



The making of Plus One
with Kate Cate and George
the story of a Hollywood Nobody

Contents

	Page
CONTENTS	2
BILLING BLOCK	3
SYNOPSIS	5
BRIEF STORY OUTLINE	7
CHARACTER NOTES	9
PRODUCTION NOTES	15
DIRECTORS NOTE	18
CAST BIOGRAPHIES	22
SPECIAL CAST BIOGRAPHIES	32
CORE CREW	40
THE FILMMAKERS	43

Billing Block

**Scion Films presents in association with Endgame Entertainment
E1 Entertainment And New Films International
A Pembridge Picture A Prospero Pictures Production
THE MAKING OF PLUS ONE WITH KATE, CATE AND GEORGE
THE STORY OF A HOLLYWOOD NOBODY
Inspired by ‘Plus One’ the book by Claire Fordham
Based on a script by Mary McGuckian and devised in collaboration with LOTHAIRE
BLUTEAU GERALDINE CHAPLIN DONNA D’ERRICO MICHAEL EKLUND JORDI MOLLA SUZAN-
LORI PARKS
AMANDA PLUMMER JOHN SESSIONS SARA STOCKBRIDGE JENNIFER TILLY
Costume Designer Sally O’ Sullivan Editor Matthew Booth
Director of Photography Mark Wolf Co-Producers Patricia Carr
Sue Elliott Associate Producer Richard Rowntree
Executive Producers Julia Blackman Douglas E. Hansen Nesim Hason Producers Jeff
Abberley Martin Katz Mary McGuckian
Directed by Mary McGuckian**

SYNOPSIS

PLUS ONE ... THE MOVIE - based on the book by Claire Fordham

Candid, ribald, and sweetly optimistic, Plus One is a delicious tale of Tinseltown insanity and one woman's journey from Hollywood Nobody to somebody in her own right. Ideally the movie should star Kate Winslet and Cate Blanchett as the sisters, Claire and Julia Fordham.

PLUS ONE ... THE MAKING OF – a fictional documentary

Set during the Cannes Film Festival, The Making of Plus One packs a punch and pokes more than a little fun at the celebrity obsession fuelling the modern day film industry, full of fads, festival red carpets, creatively incongruous commerciality and artistic dispensability in the far from glamorous reality that is independent feature filmmaking.

REALITY MEETS FICTION ...

This fourth of the Amorality Trilogy is a fictional documentary where role-playing provides the key to exploring the fine lines that exist between fact and fantasy in filmmaking. The film of PLUS ONE, (to be based on a published book optioned by the real filmmakers), is put into pre-production by a fictional production company, where the cast plays the crew who are really making the movie, and where the producers and financiers of “The Making of Plus One” play themselves.

BRIEF STORY OUTLINE

PLUS ONE ... THE MAKING OF

“Plus Ones” are tolerated rather than welcomed in celebrity circles – they are a guests’ guest.

FACT: The book “Plus One, A year in the life of a Hollywood Nobody” is a fabulously funny tale of Tinseltown insanity inspired by the author’s real life experiences as her rather more famous singer/songwriter sister’s roadie, dog poop collector and “Plus One” when requested.

FICTION: The movie “Plus One”, a romantic comedy, will star ‘The Two K(c)ates’ – Blanchett and Winslet – as the Emma Thompson version of Sense and Sensibility obsessed sisters in search of fame, fortune and Hollywood husbands of A-list bachelor status, aka George Clooney, plus one.

FACTION: The film rights have been optioned by two American soap opera TV star actress / producer sisters, determined to ‘put on an accent’ in a bid for that elusive Oscar Nomination. The film has financial backing, committed conditionally, if Kate & Cate star; but not if the soap opera TV stars leverage playing the lead roles.

Pre-production has commenced. Cash flow is non-existent. The WGA strike has held up re-drafts of the script requested by Kate and Cate’s management. The producers are attending the celebrity obsessed Cannes Film Festival, where art meets commerce most incongruously in a last ditch effort to pull the picture together.

All of this not to say that Claire Fordham would not license the screenplay she has indeed written for the film version of her memoir PLUS ONE were Kate Winslet and Cate Blanchett to agree to star.

The real life production of the fiction ‘making of’ ‘The Making of Plus One’ has been eerily prophetic... But that’s another story...

CHARACTERS NOTES

Suzan-Lori Parks (Skye Brown, the Director) –

No less financially sophisticated than her co-producer, who lands the film a financial safety net in the form of domestic US deal conditional on casting approval – Kate Winslet, Cate Blanchett and George Clooney are approved but far from attached – With offers out to the three A-listers, her artistic integrity is as challenged as her casting director is stymied on at least three fronts –

In the first instance, the rights to the book are owned by AMBER, one of the two soap star actresses who brought the project to her in the first place as a starring vehicle to ‘posh’ up the perception of their performance abilities – They have awards season ambitions –

In the second, the domestic US distributor offering to fund on the basis of which she is proceeding into pre-production, have turned their right of approval on cast into a right of veto! – IE Only Kate, Cate and George are approved – So, until Kate and Cate accept or reject, she can’t offer the roles to anybody else – In true producer Pinocchio mode, her financial partner has managed perceptions into near incompatibility – The actresses who own the rights think they are in the movie, (the director hasn’t yet clarified ‘not in the lead roles’) –

The director believes Cate and Kate are reading the script, (the producer has certainly sent it to them he says, at least five times in ten different fonts via twenty different assistants to the assistants of publicists to managers on behalf of their agents) –

The distributor who is part financing the movie will expecting the talent to attend an announcement party on their boat in Cannes –

The producer instructs the casting director to find Kate and Cate look-a-likes! –

Lothaire Bluteau (Gil, the Production Designer) -

A daily decreasing art department budget allied to ever more elaborate designs pitch an ever increasing cavernous gap between fantasy and reality – Reducing the script does not seem to be decreasing the art department budget, as the complexity of co production ideas require ever more ingenious ideas for sets – Budapest for Santa Monica, anybody?

Geraldine Chaplin (Geri, the Casting Director) –

Between a rock and a hard place on the lead roles – Doesn't accept the proposition that ultimately anybody would make the movie with AMBER in the lead role - Won't cast anything else until the lead roles of the two English sisters are set –

Kate Winslet and Cate Blanchet are her ideal starting place for the two lead roles – And has been in obsessive email contact on behalf of her producer with the publicists, managers, assistant managers, assistant to the casting agent's assistant on behalf of the actual agent for all of Kate, Cate and George –

Meantime she continues to coach AMBER in standard British speech using Emma Thompson's script of Sense and Sensibility rather than the original novel – But is determined to deliver George Clooney for a 'one day appearance' as himself on the basis of her opinion that even one A-list star is a heck of a coup and could ensure the project's survival at some budget level –

Donna D'Errico (Frances Money, the Production Counsel) –

Chain of title obsessed – No rights, no movie, her oft repeated refrain - The producers present a revised finance plan on a daily basis, requiring extensive draft revisions – Too far in to write off her fees, she will give them one last week of her pro bono hourly rate in Cannes to pull the project together -

Michael Eklund (Dave Dallas, the Producer) –

Crack complex co-production structure consultant who has phoned in the productions of many a Euro-Pudding from his high-rise office block in Canada – Encourages impossible locations to leverage international tax break/credit triple dipping –

Knows absolutely everyone there is to know in film financing circles – Has made a virtue out of hob nob hopping – As in he thinks nothing of nothing more than an ‘excuse me’, before bolting to speak to somebody potentially more useful or important he has just noticed over your shoulder at a drinks party –

His charm is his ability to divide his attention transparently – His claim is that he can finance and close the finance for an independent feature film during the run of The Cannes Film Festival – He certainly says all the right things at all the right times to all the right people – The jury is out on whether or not he will deliver the finance for PLUS ONE –

Jordi Molla - (Victor, the Director of Photography) –

Celebrated cinematographer known for his ability to light with shadow -

The master of available light famously rents enormous lights packages, uses precious little of what's in his truck and resorts to candle light on night-shoots –

A genuine film-maker of integrity with a frustrated desire to direct or at the very least always to be practising his art – The art of film-making – A camera strapped to his person as if ‘turning over’ was an intravenous imperative -

Throws himself whole-heartedly and obsessively into every undertaking – As he has already during the planning stages of PLUS ONE - So much so that he has documented every detail of the putting together of PLUS ONE from its inception - And finds a way to inveigle himself into the trip to Cannes – Filming his director and producer's every move -

Amanda Plummer (Kim, the Production Accountant) –

Below the line budgets, above the line deal structures – Internal budgets – Tax credit budgets – Full budget, finance budget, strike price budget, production budget - Draft finance plan 73 with a cash flow, sub-grouped budget and tax credit estimates to match – Invoice filing, coding, booking and journaling – Meanwhile there is nothing to pay anything with – Every last credit-card is maxed out but the show must go on – How long can she keep it alive?

John Sessions (Derek, the Line Producer) –

Assembles the entire production machine in theory – Pulling proverbial rabbits out of hats is his skill – References his long list of previous credits on a regular basis with anecdotes which provide his ‘how to’ handle each and every production adversity that hits his desk on a minute by minute basis –

With the shifting sands of the parameters for the picture, his regular all party production meetings are inevitably shambolic affairs owing more to the politics of blame for what’s not done rather than confirmation of what is...

Sara Stockbridge (Rusty, the Writer) –

An additional writer charged with reducing the script to a length that can be shot within the budgeted schedule allocated – Coping with the creative ups and downs of the previous writer, who downed tools during the WGA strike and is now paying for the privilege with far from a final shooting draft and half a credit, takes up most of his time and energy – The producers have brought the writer into the production office so that scheduling and budgeting can be amended simultaneously as the re draft emerges -

Jennifer Tilly (Amber, the Actress & Executive Producer) –

Along with her sister, has acquired the rights to the novel PLUS ONE – After years as a TV soap star, determined to be taken seriously as an actress – She has set her sights on an Oscar and has identified the putting on of an English accent in a post romantic comedy as the most likely style of production to promote her awards credentials – Her more bankable sister will hopefully play the other lead role!

PRODUCTION NOTES

May 2008 saw the start of two weeks of principle photography at the Cannes Film Festival on Pembridge Pictures, Scion Films and Prospero Pictures' film 'THE MAKING OF PLUS ONE WITH KATE CATE AND GEORGE THE STORY OF A HOLLYWOOD NOBODY', a comical contemporary story which pokes more than a little fun at the celebrity obsession fuelling the modern day film industry.

The project makes a final statement as a 'Plus One' to Mary McGuckian's 'amorality trilogy', following on from 'RAG TALE', a controversial tabloid expose, 'INTERVENTION', a fly-on-the-wall drama set in celebrity rehab clinic in New Mexico, and 'INCONCEIVABLE', a darkly comic drama exposing the booming world of fertility medicine.

'THE MAKING OF PLUS ONE WITH KATE CATE AND GEORGE THE STORY OF A HOLLYWOOD NOBODY' presents a hilarious look behind the scenes of the independent film industry. The film follows hopeful director Skye Brown (Suzan Lori Parks – GIRL 6, THE GREAT DEBATERS) and conniving producer Dave Dallas (Michael Eklund – THE IMAGINARIUM OF DR. PARNASSUS, INCONCEIVABLE, 88 MINUTES, WALK ALL OVER ME) as they skip through a variety of meetings at the Cannes Film Festival, trying to finance their picture.

Once again, McGuckian adopts her signature collaborative approach to script development; working closely with the cast to develop characters in rehearsal who then improvise the dialogue on set in scenes guided by only a narrative scene scape. The results are self evident. Compelling performances distilling a total knowledge of character encouraged by the focus and spontaneity the improvisation process demands. The film was shot on digital film, delivering a documentary look and feel.

The cast playing the crew, held meetings with the film's actual financiers and executives, who as 'themselves' give compellingly credible performances as bankers, bonders, financiers, distributors, sales agents and industry press members.

In addition to reuniting with production partners Martin Katz (HOTEL RWANDA, IT'S A BOY-GIRL THING, CLOSING THE RING) and Jeff Abberley (ATONEMENT, THE CONSTANT GARDENER, IN BRUGES), and many of her accomplished usual crew, McGuckian has once again attracted some of the world's most acclaimed acting talent to join the ensemble, including

SUZAN LORI PARKS (GIRL 6, THE GREAT DEBATERS), **MICHAEL EKLUND** (THE IMAGINARIUM OF DR. PARNASSUS, INCONCEIVABLE, 88 MINUTES, WALK ALL OVER ME), **GERALDINE CHAPLIN** (DR. ZHIVAGO, CHAPLIN, JANE EYRE, INCONCEIVABLE), **JORDI MOLLA** (INCONCEIVABLE, CHE, BLOW, BAD BOYS II), Academy Award ® nominee **JENNIFER TILLY** (INCONCEIVABLE, INTERVENTION, BULLETS OVER BROADWAY, LIAR LIAR), **DONNA D’ERRICO** (INCONCEIVABLE, INTERVENTION, AUSTIN POWERS: GOLDMEMBER, BAYWATCH), **SARA STOCKBRIDGE** (RAG TALE, INTERVENTION, INCONCEIVABLE, BRIDGET JONES’ DIARY), **JOHN SESSIONS** (THE GOOD SHEPHERD, GANGS OF NEW YORK, RAG TALE, INTERVENTION, INCONCEIVABLE), **AMANDA PLUMMER** (INCONCEIVABLE, PULP FICTION, THE FISHER KING, NOSTRODAMUS) and **LOTHAIRE BLUTEAU** (INCONCEIVABLE, 24 (TV), ORLANDO, WALK ALL OVER ME).

Directed by MARY MCGUCKIAN, produced by JEFF ABBERLEY, MARTIN KATZ and MARY MCGUCKIAN, ‘THE MAKING OF PLUS ONE WITH KATE CATE AND GEORGE THE STORY OF A HOLLYWOOD NOBODY’ is executive produced by JULIA BLACKMAN, NESIM HASON and DOUGLAS E HANSEN.

DIRECTOR'S NOTE

Current commercial currency has it that films about film-making are only interesting to film industry members and thus they can fail to convince distributors that the general public will want to pay to watch an ‘in-joke’.

Yet some of the most defining films of the past decades have explored aspects of the art and business of film-making and the more successful and inspiring have gone beyond the ‘on set’ narrative to provide insight into both the commercial and creative worlds film-makers inhabit to both critical acclaim and box office success.

From Fellini to Altman, the relationship between the creative and the commercial has proven to be a most enduring theme in films about film-making.

The current independent climate experienced during the making of the ‘trilogy’, a set of experimentally produced films shot and post produced with the latest of digital technology, explore contemporary themes using a collaborative improvised story structure technique which challenge that incongruous meeting.

As the trilogy progressed, it crystallized my conviction that the distance between the executives in high rise glass offices running the financial side of the film-industry and those on the ground despairingly digging for gold in an effort to make a reality of their dreams was widening way beyond shouting distance.

Thus was the inspiration for the final experiment. In addition to the trilogy, those who made those first three films, cast, crew, execs and financiers were invited to participate in a role-play exchange. To collaborate in a fictional documentary as film-makers and crew where the cast played the crew, the crew played cast both in front of and behind the camera and the financiers played themselves.

Our actors set out to put PLUS ONE into production during The Cannes Film Festival, to convince the financiers of the ‘the making of plus one’ to finance ‘plus one’ and to manage the cast playing the crew in the fictional production office which was set, in fact, in our actual production office, to keep the film alive during that precarious process.

This required our actors to undertake a fast-track learning curve as to what would be involved in financing a production of the book PLUS ONE and the actual financiers to commit to time in front of the camera to explore their proposal. The result was an extraordinary meeting of fact and fiction. PLUS ONE is a real picture in development and what was created in CANNES as a fiction became a self-fulfilling prophecy in the real story of the making of ‘the making of plus one’ never predicted at the outset.

All of this was captured in the film that became the film within the film. A third of the film was actually shot by the actor playing the director of photography who worked as much with the camera crew as the cast.

The production crew worked with the actors playing the production crew, using the real budgets, finance plans, cash-flows and sales estimates provided initially by the real producers and financiers.

The fictional producers and financiers who played themselves then unbeknownst to them provided a prophetic fictional scenario of ever-changing budgets, financing arrangements and almost closings which went on to plague the real run of production with a comedy of executive mishaps eerily reflecting even the exact numerical challenges faced by our fictional would-be filmmakers.

The participation, both on screen and off, of agents, distributors, publicists and other industry professionals has provided an on-screen credibility to the world of the film and an off-screen family of collaborators I’ve been privileged to call colleagues and friends for some time now.

The most enduring lesson in all of this has been two-fold. In the first instance, that the most powerful indicator of the potential for a picture to find its way into production is measured by the creative commitment of the collaborators. And in the second, that so phenomenally tough is that process, any film that finds its way into production at all should be commended for its very existence whether it finds its way to critical acclaim in Cannes or not.

Whether or not these thoughts emerged as part of the narrative thesis of the final film, it's clear that a serious sense of humour is required to survive the process. At the very least, 'the making of plus one' is a comedy.

So at the very least let's bury our egos and have a good laugh at ourselves.

The Cast – Biographies

(in alphabetical order)

Lothaire Bluteau

Gil, the production designer -

Born in 1957 in Montreal, Canada, Lothaire Bluteau's acting career commenced in the early 1980s. He was brought to the attention of international audiences with Denys Arcand's Oscar-nominated *Jesus of Montreal* for which Bluteau received a Genie Award for his performance as well as the Best Actor accolade at the Gijon Film Festival. The film went on to be Golden Globe and BAFTA-nominated and received the Ecumenical Prize at the Cannes Film Festival. Bluteau was also nominated for a Genie Award in the Best Actor in a Leading Role category at the Genies for *Le Confessionnal*.

Other notable credits include *The Black Robe, Orlando, Other Voices Other Rooms, Nostromo, I Shot Andy Warhol, Bent, Law & Order, Dead Heat, Julie Walking Home, On Thin Ice* and more recently, the ratings topper *24*.

Geraldine Chaplin

Geri, the casting director -

Born in July 1944 in Santa Monica, California to the legendary Charlie Chaplin and his wife Oona, Geraldine Chaplin attended the Royal Ballet in London before being discovered by film director David Lean when she was dancing in Paris. Lean cast her in *Doctor Zhivago*, a role which led to her Golden Globe-nomination as Most Promising Newcomer.

She was Golden Globe-nominated on two occasions in the Best Supporting Actress category for roles in Richard Attenborough's *Chaplin* and Robert Altman's *Nashville* and was BAFTA-nominated, again in the Best Supporting Actress category for director Alan Rudolph's *Welcome to LA*.

Other notable feature film credits include James Ivory's *Roseland*, *The Mirror Crack'd*, *White Mischief* for Michael Radford, *The Moderns* for Alan

Rudolph, Richard Lester's *The Four Musketeers* and *Return of the Musketeers*, Martin Scorsese's *The Age of Innocence*, *Jane Eyre* for Franco Zeffereilli, *Cousin Bette*, Andre Konchalovsky's *The Odyssey*, Pedro Almodovar's *Talk to Her* and Carlos Saura Medrano's *Tu Que Harias Por Amor*.

Key TV drama credits include *Miss Marple* for Granada TV, *In the Beginning*, *Mary Mother of Jesus* and *Mother Theresa* for Hallmark, *Winter Solstice*, *Gulliver's Travels* for NBC, *A Foreign Field*, *Duel of Hearts*, *Stay Lucky* and *My Cousin Rachel*.

Donna D'Errico

Frances Money, the production counsel -

Donna D'Errico was born in Columbus, Georgia, USA and after starting out as a model and being the Playboy Playmate for September 1995, various TV appearances followed for D'Errico, including *Unhappily Ever After*, *Married With Children*, until she was cast in *Baywatch*, which she became a popular face on between 1996 and 1998.

Further roles followed in *Sabrina the Teenage Witch*, *Nick Freno Licensed Teacher*, *Men in White*, *Holding the Baby* and *Reno 911*.

Feature films include *Austin Powers Goldmember*, *Candyman: Day of the Dead*, *Kiss the Bride* and *Comic Book The Movie*.

In addition to her acting career, D'Errico is also a keen artist and philanthropist and in 2005 in a quest to discover real life in the villages of Cambodia during a photography assignment, she experienced the poverty and desperation of the local children, which touched her heart and spurred her to help educate the underprivileged.

Michael Eklund

Dave Dallas, the producer -

Michael Eklund hails from Saskatoon, Saskatchewan. Although Michael had performed in the theatre in high school he originally set out to pursue a career as an artist attending the prestigious Alberta College of Art. After meeting the lovely actor/writer Megan Bennett whom is now his wife he dropped out of the art program to follow his dream of becoming an actor and thus moved to Vancouver. Michael's passion for acting is fuelled by a love for film and he has established himself as a valuable character not only in film, but also in television.

Michael Eklund is one of Canada's busiest up-and-coming actors. Blessed with a wide and versatile range, Michael has come to be known for disappearing into every role and radically transforming his look for each new character.

Michael's film THE MAKING OF PLUS ONE debuted at the 2009 Cannes Film Festival. Michael plays the leading role of a producer and the international cast includes Amanda Plummer, Sara Stockbridge, Jennifer Tilly and Suzan Lori-Parks. This is the second film Michael has done with director Mary McGuckian. WALK ALL OVER ME written and directed by Robert Cuffley premiered at the 2007 Toronto Film Festival. The cast includes Leelee Sobieski and Tricia Helfer. Michael was awarded the 2008 LEO award for Best Performance in a Supporting role for his work on Walk All Over Me. THE ENTRANCE in which Michael stars with Sara Jane Redmond had a successful run on the festival circuit and Michael himself was been nominated twice for best actor and has one win for best actor thus far. Other feature credits include 88 MINUTES with Al Pacino and Mary McGuckian's INCONCEIVABLE.

On the small screen Michael recently guest starred on CBS's THE BRIDGE and CAPRICA. One of his favorite roles was the recurring role of Rene Desjardine in the CBC's dramatic series INTELLIGENCE created by Chris Haddock. Other television appearances include recurring Guest Star roles on Scifi's BATTLESTAR GALACTICA, Chum's BLOOD TIES, ABC'S THE TRAVELERS CTV's ALICE I THINK, YTV's ZIXX and Movie Televisions critically acclaimed TERMINAL CITY.

Michael has recently completed shooting GUNLESS a Western Comedy with Paul Gross and Sienna Guillory which will be released in 2010.

Jordi Molla

Victor, the DOP -

Jordi Molla is one of Spain's best-recognized artistic personalities: an actor, director, painter and writer.

Trained at the Barcelona Institute of Theatre, he also took acting classes in Italy, Hungary and the UK. As an actor for such prestigious directors as Bigas Luna, Pedro Almodovar, Peter Greenaway, Montxo Armendáriz, Ricardo Franco and Fernando Colomo.

He first received acclaim in Bigas Luna's *Jamon, Jamon* in 1992 and since then has appeared in Montxo Armendariz' *Historias del Kronen* (1994); Pedro Almodovar's *La Flor De Mi Secreto* (1994); Gerardo Vera's *La Celestina* (1996), for which he received a Goya Award nomination for Best Actor; Ricardo Franco's *La Buena Estrella* (1997), for which he won the Butaca Award for the Best Catalan Film Actor and the Best Actor Award at the Ondas Awards, as well as sharing the Best Actor Award at the Mar del Plata Film Festival and receiving a Goya Award nomination for Best Actor; Fernando Colomo's *Los Años Bárbaros* (1998); Bigas Luna's *Volavérunt* (1999), Mateo Gil's *Nobody Knows Anybody* (1999), for which he was nominated for the Fotogramas de Plata's Best Movie Actor Award; Gerardo Vera's *Segunda Piel* (1999), for which he also received a Goya Award nomination for Best Actor; Bigas Luna's *Son de Mar* (1999); Peter Greenaway's *The Tulse Luper Suitcases, Part 1 and Part 2* (2003/04); Daniel Calparsoro's *Ausentes* (2005); and Antonello Belluco's *Antonio Guerriero di Dio / Il Santo* (2006). More recently, he starred in Renzo Martinelly's *The Stone Merchant*, Miguel Courtois' *Gal* and Angelo Longoni's telefilm *Caravaggio*.

In 2001, Molla made his Hollywood debut in the critically acclaimed *Blow* opposite Johnny Depp and Penelope Cruz, as Colombian drug smuggler Diego Delgado. He followed this, in 2003, with Michael Bay's comedy crime thriller *Bad Boys II*, opposite Martin Lawrence and Will Smith, and, in 2004, starred in John Lee Hancock's *The Alamo*, opposite Dennis Quaid, Billy Bob Thornton and Jason Patric. Upcoming projects include Steven Soderbergh's *Che*.

He has also directed two short films: *Walter Peralta*, for which he won the National Short Film Award at the Alcala de Henares Short Film

Festival; and *No Me Importaria Irme Contigo*. His first feature film as a director, *God's On Air*, was released in 2002, and was nominated for the Golden Biznaga at the Malaga Spanish Film Festival. Additionally, Jordi has written two books (*Las Primeras Veces* and *Agua Estancada*) and is a self-trained painter.

Suzan-Lori Parks

Skye Brown, the director –

Born in Kentucky, Suzan Lori Parks is a Pulitzer Prize winning dramatist. Her first screenplay was for Spike Lee's 1996 film GIRL 6, about a telephone sex operator. She has also worked in conjunction with Oprah Winfrey's production company Harpo Productions, on screenplays for THEIR EYES WERE WATCHING GOD (2005) and THE GREAT DEBATERS (2007), directed by Denzel Washington.

Parks' plays include Imperceptible Mutabilities in the Third Kingdom, Topdog/Underdog and Fucking A.

Topdog/Underdog, her 2001 play about family identity, fraternal interdependence and the struggles of everyday African American life won the Pulitzer Prize for Drama in 2002.

From November 2002 to November 2003, Parks wrote a short play every day for a year. The result of this process is 365 Days/365 Plays – a series which premiered variously around the USA in 2006 and 2007.

Suzan is one of America's most prolific and distinctive playwrights, and THE MAKING OF PLUS ONE WITH KATE CATE AND GEORGE THE STORY OF A HOLLYWOOD NOBODY represents her first foray into feature film acting.

Suzan-Lori is currently the writer-in-residence at the Public Theatre in New York.

Amanda Plummer

Kim, the production accountant -

New York-born actress Amanda Plummer's breakthrough film role came with Terry Gilliam's *The Fisher King* for which she received a BAFTA nomination in the Best Supporting Actress category.

For her television work she received Emmy Awards for *Law & Order* and *The Outer Limits* and received a further Emmy and a Golden Globe-nomination for *Miss Rose White*. She was also Emmy-nominated for her role in *LA Law*.

Plummer is perhaps best-known to international audiences for Quentin Tarantino's *Pulp Fiction*, a role Tarantino wrote for Plummer and her co-star and partner-in-crime Tim Roth, which won Plummer an American Comedy Award nomination.

Other notable screen credits include Wim Wenders' *Million Dollar Hotel*, *8 1/2 Women* for Peter Greenaway, Michael Winterbottom's *The Butterfly Kiss*, Larry Clark's *Ken Park*, *Daniel* directed by Sidney Lumet and *Needful Things* (Saturn Award). She will soon be seen in "45 RPM".

Plummer received a Tony Award for her Broadway performance as *Agnes* in *Agnes of God*, she also was Tony-nominated for both *A Taste of Honey* and her role as *Eliza* in *Pygmalion* opposite Peter O'Toole and Sir John Mills.

In 1988 she was honoured with the Anti-Defamation League Award for Women of Achievement.

Her next project is the filmed workshop *Core Sample – Goli Otok* with Vanessa Redgrave and Lynn Redgrave directed by Lenka Udovick the artistic director of the Ulysses Theatre in the former Yugoslavia, followed by Lucky McKee's film *Red*.

John Sessions

Derek, the line producer –

Known for his comedy improvisation in television shows such as *Whose Line Is It Anyway?* and *Q.I.*, John has also acted in numerous films, both in Britain and Hollywood. A graduate of RADA, John started work on the small venue comedy circuit with largely improvised freewheeling fantasy monologues. Early film appearances included *THE SENDER*, *THE BOUNTY* and *CASTAWAY*. His one man stage show *Napoleon* ran in London's West End through the mid 1980's.

A gifted impressionist, he draws heavily on his extensive literary education and scribed and acted in *STELLA STREET*, a surreal soap opera (and later feature film) comedy about a fantasy suburban London street inhabited by celebrities ranging from Michael Caine and Al Pacino to Mick Jagger and David Bowie, which he conceived with fellow impressionist Phil Cornwell.

Recently John has presented some of the BBC's coverage of The Proms and featured on several Jackanory specials, voicing characters and playing storyteller in the popular audio book series.

Sara Stockbridge

Rusty, the writer -

British-born actress Sara Stockbridge lived in Trinidad, Bahrain and Peru before finally settling in London, when she became fashion designer Vivienne Westwood's muse, sharing the catwalk with the likes of Naomi Campbell and Cindy Crawford.

Realising acting was her real passion, at twenty-five she swapped the catwalk for the screen, making her debut in *The Comic Strip's Space Virgins From Planet Sex* directed by Peter Richardson. Roles soon followed in *Rik Mayall Presents, The Glam Metal Detectives* (which she co-wrote and starred in), *Eastenders, The Bill, A Young Person's Guide to Being a Rock Star, Lucy Sullivan Is Getting Married, Days Like These, 2000 Acres of Sky* and *Tipping the Velvet*.

Feature film credits include, *Bridget Jones' Diary*, *Interview With the Vampire*, *Fierce Creatures*, *24 Hours in London*, *Best*, *Spider*, *RAG TALE*, *INTERVENTION* and *INCONCEIVABLE*.

Sara is also a published novelist. Her first novel "Hammer" has been published in all English speaking territories and she is currently editing her second novel for publication early next year.

Jennifer Tilly

Amber, the actress and executive producer -

An actress who always attracts attention, Jennifer Tilly is funny, sexy, compassionate, and compelling - often all at once.

Her breakthrough movie role tapped into all of those qualities as she portrayed failing singer Blanche "Monica" Moran in Steve Kloves' *The Fabulous Baker Boys*, opposite Jeff and Beau Bridges.

A few years later, Jennifer earned an Academy Award nomination for her portrayal as the aspiring, but hopelessly untalented actress Olive Neal in Woody Allen's *Bullets Over Broadway*.

She has become well-known to filmgoers for both major studio and independent films. In Tom Shadyac's blockbuster *Liar Liar*, she kept pace with star Jim Carrey. Her steamy performance opposite Gina Gershon helped make the Wachowski Brothers' *Bound* a breakout indie success at the Sundance Film Festival and then in theatrical release. The latter film also expanded Jennifer's already significant gay and lesbian following.

Her many films over a two-decade span include *High Spirits*, *The Doors*, *Made in America*, *The Getaway*, *Let It Ride*, *Relax*, *It's Just Sex*, *The Crew*, *Dancing at the Blue Iguana*, *The Cat's Meow*, *The Magnificent Ambersons*, *Hide and Seek*, *The Haunted Mansion*, *The Muse*, *St Ralph*, *Tideland* and the infamous *Bride of Chucky* and *Seed of Chucky*.

Jennifer is also well known for her vocal work and has voiced Celia in *Monster's Inc*, Grace in *Home on the Range*, and is a regular on the Fox series *Family Guy*.

Over the years, Jennifer has made memorable appearances on some of television's best series, including *Cheers*, *Moonlighting*, *It's Gary Shandling's Show* and *Frasier*. She had a recurring role on *Hill Street Blues*, and was a series regular on *Shaping Up* and *Key West*.

Jennifer has also continued to act on the stage. She won a Theatre World Award for her performance in off-Broadway's *One Shoe Off* and appeared on Broadway in the 2001 revival of *The Women*.

Currently she is starring on the CBS sitcom *Out of Practice* opposite Henry Winkler and Stockard Channing.

In April 2005, Jennifer stunned the poker world when she beat out over 600 competitors to become the first celebrity ever in the history of the World Series of Poker to win a coveted gold bracelet, followed a few months later by a first place win at the WPT's Ladies Night Invitational.

THE MAKING OF PLUS ONE WITH KATE CATE AND GEORGE THE STORY OF A HOLLYWOOD NOBODY marks her third collaboration with writer/director Mary McGuckian following *INTERVENTION* and *INCONCEIVABLE*.

The Special Cast

Collaborators who played ‘themselves’ included:

Lawrence Atkinson of DDA Public Relations - publicist

Prior to joining DDA, Lawrence most recently served as Director of Film for entertainment PR firm Premier Public Relations where he oversaw the day to day running of UK and International Film Campaigns. He was responsible for developing and handling business for Premier across all areas of the Film Industry, including UK Distribution Campaigns for both major studios and the independent sector, World Premieres, Unit and Production Publicity, International Film Festivals and Home Entertainment. Prior to Premier PR, he was the UK Publicity Manager for major film distributor Buena Vista International (UK), responsible for UK distribution campaigns across a variety of titles from Touchstone Pictures, Miramax, Walt Disney Pictures as well as local acquisitions.

DDA Public Relations was established in London in 1970 and is now the leading provider of international publicity and marketing services for the film industry, providing motion picture publicity and corporate media relations services for the worldwide entertainment industry. From offices in London, Los Angeles, and Sydney as well as affiliates and associates in most other parts of the world, DDA Public Relations performs a wide spectrum of media relations, publicity, festival representation and marketing tasks, either globally or targeted to specific international markets.

Lawrence on his role in the film –

“I play the movie publicist, spinning the media to break the story of “Plus One” in a front page Cannes exclusive, only to be faced with a catastrophic publicity crisis when it becomes apparent that the producers have been more than a little lavish with the truth behind the production and its cast.

Having spent my career in the film industry deliberately working behind the scenes, it was a new and frankly daunting experience to find myself in front of the camera, a place I have spent many years steering well clear of. Truly nerve-wracking and far more stressful than dealing with any number of PR crises, my hat now truly goes off to the “real” actors who do this for a living. I am so pleased to have had the opportunity to do this once, but now it’s definitely back to the day job....”

Claire Fordham - author

Claire Fordham wrote the memoir, *Plus One: A Year In the Life Of A Hollywood Nobody*, that inspired *The Making Of Plus One*...

A British journalist who moved to Los Angeles 10 years ago, Claire appears in the movie as herself for at least five minutes and wishes to remind audiences that Dame Judi Dench received an Oscar for just eight minutes of screen time in *Shakespeare in Love*.

Claire's currently writing a sequel to *Plus One* called *The One* and has the screenplay based on *Plus One* ready to go if anyone wants to make the movie actually based on her fabulous and hilarious book. It's about two English sisters...

Julia Fordham – singer/songwriter

British Singer Songwriter Julia Fordham burst into the music scene in 1988 on Virgin Records with the International hit “Happy Ever After.”

Then followed her critically acclaimed album “*Porcelain*,” which included the popular songs “Manhattan Skyline” and “Lock and Key.” Julia has just completed her tenth record *China Blue*.

Self-released on Little Boo Records, this jazz record is comprised of original songs written by Julia and produced and arranged by the wonderfully talented multi-instrumentalist Grant Mitchell. As there are so many jazz “standards” records – Julia longed to release an album of original songs. However, when she played some gigs last year adding her jazz songs to the set, Julia included a version of Michael McDonald's hit “I keep Forgetting.” Rearranged and produced for this record by Jon Gilutin (Linda Ronstadt), she was thrilled when the co-producer of this song Simon Climie (Eric Clapton, Michael McDonald) played the track to Michael.

Having always been a huge fan, Julia was delighted when immediately after hearing her rendition of his song, Michael added his remarkable voice to the track, blessing it with his rare and distinctive vocal sound. Julia decided to re-record two songs from the *Porcelain* album.

The newly arranged title track “China Blue,” which was only available in the UK, and “For You Only For You,” which is gloriously simple with piano, violin and Julia’s divine voice. “I Want To Stay Home With You,” from the *Baby Love ep*, is also included. After a long and illustrious career, selling millions of records worldwide on Virgin Records and three releases on Vanguard Records, including a live CD and accompanying DVD, “*That’s Live*,” was recorded and filmed at the House of Blues in Hollywood and released in 2005.

Produced by Larry Klein (Joni Mitchell, Herbie Hancock, Madeline Peyroux), it included an all star band and featured a stunning duet on the song “Concrete Love” with Grammy Award winning artist India. Arie and trumpet player/composer (“Crash”) Mark Isham. After the Tsunami in 2004, an old school chum of Julia’s enlisted her to remix “Happy Ever After” with the proceeds going towards rebuilding a school in Cuddalore. Julia, along with record producer Grant Mitchell, re-recorded the song with a group of children from the Ashington School in West Sussex, UK. In February ’07, Julia was delighted to attend the school opening in India. Last year Julia released her most precious collection of songs as a worldwide exclusive through iTunes.

Inspired by her little girl, “*Baby Love*” is a 6 song EP combining Julia’s jazzy, yet soulful vocal range, and her love for her daughter Marley Rose. Julia started writing songs at 12 and began performing them in the local folk clubs at 14. In her late teens, Julia made a guest vocalist appearance with the National Youth Jazz Orchestra in London. From that moment on, she had always hoped to record an album of original jazz “standard” style songs. The release of *China Blue* sees that dream coming to fruition.

China Blue is available on iTunes, CD Baby and other on-line retailers.

Mike Goodridge of SCREEN INTERNATIONAL - editor

Mike is the US editor of Screen International and Screendaily.com. Cannes 2008, when the film was shot, was Mike's 16th festival so he has become somewhat of a regular on the festival circuit which Screen covers so closely. At Cannes, Mike is in turn editor, reporter and critic feeding the hungry beast. Mike has been based in Los Angeles for the last 12 years and covers the Hollywood industry from Screen's global viewpoint."

Mike on his role in the film –

"I was quite amused to play the scenes in the film because every Cannes we have our fair share of impostors and wannabes inundating us with requests for editorial coverage and/or party tickets. Hopefully I managed to convey my scepticism at these two characters since their claims on having Cate, Kate and Clooney in their film are absurd and unlikely, yet these grandiose claims are quite commonplace at the festival. For someone who spends his life critiquing film-makers and actors, it was certainly an eye-opener to play a role in the film especially when Mary asked us to do a few takes. I felt my mind going blank with fear a couple of times. Fortunately she has the gift of putting people at their ease, so I felt slightly more confident than I should have."

Richard Guardian of LIGHTNING ENTERTAINMENT – sales agent

In February 2002, film veteran Richard S. Guardian teamed with the principals of Mainline Releasing, Rich Goldberg and Marc Greenberg, to form Lightning Entertainment, a boutique sales and distribution company concentrating on films with theatrical release potential and films with a clearly-defined value in the ancillary marketplace. Focusing on a limited number of films per year, the three partners are able to have a hands-on involvement in every aspect of the company's operations, including acquisitions, financing, and sales.

Doug Hansen of ENDGAME ENTERTAINMENT - financier

Douglas E. Hansen serves as the President and Chief Operating Officer of the Company and has primary responsibility for sourcing, structuring and managing the Company's financing investments. Mr. Hansen has been a financier and adviser to the entertainment industry for twenty years. He has managed the financing of more than 150 individual film productions, totaling more than \$2.0 billion of financing, and has managed capital commitments of more than \$4.0 billion in entertainment facilities.

From 1999 until joining Endgame in 2002, Mr. Hansen was Senior Vice President and Managing Director of Corporate Finance for the Entertainment Finance Division of Union Bank of California. During this time period, Mr. Hansen was involved in financing forty films totaling \$1.1 billion in production financing and provided over \$2.4 billion in commitments to a broad range of entertainment companies, distributors and producers. From 1991-1999, Mr. Hansen was Director-Manager of the Entertainment Finance Group of Banque Paribas, providing film and television production financing to the major studios and independent producers. His Entertainment Finance Group structured and financed over 100 films with over \$1.0 billion in aggregate production financing during his 8-year tenure. Prior to Banque Paribas, Mr. Hansen worked for Bank of America's Entertainment Industries Group.

Mr. Hansen has a B.A. in Economics from Stanford University and an M.B.A. from the Anderson School of Management at UCLA.

Doug on his role –

"I finally get my first film role and it appears that all those years of acting lessons were for naught! I only get to play myself! Sure was an early call – I guess I should have left my sunglasses on!"

Steven Leib of I.F.G. – bonder

Steven Leib negotiates IFG's deals with producers, studios, lenders, distributors and talent. Since joining IFG in 1998, he has concluded bond agreements for over 300 films and has worked to resolve issues during all phases of production and delivery. Steven began his career at Savoy Pictures in business affairs and, prior to joining IFG, worked with Steve Mangel at Artisan Entertainment. Some of Steven's deals at IFG include "Adjustment Bureau", "Crash", "The Good Shepherd", "Match Point", "T3", "T4", "Family Man", "Perfume", "The Score", etc.

Steven on his role in the film -

“When I was approached by the production, I knew instantly that my participation would lend a needed gravitas and verisimilitude. I was impressed by the director’s ability to work with demanding actors and to listen to my suggestions which did not improve the film, but made me feel as though I was part of a collaborative process called Film Making.”

Steve Mangel of I.F.G. - bonder

Steve Mangel is the President & CEO of International Film Guarantors, the premiere completion guaranty company for films and videogames made throughout the world. On playing himself in THE MAKING OF PLUS ONE, he commented *"I'd have tried much harder to become more interesting had I known someday I'd portray myself in a movie!"* And on the experience of acting in a movie, he said *"Absolutely fantastic and nerve-racking. I intend to keep my day job."*

Abigail Payne of HARBOTTLE and LEWIS - lawyer

Abby is a Partner in the film and television group at Harbottle and Lewis in London. She advises clients from all sectors of the film and television industries and provides advice on all aspects of development, production, financing and distribution. She is particularly renowned for her expertise in structuring international co-productions and in providing advice on international subsidies as well as EIS and other tax-related financing schemes.

She acts for a wide range of clients, including leading UK producers, major US and European production companies and sales agents, EIS schemes, completion guarantors and talent agents.

Abigail is recognized in *Chambers & Partners*, *The Legal 500* and *Legal Experts* as a leading lawyer in film and television. She is a member of BAFTA, Women in Film and Television and The New Producers Alliance.

Other “specials” who play themselves in the film include:

Martin Katz of PROSPERO PICTURES –
Marty is actually a producer of the movie – see below

Joan Stigliano and David Henry of US BANK

And other Cannes regulars who make fleeting appearances include Harvey Weinstien, Sharon Stone, Angelina Jolie and Brad Pitt to name a few...

Core Crew

WRITER, DIRECTOR, PRODUCER	MARY McGUCKIAN (U.K.)	INCONCEIVABLE, INTERVENTION, RAG TALE, THE BRIDGE OF SAN LUIS REY, BEST, THIS IS THE SEA, WORDS UPON THE WINDOWPANE
PRODUCER	MARTY KATZ (CANADA)	INCONCEIVABLE, INTERVENTION, CLOSING THE RING, IT'S A BOY GIRL THING, HOTEL RWANDA
PRODUCER	JEFF ABBERLEY (U.K.)	INCONCEIVABLE, ATONEMENT, INTERVENTION, RAG TALE, WAH-WAH, CLOSING THE RING, THE PHANTOM OF THE OPERA, THE CONSTANT GARDNER
ASSOCIATE PRODUCER	RICHARD ROWNTREE	INCONCEIVABLE, INTERVENTION, RAG TALE, SUNSHINE, THE DESCENT, THE DARK
PRODUCTION SERVICES	SUE ELLIOTT BAY VISTA PRODUCTIONS	LOVE ACTUALLY
UNIT MANAGER	PATRICIA REID- DOUGLAS	THE BOURNE ULTIMATUM, THE DEVIL WEARS PRADA, MUNICH, THE GOOD THIEF, SPY GAME
CASTING DIRECTOR	SHARON HOWARD- FIELD	INCONCEIVABLE, INTERVENTION, RAG TALE, THE BRIDGE OF SAN LUIS REY, DANCING AT THE BLUE IGUANA, THE WAR ZONE, FACE
CASTING DIRECTOR CAN	JOHN BUCHAN & JASON KNIGHT	INCONCEIVABLE, INTERVENTION, BON

		COP, BAD COP
FIRST ASSISTANT DIRECTOR	PIERRE HENRY	INCONCEIVABLE, OUTLANDER, SILENT HILL, ASSAULT ON PRECINCT 13, RESIDENT EVIL 2
DIRECTOR OF PHOTOGRAPHY	MARK WOLF	INCONCEIVABLE, INTERVENTION, RAG TALE, GHOSTS, BATTLE FOR HADITHA, MY LITTLE EYE
COSTUME STYLIST	SALLY O’SULLIVAN	INCONCEIVABLE, INTERVENTION, RAG TALE
SCRIPT SUPERVISOR	ELAINE YARISH	INCONCEIVABLE, DUDLEY DO-RIGHT, URBAN LEGEND, BOOTY CALL
SOUND	URBAN SOUND	INCONCEIVABLE, INTERVENTION, SAW 1,2,3,4
PICTURE	DELUXE POST PRODUCTION, TORONTO – NICK IANELLI	INCONCEIVABLE, INTERVENTION, THE INCREDIBLE HULK, LUST CAUTION
PR & EVENTS, LOCATIONS	D.D.A. PUBLIC RELATIONS – LAWRENCE ATKINSON & DENNIS DAVIDSON	INCONCEIVABLE, INTERVENTION, RAG TALE, I WANT CANDY, DUMB & DUMBER

The Filmmakers

Mary McGuckian - Filmography

Writer/Director/Producer

Words Upon the Window Pane / 1994/95

Adapted from the one-act play by WB Yeats

With Geraldine Chaplin, Geraldine James, Ian Richardson, John Lynch & Jim Sheridan

Selected for Venice, Sundance, London and Tokyo Film Festivals among others -International Rights handled by J&M ENTERTAINMENT, now IN MOTION -

This is the Sea / 1996/97

Adapted from her own play, Hazel

With Richard Harris, Gabriel Byrne, Samantha Morton & John Lynch

Released UK by ALLIANCE/ELECTRIC and in the US by FIRST LOOK PICTURES and PARAMOUNT

International rights handled by OVERSEAS FILMGROUP and then FIRST LOOK PICTURES

Best / 1999/2000

Co-written with husband and actor, John Lynch

With John Lynch , Ian Bannen, Jerome Flynn, Ian Hart, Patsy Kensit, Stephen Fry & Rodger Daltry

Released in the UK by OPTIMUM RELEASING and SKY PICTURES in the UK and by FANDANGO in Italy

International rights handled by IAC Film now INDIGO

The Bridge Of San Luis Rey / 2003/04

Adapted from the Pulitzer Prize winning novel by Thornton Wilder

With F Murray Abraham, Kathy Bates, Gabriel Byrne, Geraldine Chaplin, Robert De Niro, Harvey Keitel, John Lynch and Jim Sheridan

Released by NEW LINE and FINE LINE in the US

International rights handled by SENATOR INTERNATIONAL now MANDATE PICTURES

AMORALITY TRILOGY 2005 - 2008

Rag Tale / 2005/6

'Behind every picture there's a story' – Set in the coke and caffeine fuelled world of tabloid newspapers, where internecine politics become headlines in themselves -

Story by Mary McGuckian and devised in collaboration with
Simon Callow, Lucy Davis, Kerry Fox, Rupert Graves, Ian Hart, David Hayman, Jennifer Jason Leigh, Cal MacAninch, Malcolm McDowell, Bill Patterson, John Sessions, Sara Stockbridge

Intervention / 2006/7

'There are four universal healers – Singing, dancing, story-telling... And silence' – Set in a celebrity rehab unit in New Mexico, where the boundaries between therapists and patients become blurred -

Story by Mary McGuckian and devised in collaboration with
Charles Dance, Donna D'Errico, Colm Feore, Rupert Graves, Gary Farmer, Kerry Fox, Ian Hart, Andie McDowell, Russell Means, Bill Patterson, John Sessions, Sara Stockbridge, Jennifer Tilly

Inconceivable / 2007/2008

'Ten babies, nine mothers... One father' – An immaculate deception set in a high-end private fertility clinic in Las Vegas where patients the patients who gamble in the casino of conception politics discover that the inconceivable can happen –

Story by Mary McGuckian and devised in collaboration with
Lothaire Bluteau, Geraldine Chaplin, Donna D'Errico, Colm Feore, Kerry Fox, Andie MacDowell, Elizabeth McGovern, Jordi Molla, Amanda Plummer, John Sessions, Sara Stockbridge and Jennifer Tilly

MARY McGUCKIAN - Biography

(Writer, Director, Producer)

Mary McGuckian trained and worked in theatre as an actor and playwright in Ireland before she set up her own company, Pembridge Productions, to develop and produce feature film projects. The company was active as a co-producer on many Irish feature films and also produced three pictures which she wrote and directed. *Words Upon The Window Pane*, *This Is The Sea* and *Best*.

In 2002, along with her brother Garrett McGuckian, she established Pembridge Pictures in the UK to develop and finance a slate of pictures for with a five year production strategy by accessing UK tax-incentive based funding in co-production with treaty partners of the UK such as the EU treaty countries and Canada. The first of these to commence principal photography was her adaptation of the Thornton Wilder classic, *The Bridge Of San Luis Rey*, in 2004, which shot in Spain.

More lately, she has turned her interest and attention to the exploration of innovative film-making techniques aimed at integrating a more collaborative style of production in order to prioritize performance values with the aim of making contemporary drama more compelling to audiences. Using a combination of modern script styles and extended character development work with collaborating actors who then improvise their own dialogue directly on set, the first film of her 'amorality' trilogy, *Rag Tale*, was conceived. Allied to the latest in digital photographic and post production technology, her process continues to redefine the conventional linear filmmaking process into a much more integrated and collaborative style of filmmaking as many of the cast and crew of *Rag Tale* joined her on *Intervention* in New Mexico in 2006 and on *Inconceivable* in Las Vegas in 2007/8.

A sort of 'Plus One' to the 'amorality trilogy', this picture commenced principle photography during The Cannes Film Festival, which setting explores the incongruous clash of the creative and commercial aspects of independent feature film making. It is due for completion in the first quarter of 2009.

Martin F. Katz

Producer

Martin F. Katz is President and founder of Prospero Pictures, a Toronto-based film production and finance company specializing in international co-productions.

With a twenty-year history in all aspects of media production and finance, prior to founding Prospero Pictures, he was President and Chief Operating Officer of Grosvenor Park Film Financing Corporation. Katz served as Executive Producer at The Microsoft Network and as a Producer and Executive Producer at Alliance Atlantis. He has also served as Head of Business Affairs at CBC Television.

His feature film credits include Richard Attenborough's *Closing the Ring*, Nick Hurren's *It's a Boy Girl Thing*, Terry George's *Hotel Rwanda*, Philip Saville's *The Gospel of John*, David Cronenberg's *Spider*, Michael Winterbottom's *The Claim* and Bronwyn Hughes *Stander*.

An internet pioneer, Katz was employee number three at Microsoft's MSN Canada where as Executive Producer he created the first episodic "webumentary" entitled *Splice* which examined the work of Marshall McLuhan in the context of a society in transition from an analogue to a digital world. He developed the produced innovative interactive programming in collaboration with Pulitzer prize-winning author Carole Shields, celebrated director David Cronenberg and comedians Jean-Guy Moreau and Rick Mercer. He also created the first 3-D internet experience, a Halloween special based on the successful YTV kids' series *Freaky Stories*.

Katz has extensive experience as a producer of international treaty co-productions with Canada, the UK, France, Luxembourg, Germany, New Zealand, Australia and South Africa. He holds degrees in law from the Universities of Toronto and Paris and has served as professor of law at the French-language University of Moncton and Special Lecturer in Intellectual Property Law at the University of Toronto.

Jeff Abberley & Julia Blackman

Producer & Executive Producer

In August 2002, Jeff Abberley and Julia Blackman established Scion Films. This filmmaking partnership was initiated with the aim of financing and producing British feature films of significance.

The 2008 Sundance opening film *In Bruges* marks Scion Films' fifth collaboration with Focus Features, following David Cronenberg's *Eastern Promises*, which won The People's Choice Award at the 2007 Toronto International Film Festival; Philip Noyce's acclaimed *Catch a Fire* starring Tim Robbins; Joe Wright's *Pride & Prejudice* starring Academy Award-nominee Keira Knightley; and Fernando Meirelles' *The Constant Gardener* for which Rachel Weisz won an Academy Award, a Golden Globe and a Screen Actors Guild Award and Meirelles was Golden Globe-nominated. Scion's current slate of films include Neil Marshall's *Doomsday*.

Previous collaborations include *Becoming Jane* with Blueprint Pictures; Michael Winterbottom's *Tristram Shandy: A Cock & Bull Story*; Joel Schumacher's *The Phantom of the Opera*; *Monsieur N* for director Antoine de Caunes; Nick Hurran's *It's a Boy Girl Thing*, Richard E Grant's *Wah Wah* and Richard Attenborough's *Closing the Ring*.

Prior to forming Scion, Jeff Abberley and Julia Blackman ran the film financing arm of Future Film Group for two and a half years. Abberley was one of the founding partners of FFG and was director of the group with Ms Blackman who was also a lawyer for FFG. The company was involved in the financing and production of such titles as Gurinder Chadha's *Bend It Like Beckham*, Fred Schepisi's *Last Orders*, Mike Barker's *To Kill a King*, Nick Hurran's *Undertaking Betty* and Liliana Cavani's *Ripley's Game*.

Abberley was previously an advisor on production financing for film and television projects and Blackman was a lawyer specialising in film financing structures and tax issues for film and TV clients.

Mark Wolf

Director of Photography

A BAFTA and Emmy Award-winning cinematographer, Mark Wolf received the Outstanding Cinematography for Non-Fiction Programming accolade and the BAFTA Best Photography Factual for his work on *Blue Planet: Seas of Life* and was Emmy-nominated in the News and Documentary category for his cinematography on *Congo: Footprints in the Forest*.

Wolf has travelled the globe and shot twenty-seven major documentaries spanning natural history, current affairs and history including *Walking With Dinosaurs*, *Timewatch*, *Planet Earth*, *Blue Planet* and *How Do They Do That?*

In addition to shooting music videos for *Keane*, *Graham Coxon* and *The Charlatans*, Wolf has also a host of feature film and TV drama credits to his name including, *The Dark*, *Battle for Haditha*, *Victims*, *On A Clear Day*, *Beneath the Skin* and *Distant Shores*.

Sally O’Sullivan

Costume Designer

Fashion stylist Sally O’Sullivan began her career as assistant to the marketing director of Burlington Industries and she followed this with styling for a variety of internationally renowned companies including *Comme des Garcons*, *Tatler*, *Elle*, *Image Magazine* and *Lund Lund*.

She has worked with photographers *Henrik Halversson*, *Peter Gehrke*, *Rankin*, *Kevin Mackintosh*, *Anti Wendell* and *Felix Laher* amongst others. She has styled commercial campaigns including *C & A*, *Volvo*, *Smirnoff*, *Moloko Iceberg* and *Ericsson*.

Richard Rowntree

Associate Producer

Associate Producer/Production Manager Richard Rowntree has worked with Mary McGuckian for a number of years, and has featured on all of the *Amorality Trilogy* and *Plus One* in various capacities. Having spent a number of years working in post production in London's Soho, Richard decided to move in to production, and has since completed a number of features, including Danny Boyle's *Sunshine*, Neil Marshall's *The Descent* and the iMax feature of the BBC's renowned nature documentary *Earth*.

Matthew Booth

Editor

L.A. based Matthew Booth learned his trade assisting on features such as *The Crow*, *Streetfighter* and Michael Mann's *Heat*. Before collaborating with Mary McGuckian on *The Making of Plus One*, he edited a number of films, including *Behind Enemy Lines: Colombia* and John Daly's *The Aryan Couple*.