

BROTHEL

Dreams so sensual, so haunting...
...they stole her desire to wake.



MOUNT PARNASSUS PICTURES & NINE BY NINE PRODUCTIONS IN ASSOCIATION WITH EMERGING PICTURES & THIRTEEN WAYS PRODUCTIONS PRESENT "BROTHEL"
SERENA SCOTT THOMAS BRETT CULLEN GRACE ZABRISKIE TIMOTHY V. MURPHY SARAH LASSEZ YVONNE SCIO ANDRÉA MORRIS WITH LISA BANES AND BRUCE PAYNE AS THIEF
CASTING BY JEFFREY PASSERO & ELIZABETH HAYDEN PASSERO COSTUME DESIGNER SWINDA REICHELT PRODUCTION DESIGNER LINDA LOUISE SHEETS
EXECUTIVE PRODUCERS MARK ADLER & ANTHONY MARINELLI EXECUTIVE PRODUCERS DANIEL LAWRENCE PRODUCED BY SEO MUTAREVIC
EXECUTIVE PRODUCERS IRA DEUTCHMAN & JANE ALSOBROOK PRODUCED BY WADE W. DANIELSON & AMY WADDELL WRITTEN & DIRECTED BY AMY WADDELL

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BRIEF SYNOPSIS

BROTHEL is a psychological ghost story about a woman who flees her life in the city after a tragic loss. In an old mining town stands an abandoned turn-of-the-century brothel. As she begins its restoration, her shattered psyche takes on the personae of the four prostitutes and their Madam who once inhabited it. The harder they push her to face her past, the faster she runs toward the land of ghosts.

SYNOPSIS

BROTHEL is a ghost story about Julianne, a woman who becomes the mistress of death in an attempt to stay close to one she has lost to death. When she realizes she is losing this game, she runs away from her life in the city.

In a small ghost town, Jerome, Arizona, Julianne purchases an abandoned brothel from the turn of the century, and sets to work turning it into a hotel.

In the process of restoring the past, she comes to know the ghosts of the brothel. Each woman represents a part of Julianne's now fragmented life.

Across the street from the brothel is a kaleidoscope shop owned by Avery, a man who knows a great deal about the fragmentation of a life. He takes a keen interest in Julianne and prompts her to face the past she is running from.

As she becomes more and more involved in the world of the ghosts, and a murder that took the life of one of them, she drifts away from the world of the living. Julianne is forced to choose between disappearing completely into the world of the dead or accepting the loss she has suffered and returning to her life.

BROTHEL - DIRECTOR'S STATEMENT

“Making my first indie feature BROTHEL was pretty much like driving a VW bug with no shock absorbers up to Machu Picchu: sometimes bumpy, but all in all, an unforgettable adventure. We're thrilled to have Moviehouse championing our film at Cannes, the pinnacle of film markets.”

I've always been curious to know where people go when they “check out.” I've known people whose eyes were full of intensity, alive, and then something would happen in that person's life; a tragedy, a loss – and the next time I saw them they were just gone, absent, “checked out,” their eyes lifeless and dull, like the eye that looks inward in a Modigliani painting. They were standing there, in front of me, but they were seeing something elsewhere. Where? I wondered.

The challenge I gave myself in writing and directing **BROTHEL** was to give visual voice to what would normally be invisible. This is a road trip behind the eyes, definitely a cinematic challenge! It is an attempt to explore the obscured places we go and the bizarre actions we take, or choose not to take, when we are shaken from the safety of our lives by an extreme experience. Shocked out of normalcy, anyone can fall into depression, appearing stoic, still, lifeless, yet the inner life rages on, sometimes in extremely colorful flights of fancy.

BROTHEL is a story of a woman who walks that tight rope between life and death that we sometimes teeter on in times of extreme duress. Immersed in darkness, unable to see what lies ahead, Julianne must brave the deepest depths of her psyche. In darkness she finds beauty, for this is where the phosphorescent seeds of fairy tales and life's mysteries live. If she is brave enough to leave the land of death and return to the realities of her life, perhaps her experience of life's underbelly will deepen her experience of life on the surface. If not she will walk the earth with deadened eyes until her life is over.

Played out within the multi-colored walls of the **BROTHEL** itself, each ghost represents either a shattered part of Julianne's psyche, or a side of her suicide husband, Brian. The relationships between the men and women of the **BROTHEL**, mirror experiences she had, or wished she had been able to have, with her late husband. Many aspects of the ghost world echo moments in her life with Brian: color, a prop, a line of dialogue, a camera angle or movement we recognize.

In this non-linear story of delusion, we descend deep into the chaos of a tormented mind; it was crucial that the character have clear goals and objectives, even if these goals were born of delusion. Julianne's first goal when she sees the body of her husband in the bloody bath water, is to make it not so!

In that moment, she begins to manifest an elaborate fantasy in which she comes face to face with death, and tries to seduce him into giving back what he has taken. When this doesn't work, she chooses to run! At the **BROTHEL**, she finds a new reason to live – or in this case – not to live. She becomes inexplicably obsessed with saving the youngest prostitute, Maddy, from the murder that took her life one hundred years before.

Julianne's choice to blind herself to the truth, informed the film's visual style. I chose to blind the camera to certain events, which, of course, keeps the viewer in the dark, as well. For every blind spot, there are the visual fantasies that Julianne creates to stave off

the truth.

Holding back the reveal of the body in the tub until the end of the film, when Julianne herself is ready to face the facts, was one of the bigger film making choices/risks in **BROTHEL**. I felt that we, the viewers, had the best chance of becoming fully immersed in Julianne's head, if we shared her blind spot. When Madam asks "what happened that night," the mystery, the struggle to uncover something dark and haunting is shared by the viewer and the main character. There are so many mysteries and unanswered questions around death. I wanted to keep not only the questions, but the answers just out of reach. In the end it is not "why" Julianne's husband committed suicide that is important, it is that he did it and still she must persevere.

Maddy was written into the story to show the naïve, innocence that Julianne had to her husband's dark instincts. Maddy's killer, Gayle, bares an uncanny resemblance to Julianne's husband. These two characters play out the emotional death, the violation of vows, that Julianne experienced the night she found her husband's body. She is torn between feeling betrayed by the suicide, and feeling extreme guilt over not having been able to stop it from happening.

In this story, all roads, even the windiest ones, lead back to the event that threw Julianne out of the real world and into the land of death. The more she relates to the ghosts, the more their lives and deaths parallel her own.

When Julianne runs into the abandoned mine where Maddy was killed, long ago, she is also running into her own head, into the place of deepest darkness, the place of secrets, of buried things we do not wish to face.

I was lucky enough to be raised by visual artists from whom I inherited a love for vivid imagery, and a reverence for the power of light and shadows, colors and spatial compositions. Though I didn't adore every one of the fifty apprentices that lived in our studio over the course of my childhood, the dramas and antics of these often extreme characters has given me a deep pool of character traits, observed neurosis, absurdities and tragedies to draw from as a storyteller.

I've heard it said that filmmaking is equivalent in difficulty to building a small country. Couldn't say. What I know is – directing is the perfect compliment to my introverted writer side. There is nothing more fantastic than working with a group of enthusiastic, talented, complex people toward bringing a story to the screen. I remember one day, everyone had gone upstairs (in the brothel interior set) for lunch, it was monsoon season in the Arizona desert so unless you wanted a mouthful of sand, staying inside was advised. I stayed downstairs. It was quiet in the brothel, except for the howling wind and the laughter and talk of everyone upstairs. It hit me then, as I looked around the dressed room, strewn with equipment, this amazing feeling; after days, months, years of painting in my head everything had broken wide open, and I was sitting in the middle of a world I'd imagined into being. The exhilaration of that moment, and so many other moments that happened during the course of making this film, are the things that not only keep me going, but keep me incredibly thankful for being able to be a part of the amazing experience of making films.

Amy Waddell
April 2008

BROTHEL – CAST

Julianne	Serena Scott Thomas
Avery	Brett Cullen
Brian / Gayle	Tim Murphy
Thief	Bruce Payne
Madam - Lady Sadie	Grace Zabriskie
Sophi	Sarah Lassez
Maddy	Andrea Morris
Priscilla	Lisa Baines
Katie	Yvonne Scio
Grocery Clerk/ Archivist	Florence Schauffler
Realtor	Gerard Maguire
Augustus	Maximo Morrone
Katie's Miner	Christian Martin
Priscilla's Miner	Jay Gira
Flamenco Dance	Or Nili Azulay
Cinnabar Chef	Damon Bruner
Couple in Asylum Bar	John and Ruth Waddell

BROTHEL CREW

Written and Directed by Amy Waddell

Produced by Wade W. Danielson & Amy Waddell

Executive Producers Ira Deutchman & Jane Alsobrook

Director of Photography Seo Mutarevic

Film Editor Daniel Lawrence

Music by Mark Adler & Anthony Marinelli

Production Designer Linda Louise Sheets

Casting by Jeffrey Passero & Elizabeth Hayden Passero

Associate Producer Heather Frasier

Line Producer Jamie Alberti

Production Supervisor (Arizona) Otto Michael Penzatto

Production Supervisor (L.A.) Gloria Everett

First Assistant Directors Paul Domick
Rob Mendel

Second Assistant Director Jay Gira

Second Assistant Director Emily Aaronson

Additional Second Assistant Directors Annette Hobday
Enne Michael

Script Supervisor Karen Mattingly

Production Coordinator (L.A.) Josh Kameyer

Asst Production Coordinator (L.A.) Bob Hebert
Kim Blair

Production Coordinator (Arizona) Danelle Hand

Production Accountant Robbie Koseff

On Set Accounting Darren Joel

First Assistant Camera Tracey Viera

Steadicam Operator and
First Assistant Camera Keith Robinson

Second Assistant Camera Vincent Pascoe

Camera Loaders Sven Tusak
Peter Dang

Stills Photographers Bill Matlock
Michael Woodall

Gaffer	Stacy Sievek
Best Boy Electric	Ramon "Ghost Dog" Ciokon
Electrician	Matt Steadman
Key Grip	Wyatt Denny
Best Boy Grip	Brandy O'Donnell
Grips	Carl Canga
	Casey Hall
	Jim Koch
	Mark Wilson
	Jacqueline Bastio
Art Director	Laura Paddock
Set Decorator	Marcia Calosio
On-set Dresser	Wendy Lyon
Set Dressers	Sean Temple
Art Swing	Norbert Bukowski
Sculptures, Paintings and Pastels	John and Ruth Waddell
Muralists	Laura Paddock and John Waddell
Prop Master	Jeffrey "Kristus" Bellamy
Props	RC Stoik
Props Assistants	Roberta Serface
	Inger Bellamy
	Kim Wright
	Rocky Pearson
	Dorothy Hunt
	Lynda Schmidt
Drapery Seamstress	Gaylen O'Rien
Set Construction	Brandy O'Donnell
Scenic Crew	Ed Cassel
	Melissa Merendino
	Holly Vesely
	Lisa Pirro
	Daniel Pierre
	Mark Hemleben
Art Dept Assistance (L.A.)	Karina McMillan
Art Dept Assistance (Arizona)	Linda Smith
	Silvia Trujillo
	Shannon Trujillo
Story Boards	Andrew Baron
Additional Story Bboards	Jason Faust
Key Makeup	Zee Graham
Assistant Makeup	Noelle Somers
	Andrea Cuthey
	Sakie Onazawa
	Kelli Cummer
Key Hair Stylist	Kimberly Carlson
Hair Stylist	Kelly Prine

Costume Designer	Swinda Reichelt
On Set Costumers	Mila Hermanovski Tina Tangalakis Hilary Sloan
Seamstresses	Julia Eisenburger Katrin Gonser Gaylen O'Rien
Wardrobe Intern	Marte Freake
Sound Mixer	David Parker
Boom Operator	Christopher A. Ekstrom James Northcross
Utility	Dwight Williams
Sound Intern	Lisa Fowle
Location Manager	Scott Trimble
Set Medic	Abe Stewart
On Set Veterinarian	Adrienne K. Mulligan, dvm
Set Security	Anderson Security - Jerome, Arizona
Transportation Coordinator (L.A.)	Matt Ballard
Transportation Coordinator (Arizona)	Bob Chismar
Drivers	Larry Smith Michael Leckrone Bobby Havens Terry Butler Jacqueline Bastio Sean Temple
Chef / Catering Supervisor	Marcia Saldin
Craft Services	Chandra Wicke Angela Hudson Cathy Vassmanson
Casting Assistants	Kim Blair Rachel Smith Julie Gustavson
Assistant to Director	Amy Volker
Production Assistance	Juliana Rose Gina Malone Lynda Schmidt Denise Dacall Peter Dahm
Office Interns (L.A.)	Brigitte Smith Jonah Flicker Michelle Scocoro Kevin Bloom Kenny Hargrove Grace Lee

Additional Photography

Second Unit Camera	Ralph Soll
First Assistant Director	Rob Mendel
Art Department Coordinator and Graphic Design	Susie Karasic
Art Director - Arizona	Marcia Calosio
Art Director (I.a.)	Samo Tusak
Set Dresser (I.a.)	Thomas Head
	Jorge Rodriguez
	Barbara Simon
Art Department Assistance	Georgia Jean
	Kristin Goodman
	Suzanne LeBrot
First Assistant Camera	Lynda Nicolay
Second Assistant Camera (Arizona)	Vincent Pascoe
Second Assistant Camera (L.A.)	Sven Tusak
Gaffer	Paul Lohr
Bestboy Electric	Adam Peabody
Electricians	Mark Napier
	David Goldstein
	Eric Bennett
Key Grip	Rick Tucker
Grip	JD Beales
	Ryan Young
	Aaron Freese
	Tyler Young
	Amos James
Makeup/Hair Department Head	Kimberly Carlson
Makeup	Takako Clark
Sound Mixer	Monroe Cummings
Boom Operator	Chris Olson
Production Assistance	Erin Bartolomei
	Suzanne LaBrot
	Gilbert Castillo
	Carlos Dardon
	Benton Ward
Catering (Arizona)	Rose's Mobile Food Service
	Rose Ortiz
Catering (L.A.)	Patricia Clark Catering
Stills Photography	Laura Luongo

Post Production

Supervising Sound Editor	Scott A. Jennings, M.P.S.E.
Re-recording Mixers	Scott A. Jennings
	Terry Rodman
	Paul Berolzheimer

	Dan Bosworth Kevin Carpenter Patrick Giraudi Richard Burton Scott Armstrong
Sound Designer	James McKee Earwax Productions, Inc.
Sound Effects Supervisors	Brian Best Art Wood
Additional Sound Design	Jeff Darby Andrew Roth Barney Jones
Dialogue Editors	Michael Ferdi Nash Michaels John Hoffhines
ADR and Dialogue Editor Additional Dialogue Editing Sound Effects Editors	Kevin Cunningham Mark Innocenti Michael Schmidt Jarmel Maupin Joeseph Tsai
Music Editor ADR and Foley Foley and ADR Recordist Foley Artist Additional Sound Design	Kevin McDaniels Bada Bing Bada Boom Studios Jason Piatt Gregg Barbanell George Lockwood Harry E. Snodgrass
Additional Post Production Audio Services Provided by	Riverside Sound, llc Richard Burton
Digital Intermediate by	EFILM
Colorist Colorist Assistant Di Production Assistant	Mike Hatzer Ben Estrada Justin Worthington
Music Editor Music Supervision Additional Orchestrations Music Recorded and Mixed by	Kevin McDaniels David Streja David Shephard Clint Bennett Dori Almarilio
Solo Deduk and Woodwinds	Chris Bleth
Flamenco Guitar	Adam Del Monte
Vocals	Stefanie Naifeh

Violin Philip Vaiman
Cello Kevan Torfeh correct
Alex Segal correct
Viola Andrew Duckles correct
Violin Olivia Tsui

Piano Anthony Marinelli
Piano Mark Adler

Special Thanks to the
Calder Quartet

Benjamin Jacobson Andrew Bulbrook
Jonathan Moerschel Eric Byers

PRINCIPAL CAST BIOS

SERENA SCOTT THOMAS (JULIANNE)

Serena Scott Thomas began her acting career in London where, after studying at the Lee Strasberg School, she played the role of Hebe in "Harnessing Peacocks," an adaptation of a Mary Wesley novel shown in the U.S. on PBS, Princess Diana in NBC's "Diana, Her True Story," BBC's adaptation of Joseph Conrad's 'Nostromo' with Colin Firth, Albert Finney and Claudia Cardinale, also shown on PBS. Thomas moved to the U.S. and appeared in many television series, including "Nash Bridges," "Buffy the Vampire Slayer," "All Souls," "The Agency," "The Division," and more. Her film credits include "Let Him Have It," directed by Peter Medac; "Relax It's Just Sex,"; "The World Is Not Enough", as Dr Molly Warmflash and others. Her theatre credits include LA Theatreworks "Hayfever", "The Voisy Inheritance and Misalliance". Thomas lives on a ranch outside of LA, where she keeps horses and enjoys competing at dressage. She is currently studying with Howard Fine and David Coury in Los Angeles.

BRETT CULLEN (AVERY)

Brett is an accomplished film, television and theater actor. He grew up in Houston, Texas and attended the University of Houston, where he met one of his greatest acting influences, Cecil Pickett. Brett was a competitive fencer at the University of Houston and spent four seasons with the prestigious Houston Shakespeare Festival. After graduating from U of H in the late seventies, Brett almost attended Asolo Theatre, State Theatre of Florida to obtain his masters degree and work as a member of the company while focusing on stage fighting, stage combat and dialects. However, he ended up heading west to Los Angeles instead, where he landed his first television series, "The Chisholms." You can see his fencing skills in the movie "By the Sword" with Eric Roberts, as well as in the "Legacy" episode "Just Kissed."

In 1983, he was cast as Bob Cleary in the blockbuster miniseries "The Thorn Birds." That role was soon followed by another miniseries, "Eureka Stockade." In 1986 he starred in the prime time soap opera "Falcon Crest" and then later played a season as Marshal Sam Cain on "The Young Riders."

Brett has enjoyed a successful career, starring in such films as "Apollo 13," "Something to Talk About," "The Killing Jar," "Courage Under Fire," "The Hired Heart" Tom Hanks' HBO miniseries "From the Earth to the Moon," and the television series, "Legacy." Part of Brett's stage credits include "Much Ado About Nothing," "The Man Who Came to Dinner," "Macbeth," "Merry Wives of Windsor," "Hamlet," "The Comedy of Errors," "Little Foxes," "The Tempest," "Romeo and Juliet," "Guys and Dolls" and "Two-Thing Circus." [Read more about his movies...](#)

Brett also sang backup on singer Meat Loaf's song, "Life is a Lemon (and I want my money back)" from the album "Bat Out of Hell II." Brett and Meat Loaf own a production company together, Yellow Rose, Inc., and are developing projects.

BRUCE PAYNE (THIEF)

Bruce Payne has worked extensively in film, theatre and television in both the UK and the US, and on location in many parts of the world. Most recently he starred in the fascinating psychological drama "One Point O" (2003), which was well received at Cannes. He also starred in the live action feature film "Riders" (2002), with Natasha Henstridge and Stephen Dorff and has also appeared in Doug Aarniokoski's "Highlander," "Endgame," "Dungeons & Dragons" (2000) alongside Jeremy Irons, Thora Birch and Marlon Wayans, and "Hellborn" (2003). Other film credits include Kevin Hooks' "Passenger 57," "Apocalypse" with the late Sir Richard Harris, Julien Temple's "Absolute Beginners," "Brothel," "Switch," with Ellen Barkin and "Kounterfeit" with Hilary Swank.

Television credits include leading roles in Simon West's "Keen Eddie" which airs in June 2003, "Oscar Wilde" and "Smart Money" for the BBC, and "Tales from the Crypt" for HBO. Theatre credits include the lead in London's West End productions "West and Greek", and the lead in Nicholas Hytner's "Alice," as well as playing Frank'n'furter in the "Rocky Horror Show."

GRACE ZABRISKIE (MADAM)

Grace Zabriskie, a New Orleans Native, has been acting in films and television for more than 25 years. Starting out in classic and cult features like "Norma Rae," "Galaxy of Terror," and "An Officer and a Gentleman," as well as highly regarded television programming like the "East of Eden" miniseries and "The Executioner's Song". Grace has leapfrogged between the two mediums ever since. Other successes in the 1980's include the Emmy Award-nominated TV movie "The Burning Bed"; "The Big Easy" opposite Dennis Quaid, Ellen Barkin, and John Goodman; and Gus Van Sant's breakout film, "Drugstore Cowboy".

In the early 90's Grace began her association with director David Lynch, playing Sarah Palmer in his legendary series "Twin Peaks"; its sequel "Twin Peaks: Fire Walk with Me"; and co-starring with Nicolas Cage and Laura Dern in "Wild at Heart". Grace again worked with Gus Van Sant in "My Own Private Idaho", opposite Keanu Reeves; and in "Even Cowgirls Get the Blues," with Uma Thurman. Other notable films from this period are "Fried Green Tomatoes"; "The Waterdance"; the animated film "Ferngully: The Last Rainforest," to which she contributed her vocal talent alongside Tim Curry and Robin Williams; "Chain of Desire"; and "Drop Zone", with Wesley Snipes.

In the latter half of the decade, Grace's roles have included Ruby in "A Family Thing," written by Billy Bob Thornton and co-starring Robert Duvall and James Earl Jones; Granny in "Bastard out of Carolina," directed by Angelica Houston; and 1998's biggest hit, "Armageddon." More recently she has starred in "A Texas Funeral"; "Gone in Sixty Seconds", again opposite Nicolas Cage, "Chrystal," with Billy Bob Thornton; "The Grudge," co-starring Sarah Michelle Gellar. "License to Wed," with Robin Williams, and David Lynch's latest, "Inland Empire."

She is currently shooting the third season of HBO's "Big Love."

Grace's upcoming film includes; "Bob Funk."

TIMOTHY V MURPHY (GAYLE & BRIAN)

Timothy V. Murphy is a veteran of Stage, Film and Television having worked on both sides of the Atlantic. Tim can be seen in *National Treasure: Book of Secrets*, & will be seen in the upcoming western film, *Appaloosa*, written and directed by Ed Harris. His credits include work on such shows as *24*, *Alias*, *Six Feet Under*, *Nip/Tuck*, *Fastlane*, *The Agency* and *The District*. Tim has many films to his credit including the role of Pete in *The Butcher* with Eric Roberts, was the lead in the film *Shallow Ground*. He has worked with such directors as Jim Sheridan and Terry George, of *Hotel Rwanda* and *In America*. Tim just played the title role in *Agamemnon* at the Getty Villa opposite Tyne Daley and has enjoyed a stellar theatrical career. He has been nominated for two acclaimed Ovation Awards for *Happy End* and *Beauty Queen of Leanane* and is a member of The Actor's Studio. Tim played Christina Aguleira's father in her video from the smash hit *Hurt*.

SARAH LASSEZ (SOPHIE)

Canadian born, having lived in Australia and New York for a time and now settled in Los Angeles, Sarah Lassez brings a well-traveled, wise beyond her years feel to her always memorable performances.

In Gregg Araki's film, "Nowhere," Sarah portrayed the much beloved character, Egg, in an ensemble cast that included Ryan Philippe, Beverly D'Angelo, John Ritter and Heather Graham. Next up was a stint in the Abel Ferrara film, "The Blackout," in which she starred with Matthew Modine and Dennis Hopper.

She also starred in the Sundance Grand Jury Prize nominated film, "The Sleepy Time Gal," alongside Jacqueline Bisset, Nick Stahl and Amy Madigan.

Next, Lassez can be seen in the Amy Waddell film, "The Brothel," with Grace Zabriskie and Serena Scott Thomas.

ANDREA MORRIS (MADDY)

The daughter of novelist Roberta Morris, Andréa Morris began her acting career at age 12 starring in two Canadian television dramas and went on to play Hannah Hubble, the town hussy in Disney's *Road to Avonlea*. She co-starred in the internationally acclaimed film *Margaret's Museum* with Academy Award Nominee, Helena Bonham Carter, and at age 14 moved to Manhattan to attend The American Academy of Dramatic Arts.

Andréa then moved to Los Angeles where she completed a BA in philosophy while continuing to work in numerous film, stage and television productions including 20th Century Fox's *Hangman's Curse*, Ira Deutchman's *Brothel*, HBO's *Carniväle*. Most recently Andréa can be seen playing Margaret, the new addition to the Camden household on the 11th season of the CW series *7th Heaven*.

Andréa has just finished shooting the half-hour comedy pilot "L.A. Sucks".

PRINCIPAL CREW BIOS

AMY WADDELL (Writer/Director/Producer)

Born in Athens, Greece and raised by fine artists, Waddell has a strong visual sense that compliments her vivid storytelling ability.

Before directing her first full length feature film, *Brothel*, Waddell directed the 24 minute, "**The Mask Maker**," which was selected for twenty film festivals, and won a gold medal for "best short" at the Chicago International Film Festival as well as several humanitarian awards. Waddell filmed "The Mask Maker" after being selected as one of eight women to participate in the prestigious Directing Workshop for Women (DWW) at the American Film Institute.

She is a graduate of USC Film School's, Filmic Writing Program.

She has penned screenplays and fiction, and has worked as a writer, director and film editor. Waddell has lived/researched in Europe, Africa and South America.

Her latest fiction novel, **The Painted Lady of Montparnasse**, studies famed artists' model Kiki de Montparnasse, and examines the role of women in the art world of 1920's Paris.

Her award winning documentary, "**The Reluctant Muse**," studied the obstacles faced by figurative artists in today's society.

Currently she is producing documentaries that "champion the selfless acts of others," specifically NGO leaders around the world, for Explore, a division of the Annenberg Foundation. Her latest films are; "Spiritual India: River of Compassion," "India's Song & the Vanishing Art of Listening" and "Darfur."

Her current feature script, "**The Cannibal's Supper**," has been selected to represent the United States in the 2008 Plume et Pellicule, Switzerland competition which celebrates story beyond the boundaries of language.

WADE W. DANIELSON (Producer)

A Minnesota native, Wade Danielson has accumulated production credits on over thirty motion pictures and twice that many commercials in the twelve years he has worked professionally in Los Angeles.

Danielson is currently in production on "Heavens Fall," a historical drama set in the south during the racially turbulent 1930's, starring Timothy Hutton and Leelee Sobieski. Previously, Danielson produced "Brothel" a psychological ghost story, starring Serena Scott Thomas; "Almost Salinas" starring John Mahoney (TV's "Frasier") and Virginia Madsen ("The Rainmaker"); "George B.", which premiered in competition at the Sundance Film Festival and stars David Morse (TV's "Hack" "Proof of Life") and Nina Siemaszko. In addition, he produced "Hollywood (and Vine)" and "Blue Skies Are a Lie" both directed by Gregory Ruzzin, the former premiered at the Sundance Film Festival.

Danielson was also an executive producer on “Amy’s O” the long-awaited follow-up feature to writer/director Julie Davis’s Sundance smash “I Love You, Don’t Touch Me.”

In addition to the dramatic features, Danielson produced two feature length documentaries including “Mama D,” about a one-time film industry production designer who now cooks meals for skid row’s homeless, and “A Pool of Hockney,” a documentary about famed British artist David Hockney.

Prior to producing, Danielson worked on numerous features as a first assistant director including the widely acclaimed mockumentary “... And God Spoke,” “The Hard Truth” starring Eric Roberts, and some of the early directorial works of writer/director Adam Rifkin (“Mousehunt” and “Small Soldiers”). Danielson also served as Associate Producer on the features “Friends and Enemies,” and “An American Summer”, which won Best First Feature at the Houston International Film Festival.

Born and raised in Minneapolis, Danielson graduated from the University of Minnesota with a bachelor’s degree in Communications. While working his way through college, he produced, shot, and edited programming for various corporate clients in Minneapolis in addition to directing several short films including “Trial Run”, which won first place at the Chicago Film Festival.

JANE ALSOBROOK (Executive Producer)

Jane Alsobrook has been making, acquiring, marketing and distributing films since the mid-1970’s.

Co-founder and Head of Twentieth-Century Fox Classics in the 1980’s; Senior Vice President of Marketing and Creative Advertising for Columbia Pictures; and President of Marketing and Distribution for Island Pictures; she was, more recently President of both REP Films (Australia’s largest independent distribution and production company) and Dendy Films (Australia’s premier art-house distributor and exhibitor). Her involvement has contributed to the success of some of the most notable films, both arthouse and mainstream, of their time.

As Marketing Project Director on “The Black Stallion” and “Coal Miner’s Daughter” she created groundbreaking marketing campaigns, creating innovative multi-layered screening programs and produced books, concerts and more. Among the many films she has acquired/ marketed/distributed are Fellini’s “Amarcord”; “Paris, Texas”; “The Man From Snowy River”; “Eating Raoul”; “The Gods Must Be Crazy”; “Betrayal”; Bertolucci’s “The Last Emperor”; “Bagdad Café”; “Mr. Holland’s Opus”; “Emma”; “Scream”; “Swingers”; “The Blair Witch Project”; “Waking Ned Devine”; “Brassed Off”; “The Buena Vista Social Club”; Almodovar’s “All About My Mother” and “Amelie”.

Alsobrook’s work as marketing head and creative director has resulted in Key Art Awards and many successful Academy Award campaigns.

While Advertising Director at Roger Corman's New World Pictures in the late 70's, she served as Music Consultant on "Rock 'N Roll High School" and brought the Ramones to the project. Alsobrook had previously been National Publicity Director at ABC Records.

Involved with the Sundance Institute from the planning stage, she was co-producer of the historic first gathering of independent producers, distributors and exhibitors at Sundance in 1981, she continued for many years as a resource advisor at the June Filmmakers' Labs. She has also been a film festival juror on many occasions, a national film grants arbiter and a board/advisory board member of several national film organizations.

In the late 80's and 90's, she also co-produced several noteworthy Los Angeles theatrical productions, including the West Coast premiere of John Patrick Shanley's "Italian-American Reconciliation" and "Scar," starring Ed Harris.

Alsobrook is currently producing Isabel Allende's "Eva Luna," the Australian crime-noir "Big, Bad Blood," and developing several Australian and American independent films.

IRA DEUTCHMAN (Executive Producer)

Ira Deutchman has been making, marketing and distributing films for twenty-seven years, having worked on over 130 films including some of the most successful independent films of all time. He was one of the founders of Cinecom and later created Fine Line Features—two companies that were created from scratch and in their respective times, helped define the independent film business.

Currently Deutchman is President and CEO of Emerging Pictures, a New York-based digital film production and exhibition company. Deutchman is also a partner in Redeemable Features, an independent production company that he founded to develop and produce a wide range of theatrical and television programming.

Among the over 60 films he acquired and released at Fine Line were Jane Campion's "An Angel at My Table," Gus van Sant's "My Own Private Idaho," Jim Jarmusch's "Night on Earth," Robert Altman's "The Player" and "Short Cuts," Roman Polanski's "Bitter Moon" and "Death and the Maiden," Alan Rudolph's "Mrs. Parker and the Vicious Circle," Mike Leigh's "Naked," and the award-winning "Hoop Dreams," until recently the highest grossing non-music documentary in history.

Prior to Fine Line, as President of The Deutchman Company, he provided marketing consulting services for such films as Steven Soderbergh's "sex, lies, and videotape" for Miramax, Charles Burnett's "To Sleep With Anger" for The Samuel Goldwyn Company and Whit Stillman's "Metropolitan" for New Line Cinema.

Previously, Deutchman was one of the founding partners and President of Marketing and Distribution for Cinecom Entertainment Group, the film distribution company known for such diverse releases as Merchant/Ivory's "A Room with a View," Jonathan Demme's

"Stop Making Sense," Gregory Nava's "El Norte" and John Sayles' "The Brother From Another Planet."

While at United Artists Classics, Films Incorporated and Cinema 5 Ltd., highlights included Lina Wertmuller's "Seven Beauties" and "Swept Away," Barbara Koppel's "Harlan County, USA," Jean-Jacques Beineix's "Diva," and Francois Truffaut's "The Last Metro." While still in college, he organized and marketed the midwest premiere of John Cassavetes' "A Woman Under the Influence."

His screen credits include Associate Producer of John Sayles' "Matewan;" Executive Producer of Jonathan Demme's "Swimming to Cambodia," Gary Sinise's "Miles From Home," Paul Bartel's "Scenes from the Class Struggle in Beverly Hills," Matty Rich's "Straight Out of Brooklyn," Stephen Gyllenhaal's "Waterland," Maggie Greenwald's "The Ballad of Little Jo," Alan Rudolph's "Mrs. Parker & the Vicious Circle," Paul Auster's "Lulu On the Bridge," Wayne Wang's "Center of the World," Daniel Noah's "Twelve," Anthony Jaswinski's "Killing Time," Loren-Paul Caplin's "The Lucky Ones" and Amy Waddell's "Brothel;" and Co-Producer of David Anspaugh's "The Game of Their Lives." Deutchman was the Producer of Tony Vitale's "Kiss Me, Guido," Sarah Kernochan's "All I Wanna Do," Mark Christopher's "54," Adam Davidson's "Way Past Cool," Bob Gale's "Interstate 60," Tanya Wexler's "Relative Evil" and two upcoming films—Ann Hu's "Beauty Remains" and Ed Radtke's "Superheroes." He was also Consulting Producer on the CBS sitcom "Some of My Best Friends."

Deutchman is an Associate Professor in the Graduate Film Division at Columbia University. He is a graduate of Northwestern University, with a major in film.

SEO MUTAREVIC (Cinematographer)

Seo Mutarevic was born in Split, Croatia. After extensive schooling in photography and fine art in Zagreb, he was one of 5 students invited to attend the prestigious FAMU (film college) in Prague.

There he studied under Eastern Europe's most accomplished cinematographers. His professors brought him to Film Studio Barrandov to work as a cinematographer before he had even finished his studies. Mutarevic juggled his intense schooling with shooting films and commercials in Germany, Switzerland, Croatia and Hungary.

Upon graduation the Dean of UCLA's Film and Television Department invited him to the States as a visiting scholar.

Since arriving in America Seo has shot a number of films, including; "Mall Cop," "Brothel," "Wild Things 2," "Vampires Anonymous," "Dirt," "Brown's Requiem," "American Strays," and "Wild Side".

DANIEL LAWRENCE (Editor)

BROTHER is the seventh feature that Daniel Lawrence has edited. Since the early '90s, Daniel's editorial work in the film industry has encompassed everything from music videos for Motown, to video unit editing on the motion pictures Mad City and Godzilla, to promo work for major studios, to reality television. His most recent work has been in the documentary world, helping to shape the stories of World War II veterans, the problems of our national debt, and currently - for the philanthropic organization, the Annenberg Foundation - two pieces on journeys through the Indian subcontinent.

Daniel graduated from the production program at the film school of the University of Southern California. In addition to his post-production work, Daniel is an experienced musician and writer/director. His last short film, Vigilance, played to festivals around the world. In November 2004, Daniel was chosen to receive the prestigious Nicholl Fellowship in Screenwriting for his screenplay The Gaza Golem.