, we were forced to do it in two or three hours. The shadows on the canyon are a huge continuity problem. So we had to do some very, very careful planning there.

EOK Another aspect to working along the river is that if any of the animals go into Mexico

TLJ They can't come back. They have to be quarantined. You have to go 80 miles and spend two weeks waiting to get them across. The international border is very real, but most people don't realize that it actually varies from day to day and minute to minute because it exists in the precise middle of the flow of the water and the river changes its course whenever it wants to.

Tommy Lee Jones
(writer-actor-director)

Tommy Lee Jones - Pete Perkins

A native of San Saba, Texas, TOMMY LEE JONES, has brought a wide range of remarkable characters to the movie screen in a career spanning more than three decades. He received his first Golden Globe nomination as Mooney Lynn in the Oscar-winning film, *Coal Miner's Daughter*, and garnered his first Oscar® nomination and another Golden Globe nomination playing alleged assassination conspirator Clay Shaw in Oliver Stone's riveting drama, *JFK*. He embodied the legendary baseball player Ty Cobb in *Cobb*, created the role of Harvey "Two Face" Dent in the box office blockbuster *Batman Forever*, and played a deadpan government agent (opposite the droll Will Smith) searching for aliens in the 1997 box-office hit, *Men in Black* and the 2002 sequel, *Men in Black II*. In 1993, he won the Academy Award® as Best Supporting Actor for his captivating performance as the tenacious federal marshal Samuel Gerard in *The Fugitive*, for which he also earned the Golden Globe, the Los Angeles Film Critics Award, the Chicago Film Critics Award and a British Academy Award (BAFTA) nomination. The Three Burials of Melquiades Estrada is Tommy Lee Jones' first feature film as director.

Filmography

2006 - A Prairie Home Companion	Natural Born Killers
	The Client
2005 - The Three Burials of Melquiades	Blown Away
Man of the House	1993 - The Fugitive
2003 - The Missing	House of Cards
The Hunted	Heaven & Earth
2002 - Men in Black II	1992 - Under Siege
2000 - Space Cowboys	1991 - JFK
Rules of Engagement	1990 - Fire Birds
1999 - Double	1989 - The Package
1998 - Small Soldiers	Lonesome Dove
U.S. Marshals	1988 - Gotham
1997 - Men in Black	April Morning
Volcano	Stormy Monday
1995 - Batman Forever	Stranger on My Land
The Good Old Boys	1987 - The Big Town
1994 - Cobb	Broken Vows
Blue Sky	1986 - Yuri Nosenko, KGB
	Black Moon Rising

	The Park Is Mine		The Betsy
1985 -	Cat on a Hot Tin Roof	1977 -	Rolling Thunder
1984 -	The River Rat		The Amazing Howard Hughes
1983 -	Nate and Hayes	1976 -	Smash-Up on Interstate 5
1982 -	The Executioner's Song		Jackson County Jail
1982 -	The Rainmaker		Charlie's Angels
1981 -	Back Roads	1975 -	Eliza's Horoscope
1980 -	Barn Burning	1973 -	Life Study
	Coal Miner's Daughter	1971 -	One Life To Live
1978 -	Eyes of Laura Mars	1970 -	Love Story

About The Cast

Barry Pepper - Mike Norton

In just a few years, Barry Pepper has become one of the most sought after young talents in Hollywood. Pepper gained critical attention for his remarkable portrayal of 'Private Jackson' in the Academy Award and Golden Globe winning feature SAVING PRIVATE RYAN.

Barry just wrapped filming Clint Eastwood's World War II epic FLAGS OF OUR FATHERS for Dreamworks/Warner Bros. He has also completed the feature UNKNOWN with Jim Caviezel and Greg Kinnear.

Pepper executive produced and starred in the title role of ESPN's "3: THE DALE EARNHARDT STORY", a biopic of the NASCAR star who died in a crash during the final lap of the 2001 Daytona 500. He was a nominee for the 11th Annual SAG Awards for Outstanding Performance by a Male Actor in a Television Movie or Miniseries.

Barry produced and starred in THE SNOW WALKER, a gripping epic of love and the struggle for survival in the hauntingly beautiful Canadian arctic. The film was shown at the 2003 Toronto Film Festival and Vancouver Film Festival. Barry received a Best Actor nomination for the 24th Annual Genie Awards in Canada as well as eight other nominations for the film. The film also garnered six awards, including Best Actor, for the Sixth Annual Leo Awards which celebrates excellence in British Columbia Film and Television and made the film festival circuits

Pepper had a starring role in Buena Vista Films 25TH HOUR for director Spike Lee. Written by David Benioff, 25TH HOUR depicts the last day of freedom for a young man (Edward Norton) before he begins serving a seven-year jail term for drug dealing. Prowling through the city until dawn with his two close male friends (Barry Pepper and Philip Seymour Hoffman) and his girlfriend (Rosario Dawson), he is forced to re-examine his life and how he got himself into his predicament, which leads to a shocking, disturbing finale.

Pepper was seen starring in the critically acclaimed Paramount Pictures' WE WERE SOLDIERS... for director Randall Wallace. Pepper starred opposite Mel Gibson and Madeleine Stowe in this true story based on the 1965 battle between the United States and Viet Cong force.

Barry was also seen starring in the New Line feature KNOCKAROUND GUYS opposite John Malkovich, Dennis Hopper and Vin Diesel.

As well as the big screen, Pepper also shined on the small screen. His starring role in the HBO feature "61*" earned him nominations for a Golden Globe, an Emmy and a Critic's Choice Award. The film tells the story behind the competition between the New York Yankees' Roger Maris (Pepper) and Mickey Mantle (Thomas Jane) to break Babe Ruth's single season homerun record in 1961. The critically acclaimed film was directed and executive produced by Billy Crystal.

Pepper's other feature credits include the Academy Award winning feature THE GREEN MILE with Tom Hanks and Michael Clarke-Duncan, and the Bruckheimer/Bay thriller ENEMY OF THE STATE with Will Smith and Gene Hackman, among others.

Pepper grew up on the West Coast of Canada in a very unconventional style. At the age of five, his family launched a 50 ft. sailboat, which they hand built in a barn behind their home. Christened the "Moonlighter", she would become their home for the next five years, throughout an incredibly adventurous voyage throughout the Islands of the South Pacific. Like the early explorers before them, they used a sextant and celestial navigation to find places like Figi, Tahiti, Hawaii, and the Marquesa Islands. Pepper was educated by his parents through correspondence courses and

was enrolled in public school whenever possible, in such places as Rarotonga and New Zealand. The Polynesian people Pepper met on the remote Islands were expressive through storytelling, dance, and music. These formative years developed his love of performance and, with no television and confined to a sailboat for month long crossings between countries, Barry intensely nurtured his imagination and creativity skills.

The Peppers returned to Canada where they built a farm on a small Island off the West Coast. The town was very eclectic - a community made up of farmers, hippies, poets, painters and musicians. After two years in college, he discovered his acting passion through his involvement in the Vancouver Actors Studio.

Julio César Cedillo - Melquiades Estrada

JULIO CÉSAR CEDILLO finished work earlier this year on Gregory Nava's film *Bordertown* opposite Jennifer Lopez and Antonio Banderas. He was brought in to add life to the newspaper office *El Sol* in which he and Antonio work investigating the countless murders of women along the Juarez border. He preceded Nava's film with Black Calhoun's action film *Killing Down*, starring as Oscar Perez opposite Sheree J. Wilson and Burton Gilliam.

Although he already has more than forty TV & Film appearances to his credit, his proudest moment came this year when he walked down the red carpet at the 2005 Cannes Film Festival along side Tommy Lee Jones and Guillermo Arriaga for the official screening of Jones' *The Three Burials of Melquiades Estrada*. Julio plays the title character Melquiades Estrada, Jones' ranch hand friend. The film is a reflective journey about friendship and the value of human life.

Julio Cedillo is a native of Durango, Durango; Mexico. He and his family moved to the U.S. when he was four, but he spent half of his time between Ojinaga, Chihuahua; Mexico and Fort Worth, Texas. Unable to read or speak English, he turned to the most immediate tutor - television. He grew up glued to the TV set, honing his newfound language and mimicking everything in sight. His endless desire to be understood led to a career in acting.

Some of his other feature film credits include *On The Borderline* opposite R. Lee Ermey, Billy Bob Thornton's *All The Pretty Horses*, Alan Parker's *The Life of David Gale*, Reginald Hudlin's *Serving Sara* with Vincent Pastore, and Luke and Owen Wilson's cult classic *Bottle Rocket*.

On the small screen Cedillo's credits include a regular as Travis Del Rio on *Wishbone*, the Emmy Award winning PBS series, about a literature-loving canine. He co-starred opposite George C. Scott on ABC's movie of the week *Finding The Way Home*, as Lt. Herrera on TNT's *Two for Texas* with Kris Kristofferson, and CBS's *The Legend of Cadillac Jack* opposite Clint Black. He recently appeared in Carlos Avila's award winning PBS series *Fotonovelas: Junkyard Saints*. And to date, one of his favorite roles has been narrating the independent short *Barbacoa: The Movie*, which catapulted the beginning of the Nickelodeon TV series *The Brothers Garcia*.

January Jones - Lou Ann Norton

JANUARY JONES worked as a model for a time before making her foray into the acting world. Jones recently starred in Universal's "American Wedding," Sony's "Anger Management" alongside Adam Sandler and Jack Nicholson, "Bandits" with Billy Bob Thornton, Bruce Willis and Cate Blanchett for Director/Producer Barry Levinson and "Full Frontal" directed by Steven Soderbergh.

Jones resides in Los Angeles.

Dwight Yoakam - Sheriff Frank Belmont

A Kentucky native who was raised in Ohio, DWIGHT YOAKAM blazed out of the Los Angeles club scene in 1986 with his debut *Guitars, Cadillacs, Etc., Etc.*, which went on to score double-platinum status. This was followed by numerous multi-million selling albums throughout the 1980's and 1990's. Dwight Yoakam kicked off the new millennium in noteworthy style: He was named by online retailer Amazon.com the "Country Artist of the Year" in 2000, while two new Yoakam releases, *Tomorrow's Sounds Today* (at #2) and *dwrightyoakamacoustic.net* (at #9), appeared on CD Now's "10 Essential Country Records of 2000."

The two-time Grammy winner has garnered 21 nominations in the course of his career, while selling more than 23 million albums worldwide and earning praise from the likes of Time magazine, hailing him as "A Renaissance Man," Rolling Stone, noting "he has no contemporary peer," and Vanity Fair, claiming "Yoakam strides the divide between rock's lust and country's lament."

Yoakam's acting career has also garnered much acclaim, particularly for his role as Doyle Hargraves in the 1996 Oscar-winning "Sling Blade," for which he was honored with the Premiere Performance Award recognizing outstanding breakthrough performances in film. Following that, Dwight made his directorial debut (starring in a screenplay he also co-authored) with the 2001 release of "South Of Heaven, West Of Hell," a gothic western with an impressive ensemble cast that included Billy Bob Thornton, Vince Vaughn, Bridget Fonda, Peter Fonda, Paul Reubens, Bud Cort and Michael Jeter. Other film credits include a scene-stealing 1994 debut in John Dahl's "Red Rock West" (with Nicolas Cage and Dennis Hopper), "The Newton Boys" in 1998 (with Matthew McConaughey, Julianna Margulies and Vincent D'Onofrio,) "The Minus Man" in 1999 (with Owen Wilson and Janeane Garafalo,) the 2002 blockbuster suspense film "Panic Room" (with Jodie Foster and Forest Whitaker) and the 2003 action-comedy "Hollywood Homicide" (with Harrison Ford and Josh Hartnett.)

In November 2002, Rhino Records' commemorated Yoakam's groundbreaking career with the release of the definitive four-disc box set Reprise Please Baby: The Warner Bros. Years. To further solidify Yoakam's musical legacy, he was honored with his own star on the Hollywood Walk of Fame in ceremonies held June 5th, 2003.

Dwight's studio album titled Population: Me (2003) featured the #1 CMT video hit "The Back Of Your Hand," and has been followed by a critically-acclaimed compilation of previously released material, Dwight's Used Records (2004,) as well as a remastered retrospective package titled The Very Best of Dwight Yoakam (2004.) Most recently, Dwight shot two simultaneous film roles in 2004. First, as Sheriff Belmont in Tommy Lee Jones's "The Three Burials of Melquiades Estrada," which received awards at the Cannes Film Festival for best actor for Tommy Lee Jones and best screenplay for Guillermo Arriaga. Then, Dwight starred

with Salma Hayek and Penelope Cruz as Jackson in the Luc Besson written and produced feature film, "Bandidas." At the completion of the film roles, he concluded recording his new album for New West Records/ Via Records, Blame the Vain, released in June of this year, which continues to receive critical praise.

Melissa Leo - Rachel

Audiences took notice of Melissa Leo for her portrayal as Marianne Jordan, Benicio Del Toro's suffering, yet supportive wife in director Alejandro Gonzalez Inarritu's critically acclaimed drama, "21 Grams." She next stars in "Hide and Seek" co-starring with Robert DeNiro. She will soon follow with "The Three Burials Of Melquiades Estrada," co-starring and directed by Tommy Lee Jones, and the political thriller "Confess."

Leo will be remembered for her starring role as Detective Kay Howard on the award-winning NBC series "Homicide: Life On The Street." She was nominated for a daytime Emmy Award for her role as Linda Warner on ABC's "All MY Children."

Her other television credits include the starring role of Emma on the ABC series "The Young Riders." She has guest-starred on numerous television series, including "Law & Order," "The L - Word," "CSI," "Veronica Mars," "Legacy," "The Equalizer," "Miami Vice," and "Spencer: For Hire." She also starred in the telefilm "Carolina Skeletons" and the miniseries "Scarlett," both for director John Erman.

Among Leo's feature credits are three movies for Henry Jaglom: "Always," "Venice/Venice," and "Last Summer in the Hamptons." Her other films include Nancy Savoca's "The 24-Hour Woman," Maggie Greenwald's "The Ballad Of Little Jo," Jamil Dehlavi's "Immaculate Conception," Gregory Nava's "A Time Of Destiny," and Joan Freeman's "Streetwalkin." She recently completed filming Barry Strugatz' "From Other Worlds," and Tim McCann's "Runaway Boys."

Last spring, she appeared in a new Neil LaBute play "The Distance From Here," directed by Michael Grief, whose ensemble performance won the Drama Desk Award in 2003-2004. She performed in the New York City production of Eve Ensler's "The Vagina Monologues," as well as with the national tour. Among her many stage credits are "A Touch of the Poet," "Out of Gas on Lover's Leap," "The Hurdy

Gurdy Man," at New York Stage & Film at Vassar College, the New York Shakespeare Festival productions of "Don Juan," and "Cinders," and "Tongue of the Bird," at the Public Theatre. She also created the role of Gloria in the world premiere staging of Tennessee Williams' "Will Mr. Meriwether Return From Memphis?"

Levon Helm - Old Man With the Radio

The longtime drummer for "The Band", Levon Helm wore many musical hats throughout his long career, including multi-instrumentalist, songwriter, singer, impresario, studio owner, studio engineer and producer. He grew up working on a farm in Arkansas; his first instrument was guitar, which he began playing at age eight, but after seeing the F.S. Walcott Rabbits Foot Minstrels, he decided to switch to drums. As a youth, Helm listened to the music of the area, including radio broadcasts of the Grand Ole Opry and the blues and R&B shows on WLAC, a clear-channel station out of Nashville that became legendary in the development of rhythm & blues and early rock & roll. Accompanied by his sister Linda on washboard bass, he played various fairs and civic club shows until forming his first group, the Jungle Bush Beaters, while in high school.

After seeing an Elvis Presley concert, Helm became keenly interested in rock & roll and musicians like Bo Diddley. Eventually, he moved to Memphis, where he began sitting in with Conway Twitty. Later, he was discovered by a fellow Arkansan, rockabilly singer Ronnie Hawkins, who asked the 17-year-old Helm to join the Hawks, his backing band. The group soon relocated to Toronto, where they'd heard there was a burgeoning scene for their kind of music. In 1959, Hawkins signed to Roulette Records, where he and the Hawks cut a pair of hit records right out of the gate as "Forty Days" and "Mary Lou," which went on to sell in excess of 700,000 copies.

In the early 1960s in Toronto, Helm and Hawkins recruited the rest of the members of the group that would become "The Band", adding guitarist Robbie Robertson, pianist Richard Manuel, organist Garth Hudson and bassist Rick Danko to the lineup. After numerous road trips with Hawkins, the group grew tired of the singer's abrasive manner, and they reformed as Levon and the Hawks, later changing their name to the Canadian Squires for the purpose of recording two singles. Shortly after, they changed their name back to the Hawks. In the mid-'60s, Bob Dylan, decided to electrify his

sound, and wanted the Hawks to be his backing band. After putting up with too many boos at Dylan's newly electrified shows in 1965, Helm decided he'd had enough, and went back to Arkansas, thinking he would leave the music business behind him forever.

But Helm returned to action in mid-1967, where the Hawks (since renamed simply The Band) began working on *Music From Big Pink*, the first in a string of classic records which made them one of rock's most legendary acts. After the Band's famed 1976 farewell performance, dubbed *The Last Waltz*, he cut his 1977 debut solo album *Levon Helm and the RCO All Stars*, followed a year later by his self-titled sophomore effort. In 1980 he recorded *American Son*, while another eponymously-titled effort was released in 1982. The Band reformed in 1983 without Robertson; following Manuel's 1986 suicide, the remaining trio released 1993's *Jericho*, recorded at Helm's home studio in Woodstock, New York. That same year, Helm published his autobiography, *This Wheel's on Fire*, co-authored with Stephen Davis. The Band's bluesy *High on the Hog* followed in 1995. The late '90s (and into the next decade) found Helm still making music in a new blues band called *Levon Helm and the Barn Burners*, with his daughter Amy on keyboards and vocals, guitarist Pat O'Shea, lead vocalist and harmonica player Chris O'Leary and upright bassist Frankie Ingrao.

In February 2005, The Jack Douglas Award was presented to Levon Helm. He is considered one of the most talented musicians over the last thirty years evidenced by his 1993 induction into the Rock-n-Roll Hall of Fame.

Levon is currently performing a series of *Midnight Ramble Sessions* at his studio in Woodstock NY.

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Vanessa Bauche - Mariana

VANESSA BAUCHE is one of Mexico's most celebrated actresses. This year her performance in *Digna* garnered her an Ariel Award nomination for Best Actress. She was also nominated for an Ariel Award for her work in *Hasta Morir* and won two Ariel Awards for her performances in *Un Embrujo* and *De la Calle*. Her other film credits include *The Mask of Zorro*, *Highway Patrolman* and *A Silent Love*. In 2000 she directed, co-produced and co-edited *Alguien vio a Lola?*. Winning the First Place in video category as Best Short

Film, in The International Short-Film Festival *Expresion en Corto*, and has collaborated twice before with screenwriter Guillermo Arriaga on *Un Dulce olor a muerte* and the Oscar® nominated *Amores perros*.

About the Filmmakers

Michael Fitzgerald (producer)

Producer MICHAEL FITZGERALD was born in New York City, raised in Italy and educated in Ireland. After graduating from Harvard University he began his film career as a screenwriter in Rome. In 1979, he produced and co-wrote John Huston's celebrated film adaptation of Flannery O'Connor's *Wise Blood*. His second film with Huston, *Under the Volcano* was nominated for two Academy Awards (Best Actor-Albert Finney and Best Music-Alex North). He then produced *The Penitent*, starring Raul Julia, *Mister Johnson* with Academy Award-winning director Bruce Beresford and *Blue Danube Waltz* with the world-renowned Hungarian director Miklós Jancsó. A producing partnership with actor/director Sean Penn culminated in their critically acclaimed production of *The Pledge*, starring Jack Nicholson. His recent film, *Colour Me Kubrick*, about a con-man who impersonates director Stanley Kubrick starring John Malkovich, and co-produced by Luc Besson, wrapped a few months prior to the commencement of *The Three Burials of Melquiades Estrada* and is also slated for release in 2005.

Luc Besson and Pierre-Ange le Pogam (producers)

Luc BESSON and Pierre-Ange LE POGAM have known each other for over 20 years, and for those 20 years they have been driven by the same passion for film. After working together, notably through Gaumont, it was natural that they united to form EUROPACORP. Their union has allowed EUROPACORP to become, in less than five years, one of the most important production structures in Europe. With the strength of their recognized experience as well as innovative promotional and commercial methods, Luc BESSON and Pierre-Ange LE POGAM have already produced over 45 films since EUROPACORP began. While many of these films were shot in France, they have also worked internationally, creating such titles as *DANNY THE DOG*, *KISS OF THE DRAGON*, *REVOLVER* and, more recently, *THREE BURIALS*. Pierre-Ange explains, "Tommy Lee was adamant about working with an independent studio in order to have a real and concrete autonomy in his work. He wanted to meet partners. Michael Fitzgerald, with whom we have just produced *COLOUR ME KUBRICK*, contacted us. We received Guillermo Arriaga's script on a Thursday. The next day we read and loved it.

When an opportunity like this one, to produce a great artist and a recognized screenwriter, presents itself, one must seize it as quickly as possible. A few days later, Luc and I were in the United States, to meet Tommy Lee and Michael... and to discuss the plan of attack."

Guillermo Arriaga (*screenwriter*)

Novelist and screenwriter, Guillermo Arriaga, wrote and directed his first film *Campeones sin limite (Under Open Sky)* in 1997. He adapted his novel *Un Dulce olor a muerte (A Sweet Scent of Death)* for the screen in 1999, but it was the Oscar® nominated *Amores Perros* directed by Alejandro Gonzalez Inarritu and starring Gael Garcia Bernal that brought Arriaga's audacious style and superbly crafted characters to the attention of the world. In 2004, pursuing his collaboration with Inarritu with *21 Grams*, starring Sean Penn, Naomi Watts and Benicio del Toro, Guillermo Arriaga laid down a milestone for Mexican screenwriters in the U.S. and received huge acclaim all over the world.

Chris Menges (*director of photography*)

In a long and varied career that started in the early 1970s, CHRIS MENGES has carved out a name for himself as one of the finest cinematographers in activity. The winner of two Oscars®, for Roland Joffe's *The Killing Fields* (1984), starring Sam Waterston, and *The Mission* (1987), starring Robert De Niro and Jeremy Irons, he has shown that he is equally at ease with his camera in jungles, deserts or the meanest streets in the city.

Chris shot his first feature *Kes* in 1970 for British director Ken Loach, with whom he went on to make another five features including *Black Jack* (1979) and *Looks and Smiles* (1981). In the 70s, he also spent eighteen months in the Burmese jungle making a documentary on the drugs trade that resulted in the Burmese government putting a price on his head.

In the 80s, aside *The Killing Fields* and *The Mission*, Chris shot a number of the most prestigious British pictures, including Bill Forsyth's BAFTA winner *Local Hero* (1983), starring Burt Lancaster. In 1988, he directed his first feature, the apartheid drama *A World Apart*, starring Jodhi May and Barbara Hershey, which won the Special Jury Prize at that year's Cannes Film Festival.

Chris has made three other features *CrissCross* (1992), starring Goldie Hawn, *Second Best* (1994), starring William Hurt and *The Lost Son* (1999), starring Nastassja Kinski and Daniel Auteuil. He received his third Oscar® nomination for his cinematography on Neil Jordan's *Michael Collins* and his recent other credits include Stephen Frears' *Dirty Pretty Things* (2002) starring Audrey Tautou.

Marco Beltrami (*composer*)

Upon completing undergraduate study at Brown University, MARCO BELTRAMI entered the Yale School of Music on a scholarship. His pursuit of music composition then lead him to Venice for a period of study with the Italian master, Luigi Nono and then finally to Los Angeles to undertake a fellowship with Academy Award-winning composer, Jerry Goldsmith.

Shortly after arriving in Los Angeles, Marco landed Wes Craven's *Scream*. In his approach to scoring the film, he threw away conventional horror music clichés. Instead, he likened the film to a western and calling upon the influences of his idol Ennio Morricone went on to write one of the most unexpected and imaginative scores in recent memory. Wes Craven remarked, "Without Marco's genius, *Scream* would have been little more than a whisper".

After *Scream*, Marco went on to write his critically acclaimed score for Guillermo Del Toro's *Mimic* bringing him to the attention of the entire film music industry. Subsequently, his resume has expanded to include films ranging from epic drama to dark comedy, working with some of the most recognizable names in the industry such as Robert Rodriguez, Jonathan Mostow, Lee Tamahori, Luis Mandoki, John Dahl, Jodie Foster, David E. Kelly and Goth rocker Marilyn Manson.

Roberto Silvi (*editor*)

Roberto Silvi, Academy Award nominee, was born in Rome, Italy, where he started his film career as an editor in 1973. He moved to the U.S. in 1978 to work with William Peter Blatty on "The Ninth Configuration". That same year, producer Michael Fitzgerald brought him on board the John Huston film "Wise Blood," which was followed by their "Under the Volcano." He later worked on two other Huston

films "Victory" and "The Dead." He edited Merchant Ivory's "Mystic Masseur" and "Cotton Mary;" Mira Nair's "Mississippi Masala;" and George Cosmatos' "Tombstone" and "The Cassandra Crossing" to name a few. He's also worked along side Orson Welles, Franco Zeffirelli and Sir Peter Hall. "The Three Burials of Melquiades Estrada" marks another collaboration with producer Michael Fitzgerald and his first work with Tommy Lee Jones.

Cast List

Pete Perkins	TOMMY LEE JONES
Mike Norton	BARRY PEPPER
Melquiades Estrada	JULIO CÉSAR CEDILLO
Belmont	DWIGHT YOAKAM
Lou Ann Norton	JANUARY JONES
Rachel	MELISSA LEO
Old Man with Radio	LEVON HELM
Captain Gomez	MEL RODRIGUEZ
Rosa	CECILIA SUÁREZ
Lucio	INACIO GUADALUPE
Mariana	VANESSA BAUCHE
Manuel	IRINEO ÁLVAREZ
Juan	GUILLERMO ARRIAGA
Border Patrolman	JOSH BERRY
Salesman	RODGER BOYCE
Bubba	EDWIN "BUBBA" BROUSSARD
Don Casimiro	RENÉ CAMPERO
Sands Guy #2	LUPE CAMPOS
Jorge	ARIEL CASTRO
Woman	DIANA CHÁVEZ
Cowboy #2	URIEL CHÁVEZ
Kruger	SONNY CARL DAVIS
El Toston Woman #2	MONTSERRAT DE LEÓN
Miller	JESSE DELUNA
Jim	RICHARD DILLARD
Cowboy #1	JORGE ÁDRIAN ESPÍNDOLA
Mary (Soap Opera Girl)	JOURDAN HENDERSON
Chuck	SEAN HENNIGAN
Dog Lady	KAREN JONES
Bob	RICHARD JONES
Immigrant Girl	VICTORIA JONES
Radio Announcer #1	RAUL MOLINAR
Agustin	ADRIAN NAVARETTE
Gravedigger	LONNIE NELSON
Sands Guy #1	JUAN PAREJA
Neil	TERRY PARKS
Tomas	GUSTAVO SÁNCHEZ PARRA
Man	HUGO PEREZ
Piano Player	PAULINA REYES
Radio Announcer #2	SERGIO RODRIGUEZ
Doctor	CHARLES SANDERS
Deputy Antonio	BRENT SMIGA
John (Soap Opera)	SPIKE SPENCER
Adriana	ANGELINA TORRES
A. L.	BARRY TUBB

Chino	GUILLERMO VON SON
El Toston Woman #1	MAYA ZAPATA
Helicopter Pilot / Aerial Coordinator	CLIFF FLEMING
Helicopter Ground Coordinator	CORY FLEMING
Stunt Coordinator	CLIFFORD HAPPY
Stunt Consultant	BILLY BURTON
Stunts by	RICHARD BUCHER
	SEAN HAPPY
	THOMAS ROSALES JR.
	RAMON FRANK
	CLAY BOSS

Crew List

Unit Production Manager ERIC AUSTIN WILLIAMS
First Assistant Director PHILIP HARDAGE
Second Assistant Director KATHLEEN TULL
Production Supervisor ERIC BASSOFF
Location Manager JOHN K. PATTERSON
Art Director JEFF KNIPP
Set Decorator PHIL SHIREY
Leadman STEVE SAWHILL
Assistant Art Director MARY SAISSSELIN
Graphic Designer ELLEN LAMPL
Storyboard Artist MARK BRISTOL
Art Department Coordinator JOURDAN HENDERSON
Art Department Production Assistant SARA GIUSTINI
Set Dressers MARK HANKS
JACK COLMENERO
JOHN PARKER
SHANE PATRICK
ROBERT R. WONSON
Second Second Assistant Director CLETA ELAINE
ELLINGTON
CHRIS CASTALDI
Script Supervisor PAM FULLER
Camera Operator "A" Camera DUANE "DC" MANWILLER
First Assistant "A" Camera DAVID GALBRAITH
Second Assistant "A" Camera BRUCE ROBINSON
First Assistant "B" Camera JAMES APTED
Second Assistant "B" Camera JON LINDSAY
Loader J. W. HALL
Still Photographer DAWN JONES
Sound Mixer MARK WEINGARTEN
Boom Operator LARRY COMMONS
Cable Person DAVID SHAWN HARPER
Video Assist ERIC PICKETT
24-Frame Playback JOHN JOHNS
Gaffer ROBBY BAUMGARTNER
Best Boy Electric EDISON JACKSON
Key Grip AL LAVERDE
Best Boy Grip AARON "ATOM" VYVIAL
Dolly Grip MIKE MOAD
"B" Camera Dolly / Crane Grip SEAN WRIGHT
Rigging Key Grip ROB HICKS
Best Boy Rigging Grip MATT COWAN
Company Grips CHRISTOPHER HAMALA
PHILLIP RENKE
EZRA VENETOS

Company Electrics	TROY K. ANDERSON TOM KALBFLEISCH JEFF MAGERS CHRIS MILANI DANNY NAVARETTE ROBERT B. REYNOLDS WALLY ROWELL
Costume Supervisor	ANNA M. ABBEY
Key Costumer	LEEANN RADEKA
Costumer	YVONNE WILBURN
Wardrobe Production Assistant	TAYLOR RIERDEN
Department Head Hair	JERI BAKER
Department Head Makeup	JOHN BLAKE
Makeup	RICHARD SNELL
Special Makeup Effects Created by	JOEL HARLOW and ROB HINDERSTEIN HARLOW EFFECTS CREW
Lead Mold Maker	ROBERT RAMOS
Silicone Fabrication / Seamer	CHRIS GROSSNICKLE
Fabrication / Finisher	CHRIS GARNAAS
Lead Body Fabrication	BRIAN RAE
Mold Maker / Body Fabrication	CLAY MARTINEZ
Special FX Hair	JUSTIN STAFFORD
Construction Coordinator	TOM WARD
Construction Foreman	TOMMY FINE
Property Master	BYRON THOMAS
Assistant Property Master	KOEN WOOTEN
Props	DON CARR DOUG FIELD
Propmakers	T.L. SKEET ANGLIN DIRK CLARK DEREK DREWES CHARLES SEALE JOE SELF
Lead Scenic	GARY WIMMER
Scenics	TIM DINGLE KAREN FOSTER PAT MARTINE DANA SANCHEZ JOHN "B.J." SMITH GAY STUDEBAKER KARA SUTHERLIN JOHN TOWNES
Utility	TYLER NOEL MICHAEL SMOTHERS ZAK WARD

Greens CHRISTOPHER T. MARTIN
Special Effects Coordinator JEFF WOODREL
Special Effects Techs GREGORY R. KILMER
BEVERLY McCORD
MICHAEL E. WILKS
Assistant Location Manager STEVE WHITE
Assistant Location Manager – Odessa MARK JARRETT
Locations Assistants JIMMY SCHWERTNER
GRAYSON PAYNTER
Set Production Assistants DOUGLAS CARTER
SUSAN JASSO
ARIAN CABOT
PETE SHARP
Production Coordinator NATALIE S. ANGEL
Assistant Production Coordinator KAREN WACKER
Travel Coordinator CHRIS JACKSON
Production Secretary KAREN RAMIREZ
Production Assistants TARA REIMERS
SEAN O’NEILL
Production Accountant STEVE BEESON
1st Assistant Accountant ALLEN WONG
DINA WOODWORTH
2nd Assistant Accountant ROBIN WILLIAMS
Payroll Accountant AARON WALROD
Accountants (EuropaCorp) VINCENT STEVENEL
DOMINIQUE BARAN
Accounting Assistant MICHEL DUPUIS
Assistant to Mr. Jones WESLEY A. OLIVER
Assistant to Mr. Fitzgerald DEBORAH DOBSON BACH
Assistant to Mr. Le Pogam LEILA SMITH
Assistant to Mr. Yoakam JOHN C. YOUNG