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PRESENTS

FACE OF LOVE

A FILM BY ARIE POSEN

FILM FESTIVALS

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SYNOPSIS

FACE OF LOVE is the story of a widow named Nikki (Annette Bening) who, several years after the loss of her husband Garrett, meets a man named Tom (Ed Harris) who looks exactly like her deceased husband. Suddenly, a flood of old feelings rush back to her: she's met the love of her life. Again.

The film is a romantic story filled with humor, surprise, and reflections on the mystery of love surrounding us. Bening and Harris star, with an important supporting turn from Robin Williams as Nikki's confidante and would-be lover.

ABOUT THE PRODUCTION

LABORS OF *LOVE*

How far would you go, for a second chance? How much would you risk to resurrect your first love?

That's the question that confronts Nikki. Her happily married life is shattered when her husband Garrett suddenly drowns during a Mexican vacation. As years pass and Nikki adjusts to raising their teenage daughter on her own, Nikki gradually comes to grips with her loss... or does she?

A chance visit to an art museum affords her the opportunity to see Tom, a local art teacher, frustrated painter—and the perfect double of Nikki's beloved Garrett, now dead for five years. Aware of the dangers of tempting fate but unable to stop herself, Nikki pursues Tom, meets him, befriends him, and falls in love with him, never sharing the uncanny secret that drew them together. The long-since-divorced Tom discovers in Nikki a friend, lover and muse, as her devotion rekindles his passion for life and for his art.

For Nikki, this love is perfect, or as close-to-perfect as possible to the love she shared with her husband, save for her well-founded fears of what others in her life—her daughter Summer, her close friend and neighbor Roger—will say when they discover her secret... and it's a secret that can't stay hidden for long in a fast-moving relationship. Tom, oblivious to his uncanny resemblance, is quickly drawn closer to her. Nikki must confront the consequences of her extraordinary choice, even as she seeks to keep her charmed "second chance" alive. When the characters are forced to confront the unbelievable truth, the result is an explosive love story that pushes its heroine to the brink of sanity.

Unfolding with the simplicity of a timeless fable, but speaking with an unmistakably contemporary voice, Arie Posin's *FACE OF LOVE* is the work of a gifted young storyteller grappling with the most fundamental questions—of love and loss—that life has to offer.

Before the credits rolled, before the director said, "action!", before the financing, or the cast, or the script was in place, *FACE OF LOVE* was born from a woman crossing the street.

"It was about five years after my father passed away," recalls writer-director Arie Posin. "She came over one day and said—it's almost word for word what Nikki says in the movie—'You know, this funny thing happened to me today. I was walking across the street and I saw this man coming towards me who was a

carbon copy of your father. I had my glasses in my hand, and I started to put them on and then I didn't put them on.'

"And I asked why not, and she said, 'I knew it wasn't him. I knew it wasn't your father, but I was shocked. I was standing in the middle of the street and to see this man coming towards me... it just felt so nice. It felt like it used to.' And that moment stuck with me. I started thinking about it, dreaming about it, even. And that eventually led to this whole story. What if she had tried to find this man again? And what if they met? What would those conversations be like? And what would happen if they were to fall in love?"

When Posin shared the story with producer Bonnie Curtis, who had produced his 2005 feature debut, "The Chumscrubber," her response was unequivocal. "I told him, 'You have to write that. You absolutely have to write that,'" shares Curtis. "The story really caught me. I thought it was such a wonderful idea, and I really related to it, too, wanting to recapture something that you've lost."

Curtis felt strongly enough about the concept that she engaged a co-writer to assist Posin in developing the story. "At the time," she recalls, "we were developing a project with Matthew McDuffie, and we thought that Matt would be a great fit to work with Arie through the process. They started working on it, and I think we had a draft within about six months."

McDuffie's response to Posin's story was equally direct. "I just said: I dig it. It's that emotionality. When people die, they're just gone... there's no phone call that you're waiting for, there's nothing. To have a second chance like that would be so extraordinary, just a different dimension. So that's really where it started, for me, and that was what was attractive about it."

"I had read a bunch of scripts of Matt's," notes Posin. "He's just is a phenomenal writer, of deep sensitivity and drama and character. So we started out the way you start any relationship, just kind of dancing around each other... Matt lives in New Mexico, so we'd have these long phone conversations and then we'd start sending these long e-mails back and forth... What about this? What about that? What if this happened?"

"We started with broad strokes," confirms McDuffie. "As soon as Arie had laid out the basic premise, I thought, 'Well, she has to have to have family, and they have to find out what she's doing.' So that was sort of the first element we shaped it around. It was helpful knowing exactly where we had to end up... or at least where the second act had to wind up."

Over the course of the writing process, however, the story's ultimate conclusion remained a mystery. "Even as the script was evolving," confesses Posin, "we

had no idea how it was going to end, because we didn't enter into the process with any preconceived notions about how this kind of story was supposed to end. It was just this open question. We really had no idea, even as we got closer to the end. It's only when we actually got there that we saw it. Based on these characters that we had created, this woman and this man, it became obvious to us that there was one true way. There was only one truth for how that relationship would evolve."

For that inspiration, the writers drew on some of the classic love stories of both stage and screen. "Like all great love stories," Posin continues, "there's something in between them, there's something that keeps them apart. In "Romeo and Juliet," it's the families. I remembered hearing this interview with Sydney Pollack where he was talking about "The Way We Were," and the story as being about a guy who has everything and a girl who has nothing, and they're so different in so many ways and yet they fall in love, but they have this thing that keeps them apart. So that's what we had in our story. Nikki doesn't tell him that he's a double, and she's falling deeper into this romantic nostalgia.

Meanwhile, he's really falling in love with her and yet he doesn't know the truth. And so the whole time you feel the two of them just steaming towards a cliff. What's going to happen when he finds out?"

For McDuffie, that process of organic discovery of the story was invigorating, and allowed the two writers' complementary strengths to emerge. "I'm not trying to be nice to Arie," McDuffie laughs, "because I don't have to anymore, because we've finished with this script. But the collaboration was very good, because we seem to have the same sort of emotional taste, or storytelling taste in terms of where we wanted to go and what we wanted to reveal, and how we try to wring the most out of a moment. So that was marvelous. It was a great back-and-forth. I think my strengths are maybe more based in character and what an actor needs, whereas Arie has this innate feel for cinema and pacing."

With a finished draft, the writers continued to refine the story while Curtis worked with her new producing partner Julie Lynn to use the script to reel in top-notch talent. Curtis and Lynn first worked together on the Oscar-nominated "Albert Nobbs." Their producing styles meshed so immediately and organically that their future collaboration was effectively presumed by both of them; says Lynn, "there was no discussion, really, surrounding the fact that we were never going to make a movie without each other ever again. I just said to her, 'So, do you want to read something else?'"

Curtis admits to some trepidation when initially sharing FACE OF LOVE with her new partner. "I was worried, you know? I really hoped she liked the script, because Julie is always going to tell you the truth. So if she came in and didn't

like it, I was worried, 'oh no, what am I going to do?' But she loved it and we skyped with Arie from our dingy little trailer in Ireland, so he could meet Julie and we could lock down all the financing, etc."

For her part, Lynn is unabashed in her passion for Posin's story. "These movies aren't being made for people so much anymore," she observes. "It's a grown-up romance for people that aren't playing games, or skateboarding, or needing to see a lot of special effects. We were really excited to make a human story with some of the great actors that are available to us and whom we love."

"When I got the script," recalls Annette Bening, "I knew that Julie Lynn was producing it, and I had done a picture with Julie. I didn't know Arie, but I just read the script very quickly. I don't know, maybe it was just a sort of coincidence that the timing was right, but I was touched by the story. I was moved by it. I thought it had a lot of layers to it, so I thought maybe it could be something I might want to do."

For Ed Harris, who had earlier signed on to the project, the news of his new co-star redoubled his enthusiasm. "What got me excited about it," he reveals, "was the chance to work with Annette, actually. I did a play at the Geffen a couple of years ago, and she was doing a play in the other theatre there, and so I got to know her a little bit. I've always admired her a lot, and the story was kind of a romantic kind of thing, which I don't get a chance to do too much. So I thought it would be fun."

For the crucial role of Roger, Nikki's friend, neighbor and would-be suitor, the team approached Robin Williams, who Curtis knew from her days working alongside Steven Spielberg. "He's probably one of my favorite people I've ever worked with," says Curtis. "I met Robin when I was twenty-three or twenty-four years old. We did the movie "Hook" together, which was about a three-year shooting schedule, so we all got to know each other really well. I called up Robin because I thought, for this part, that he would just *get* this guy."

After she sent the script to Williams, "he called me up and he said, 'well, now Ed has the really good part,'" Curtis recalls, laughing. "And I agreed, 'yes, he does.' And then Robin said, 'But I get this guy. I get Roger, and I can do it. I'd love to try, at least.' And that was really it. He was absolutely precious."

For his own part, Williams was deeply moved by the genesis of Posin's story. "He told me that he based it on an actual occurrence that happened to his mother, seeing a man who looked exactly like his father and how that affected her, and that he'd built it from that which is kind of beautiful. The tone very sweet. At the same time, there's great depth and sadness. This stuff is very passionate, and very palpable."

The pieces were finally in place, including the casting of Jess Weixler as Nikki's daughter Summer and Amy Brenneman as Tom's ex-wife Ann, shooting was set to begin in Los Angeles in April 2012. For his second feature effort, Posin had every reason for optimism--the cast and crew he and his producers had assembled had collectively received 20 Oscar nominations, including two wins. In the early stages of preparation, Posin made clear with his actors where the story's values lay. "Truth' has been the keystone word of this whole adventure, even through the shooting of it," he declares. "In the first meetings I had with Annette and Ed, I said to them, 'I'm not going to ask you to do anything that you don't feel is true for this character in this movie. Because there's a big idea at the center of the story, it has this conceit, and so it has to be executed with a total fidelity to truth, or else it just becomes a fantasy.' So we always tried to keep it real."

For the actors, that freedom to co-create the characters in the service of that truth was one of the great virtues of working with a writer-director. "I mean, Arie wrote the script," observes Harris. "It's always kind of fun to work with a writer-director, because they obviously know the material inside and out, they spent months or years, working on it and have a particular vision for it. Arie's a relatively young filmmaker—he's only got, I think, a few films under his belt—but he has a real idea of what he wants this to be. But he's also open to suggestions. I mean, Annette and I both felt very free to ask about certain changes, or let him know when something might feel like it's a little too much, maybe, or if there's an element of a scene that isn't working right."

Annette Bening concurs: "Arie is just delightful, and open, and very intelligently thoughtful about everything he's written. It's his creation. It's something personal that he feels very strongly about, of course. But he's also flexible and open. He wants to hear everything from everyone, but he has enough confidence that he can listen and take in everybody's ideas, but articulate his own approach. So that's been a real pleasure."

On set, Posin's seriousness of purpose goes hand-in-hand with a lightness of touch. "He's got a great sense of humor," Bening continues. "That's so important, because we take it all seriously. Because of course, you have to take it seriously. I love what I do. I feel so lucky to do it, and yet, if you take it too seriously, you get into trouble and the work gets into trouble. So he's got that great sense of humor, even about things that are very, very important to him."

Having their director's trust to find their own path to their characters brought out the best in the small cast. "Chemistry is always an unknown quantity," observes Posin, "and nothing I can take credit for. You cast the best actors you can, and then you hope that they're going to get along and in this case, we see it every

single day. The level at which they play, they raise each other's game. They make each other better and you can see the respect and the compatibility on screen. I mean, their chemistry just explodes out of the screen. Literally, on the set, everyone sees it, everyone talks about it."

The performers describe the dynamic in similar terms. "I had admired Ed for many years," Bening says of her co-star. "But I was so struck by how available he is, as a person and as an actor, that I just found myself watching him and listening to him. I mean, he's so present, he's so in the moment, and approaches everything that we do together intelligently. So we both felt very comfortable, and that was a joy. It doesn't get any better than that, as an actor, in terms of wanting to be with somebody else who's as generous and as he is, very professional and constantly surprising. He's always doing something different, always going through things carefully and thoughtfully. He has so much experience and skill, the he can just do the work without anything distracting him."

Bening's praise backs up her director's intuition. "When we were writing the script," recalls Posin, "the only person I ever pictured for the roles of Tom and Garrett was Ed Harris. I thought, 'we're really in trouble if we don't get him.' Ed is a full 'body and soul' actor. He has to create two characters, one of whom, the husband, we're with for a very short period of time, just for the opening minutes of the movie. Then having created that image of the husband, he spends the rest of the movie playing against it. For each of the characters, his voice seemed to come from a different part of his throat. His posture is different, even the shape of his face, somehow. When he would walk on set dressed as Garrett, as opposed to Tom, it would feel like there was somebody completely different there. But that's the genius of Ed Harris. He brings all of that to it, and it's an amazing thing."

Having Ed Harris in your movie pays off even beyond the performance onscreen. "Ed brings that sort of matter-of-fact, let's just tell it like it is, uber-prepared approach. And he makes a mean lasagna," reports producer Bonnie Curtis. "No, really. His lasagna's really good."

For Posin, the privilege of directing Bening was likewise exciting. "Annette has a sensitivity and a crystal radar for truth that's unmatched," he observes. "Her ability to find the exact truth in a moment and yet play it sixteen different ways makes me wish—really, this is actually true—makes me wish that for some scenes, I could put five different takes into the movie. I wish I could put in a little subtitle saying, okay, here are five different versions of this moment. Enjoy them all, because they're all great."

Posin's co-writer, Matthew McDuffie, evinces the same awe in watching the cast at work. "It was remarkable," he recalls. "First off, Annette is like Yo Yo Ma. I mean, she can carve it out of the air. She was delivering these lines—even just reading them around the table—and I felt like, 'How? How do you do that?' And then she and Ed would do these improvs, trying to find the moment, trying to find the line. And they would just bat these lines back and forth. It was really a master class, just watching them perform. Even calling it performing doesn't feel right, because it was so drenched with authentic emotion. Really, you're just watching them behave. It was marvelous."

Like Harris, one key to Bening's work is rigorous preparation. "Especially when we're doing these small independent films," notes Julie Lynn, "we don't have a lot of time, and everything's completely out of order for the actors. But one thing that is amazing about Annette—and I've noticed this on both movies I've done with her—is that no matter where we are in the shooting schedule, she knows exactly where her character is, exactly what has happened just before, where it's going to go, what her mindset is, what her emotional framework is... I mean, we've paid her hardly anything to do the movie, she's bought lunch almost every day for the hair and makeup crew. That entire attitude, you can't put a value on it. You just want to bottle it up and take it on every movie."

Bening's sterling reputation even proved to be a kind of challenge for one of her castmates. As Jess Weixler, who plays Nikki's daughter Summer, discovered, "I realized right away that I needed to try to spend time around her before shooting started, because otherwise I would be looking at her like she is the amazing, incredible Annette Bening, and not like my mom who I'm, like, over, and moderately bored with, the way you can sometimes see your parents. So as soon as we had a reading, I asked Arie if I could stay around while they took apart the whole script. I just wanted to be like a fly on the wall."

As one might expect, Robin Williams brought a different dynamic to the set. Producer Bonnie Curtis recalls the sense of relief and release that came with Williams' arrival: "Robin showed up at exactly the right moment on the film," she says, "and he did incredible work for us. We were about four weeks into five, or five into six, wherever we were, we didn't know. And Robin shows up, this breath of fresh air, telling jokes, making the crew crack up, chasing Annette around the farmer's market with a giant radish... It was this perfect way of realizing, okay, we can get to the end of this, we can get to the finish line. Robin's here."

Williams' lively on-set energy isn't the only element he brings to a shoot. "He is very, very focused on doing good work for you," Curtis continues. "It's all about, 'Are you okay, boss? Did I do okay, boss?' He is very earnest and hardworking; he showed up and did incredible work for us."

In shaping the role of Roger, Posin counted heavily on the natural warmth that Williams brings to any role, and the generosity the audience naturally feels towards the actor. "It's everything that he brings with him," the director explains, "all of those great movies and all that humor... In terms of casting the character, Robin brings such a sweetness and a genuineness to the story and to Roger that you come to care for him very, very quickly and you understand why he's been a friend of Nikki's."

Posin expands on that point in considering all three of his leads. "We're talking about three of the greatest living actors that we have," he observes. "That's a very small set of people, and all three of them are in it. They're phenomenal as talents, but then also, they are all *real* people. Particularly in Hollywood, not only among actors, but just in life, you encounter all kinds of people who live behind walls and masks to protect themselves. But these are three very authentic human beings, inside and out, and that was really important to me."

A passion for authenticity is likewise at the heart of the film's approach to its location. "I've always wanted to see a great love story set against Los Angeles," says Posin. "I live in Los Angeles. I've fallen in love here. There are many, many people on the set in front of and behind the camera who have fallen in love in this city. It's a beautiful place," Posin reflects. "It has so much to offer visually, emotionally, artistically, that we really ended up spreading this movie almost like a blanket all over the city."

Producer Julie Lynn likewise relished the opportunity to make the most of what the city had to offer. "One of the really fun things for us was showing cultural L.A., art L.A.," she attests. "We had unprecedented access to the Los Angeles County Museum of Art, and that was a really big deal. They've had people film there in small chunks before, usually when they're closed, but we were there for four days and there was no place that we asked to go that their incredible team didn't accommodate."

"And in fact," Lynn continues, "because the museum was live and people were there visiting the whole time, it felt a little bit like we were our own art installation. People would say, 'What's going on there? Is that Annette Bening, Is that Ed Harris? What's happening?' It was almost like its own kind of performance art... People were just flowing in and out of the movie. And of course, the crew was very nervous. We had reminded them, 'Hey, carry everything *extremely* carefully. Because, y'know, Monet can't paint another one.'"

Everyone involved is quick to point out the extraordinary skills of the crew, which pulled together to create extraordinary production value within the limited

schedule and budget of an independent film. Cinematographer Antonio Riestra has been nominated for numerous awards in Prague and his native Spain, and shot "Pa Negre," Spain's entry last year into the Academy Awards. "Antonio is an amazing cinematographer," declares Posin. "He brings genuine sensitivity and an amazing eye that infuses every frame of the movie. He brings a real beauty and a truth to the light... When we met, we really bonded over our love for the light in L.A. The lighting is just beautiful... it has mood and atmosphere and character. That's such a difficult task, to get the world around the character to somehow reflect what they're experiencing inside, and Antonio does that beautifully."

Four-time Oscar nominee Jeannine Oppewall ("L.A. Confidential," "Pleasantville," "Seabiscuit," "The Good Shepherd") served as production designer. "I'm not the first to say that Jeannine Oppewall is a genius," avers Posin. "It's been said many times. Jeannine brings a wealth of experience, and the best taste I've ever seen. On a movie like this, when you're dealing with a limited budget, everyone ends up contributing something. For our character Nikki, Jeannine was able to furnish the house with a lot of her own personal furnishings. She went around to each of our houses and picked out things that would work in different locations. She picked out the art... All the art on the walls either belongs to people in the movie or belongs to local artists who are friends of Jeannine's. In every scene, you see all the thought and talent and beauty that goes into every set and every space."

Costume designer Judianna Makovsky likewise earned Oscar nominations for "Pleasantville" and "Seabiscuit," alongside her colleague Oppewall, and earned a third nomination for "Harry Potter and the Sorcerer's Stone;" most recently Makovsky designed for the 2012 blockbuster "The Hunger Games." "She's an incredible costume designer," states Posin. "She kind of creates this virtuoso alchemy between what I'm thinking, her own very strong ideas about what the costumes should be, and the actors who arrive with their ideas, especially with actors who are often Method-driven and all about working from the inside out. She's deeply invested in who these characters are and then translating that to how they would dress."

That craftsmanship and professionalism are key to the film's artistic success, and it's a fact that's lost on no one. "Even now," notes Posin during post-production, "in editing the whole movie and watching the progression in terms of costume, production design and lighting, you can really feel the story evolving in this beautiful, natural way. It's everybody's contribution. Not only their talent, but in a lot of cases, their actual things. Their clothes, their furniture, their paintings."

"When you're working with such very, very experienced veterans," reflects Annette Bening, "the work is everyone's work. And it's an extraordinary privilege

to share this with a group that works so closely, and with so much care. I mean, that's a real measure of talent, how much people care. That's nothing that you can ever make someone do. You can pay someone more, you can give someone more time to do what they're doing, but you can't ever make someone care. That's something people bring and that's what great talent has... It's part of what great talent is. And nothing is more gratifying than working alongside all of our designers and department heads and crew... Everyone working on it just cares so much."

Bening's sentiment—echoed by other members of the cast and crew—suggests a profound interweaving of art, craft and life: To make an effective motion picture about falling in love requires its creators to fall in love with the film, itself. "I believe strongly that it's never too late to fall in love," says Arie Posin, "and that's the feeling of this movie... There's this beautiful thing that happens when you go to a movie theater. Everyone comes in alone, as strangers, and you have this collective experience where you realize you're not alone. When you laugh at something and everyone else is laughing at the same time, it's this wonderful feeling, like we share this common humanity. So to me, that would be the most rewarding thing, to see this movie with an audience and have that experience."

Julie Lynn picks up that thread: "One of the things that I love about what the movie is about is that even after you're grown up, you're not done growing. You find new ways to fall in love with the people, some of whom you already love, some of whom may be new. Or we're still learning how to follow our muse and to do the thing that we're excited about doing. For Ed's character Tom, it's about painting; for us it might be about making films in a certain way. For someone else it might be pursuing something they've never thought to pursue before. There's this idea in our culture that once you reach maturation, you're kind of done. I feel, at its heart, that FACE OF LOVE is about *not* being done. We still love, and we still grow, and we still hurt, and we still break through our boxes that contain us, and life is exciting all the way through."

If there's one tenet the story holds close to its heart, it's the inseparability of love and loss. "I think it's about loss," reflects Bening, "and also at the same time, about what can unexpectedly happen that's delightful and surprising and enlivening. Sometimes as we're hiding ourselves away, life suddenly offers something to us. Sometimes we're there and available to take it and sometimes we're not, so I think it's about all of those things. It's funny how things can be juxtaposed that don't necessarily make sense, but that's often how we experience our lives. The most prosaic thing is up against the biggest thing, and both of those things can be happening at once. I think that's part of what this story is about."

In discussing his personal approach to writing the story, Matthew McDuffie touches on an inspiration dramatically akin to Bening's insight. "I remember when my mom died," he recalls, "and I remember as they took her out of hospice, how the attendant said, 'we'll take good care of her.' It was in Mississippi, so it was this humid day, and there were some woods behind the hospice and I swear to God, I could count every leaf on every tree in that entire wood. And that's kind of what this piece should be about... that life—it sounds cliché, I know—but life is such a gift, and when you do lose someone, it becomes more valuable, you're hypersensitive to life. It's that preciousness, I think, that's what I really want an audience to walk away with."

ABOUT THE CAST



ANNETTE BENING ("Nikki")

Two-time Golden Globe-winner Annette Bening has recently been seen in Focus Features' critical and commercial sensation "The Kids Are All Right," in which she played opposite Julianne Moore and Mark Ruffalo. Her role as Nic earned her a Golden Globe and New York Film Critics Circle award, and Oscar, Screen Actors Guild, Critics Choice, and Independent Spirit nominations in the "Best Actress" category.

In 2010, Bening also starred in Sony Pictures Classics' "Mother and Child" for writer-director Rodrigo Garcia co-starring Naomi Watts. In 2008, she was seen on the big screen in writer-director Diane English's remake of "The Women", starring alongside Meg Ryan, Eva Mendes and Jada Pinkett-Smith. Prior to that, she starred in the 2006 film "Running with Scissors" for which she was nominated for a Golden Globe Award.

Bening was 'Julia Lambert' in "Being Julia" for Sony Pictures Classics, the role that earned the actress her third Oscar nomination. For that performance, she was also named the National Board of Review's "Best Actress," won the Golden Globe award for "Best Actress in a Motion Picture – Musical/Comedy," and received a SAG nomination for "Best Actress." She also starred in "Mrs. Harris" with Ben Kingsley for HBO, earning an Emmy, SAG, and Golden Globe nomination.

An award-winning stage actress, Bening has spent much of her time in front of the movie camera. She starred in the critically acclaimed film "American Beauty," for which she received both an Academy Award nomination and a Golden Globe nomination for "Best Actress/Drama". Her performance in the film earned her a Screen Actors Guild Award and the BAFTA (British Academy) Award. Her other film credits include Neil Jordan's "In Dreams," and "The Siege," opposite Denzel Washington and Bruce Willis.

Bening has been honored at the Deauville, Boston, Palm Springs and Chicago Film Festivals with Lifetime Achievement Awards, as well as receiving the Donostia Prize at the San Sebastian International Film Festival. Most recently, Bening was honored with the "Actress of the Year" award at the Hollywood Film Festival and the American Riviera Award at this year's Santa Barbara Film Festival.

She received her first Academy Award nomination and was named "Best Supporting Actress" by the National Board of Review for her role in "The

Grifters." She also received a Golden Globe nomination for "Best Actress/Musical or Comedy" for her starring role in Rob Reiner's "The American President," opposite Michael Douglas. Bening also had supporting roles in Tim Burton's "Mars Attacks!", and in Sir Ian McKellen's film adaptation of Shakespeare's "Richard III."

Her other film credits include: "Love Affair" with Warren Beatty; Barry Levinson's "Bugsy," also opposite Beatty, for which she received a Golden Globe nomination for "Best Actress"; "Regarding Henry" with Harrison Ford and directed by Mike Nichols; "Guilty By Suspicion," opposite Robert DeNiro; Milos Forman's "Valmont"; and "Postcard From The Edge." Bening made her feature film debut in the comedy "The Great Outdoors," with Dan Aykroyd and the late John Candy.

Bening's theater credits include the Anton Chekhov play "The Cherry Orchard" at Los Angeles' Mark Taper Forum in 2006, and Alan Bennett's "Talking Heads," at the Tiffany Theater in Los Angeles. She also played the title role in Henrik Ibsen's "Hedda Gabler" in March 1999 at Los Angeles' Geffen Playhouse. She has appeared on stage in "Medea" at UCLA, and in "The Female of the Species," also at the Geffen Playhouse.

Born in Topeka, Kansas and raised in San Diego, Bening was enrolled at a local college when she got a job as a dancer in a pre-show presented outside of San Diego's famed Old Globe Theater. This led to a walk-on in a Shakespearean production and two plays with the San Diego Repertory Theater.

Bening graduated from San Francisco State University and was accepted by the American Conservatory Theater in San Francisco, where she trained until she joined the acting company. She also appeared in both summer Shakespearean festivals and regional productions until her career took her to New York. There, Bening received both a Tony Award nomination and won the Clarence Derwent Award for most outstanding debut performance of the season for her role in "Coastal Disturbances," originally at the Second Stage, then on Broadway.

This past summer, Bening appeared in "Ruby Sparks" alongside Paul Dano, Zoe Kazan and Antonio Banderas.



ED HARRIS ("Tom/Garrett")

In addition to *FACE OF LOVE*, Ed Harris recently completed filming "Pain and Gain" with Mark Wahlberg for director Michael Bay. He also recently completed "Sweetwater," reuniting with the Miller Brothers who have written and directed the film.

Harris made his feature film directing debut on "Pollock," receiving an Academy Award nomination as Best Actor for his performance in the title role. His co-star, Marcia Gay Harden, won a Best Supporting Actress Oscar under his direction. Harris' film credits include "Appaloosa" (director, co-screenwriter and star), "A History of Violence" (Natl. Society of Film Critics Award), "The Hours" (Oscar, Golden Globe, SAG and BAFTA nominations), "Gone Baby Gone," "The Truman Show" (Oscar nomination, Golden Globe Award), "Apollo 13" (Oscar and Golden Globe nominations, SAG Award), "Copying Beethoven," "The Right Stuff," "The Abyss," "The Rock," "The Human Stain," "A Beautiful Mind," "Stepmom," "The Firm," "A Flash of Green," "Places in the Heart," "Alamo Bay," "Sweet Dreams," "Jackknife," "State of Grace," "The Third Miracle" and "Touching Home." He recently collaborated again with director Peter Weir ("The Truman Show"), starring to critical acclaim in Weir's epic adventure, "The Way Back."

On television, Harris starred this March with Julianne Moore and Woody Harrelson in the Jay Roach-directed HBO film "Game Change," and he starred with Paul Newman in the HBO miniseries "Empire Falls." For his performance in the latter he received Emmy, Golden Globe and SAG nominations as "Best Actor." His television credits include "The Last Innocent Man," "Running Mates," "Paris Trout" and "Riders of the Purple Sage," for which he and his wife Amy Madigan, as co-producers and co-stars, were presented with the Western Heritage Wrangler Award for "Outstanding Television Feature Film."

Harris recently completed a critically-lauded run at the Geffen Playhouse in Los Angeles, starring with Amy Madigan, Bill Pullman and Glenna Headley in the world premiere of playwright Beth Henley's "The Jacksonian," directed by Robert Falls. Harris received both an Outer Critics Circle Award nomination ("Outstanding Solo Performance") and a Lucille Lortel Award nomination ("Outstanding Solo Show") for the Off-Broadway production of "Wrecks" at New York City's Public Theatre. He originated the role, with writer/director Neil LaBute, for the play's world premiere at the Everyman Palace Theatre in Cork, Ireland and won the 2010 LA Drama Critics Circle Award for "Best Solo Performance" for the production of "Wrecks" at the Geffen Playhouse. His theatre credits include: Ronald Harwood's "Taking Sides," Sam Shephard's plays "Fool for Love" (Obie), and "Simpatico" (Lucille Lortel Award for "Best Actor"),

George Furth's "Precious Sons" (Drama Desk Award), "Prairie Avenue," "Scar," "A Streetcar Named Desire," "The Grapes of Wrath," and "Sweet Bird of Youth."



ROBIN WILLIAMS ("Roger")

An Academy Award® winning actor and multiple GRAMMY® winning performer unparalleled in the scope of his imagination, Robin Williams continues to add to his repertoire of indelible characters.

Williams will next be seen in Justin Zackham's comedy, "The Big Wedding," opposite Robert De Niro, Susan Sarandon, Diane Keaton, Katherine Heigl, Amanda Seyfried and Topher Grace. The film centers on a long divorced couple (De Niro and Keaton) who are being forced to pretend they are still happily married at their son's wedding. Lionsgate will release the film in 2013.

This past November, Williams once again lent his voice and reprised his multiple roles in Warner Bros.' "Happy Feet Two." Williams was joined by such talented performers as Elijah Wood, Hank Azaria, Sofia Vergara, P!nk, Brad Pitt and Matt Damon, who all also lent their voices.

This past April, Williams recently received the Stand-Up Icon Award at the 2012 Comedy Awards. In late 2008, Williams returned to his roots as a stand-up comedian with his critically acclaimed, sold-out, "Weapons of Self Destruction" comedy tour, which was hailed as one of the most successful stand-up comedy tours of the year. Over the course of the tour, Williams performed 90 shows in 65 cities in front of 300,000 fans across the country, as well as internationally in London, Canada and Australia. The tour grossed an astounding \$40 million and "Weapons" was taped over two nights at Washington, DC's DAR Constitution Hall for an HBO special that premiered as the network's highest rated stand-up comedy special of 2009. Previously, Williams' 2002 comedy special entitled "Robin Williams: Live On Broadway" became the highest-grossing comedy tour ever and was nominated for five Emmy® Awards.

In 2009, Williams concluded a run on Broadway in Rajiv Joseph's "Bengal Tiger at the Baghdad Zoo." His Broadway acting debut earned him tremendous critical praise and a nomination for the Drama League's Distinguished Performance Award. In this darkly comic tale, Williams served as narrator as the titular tiger held captive in the Baghdad Zoo. The play followed the intertwined lives of two American marines and one Iraqi gardener as they search through the rubble of war for friendship, redemption and a toilet seat made of gold.

Williams' additional stage credits include a landmark production of Samuel Beckett's "Waiting for Godot," directed by Mike Nichols and co-starring Steve Martin, and a short run in San Francisco of "The Exonerated," which tells the true stories of six innocent survivors of death row.

Williams is perhaps most widely revered for his performance as 'Sean Maguire,' the therapist who counsels Matt Damon's math genius character in Gus Van Sant's "Good Will Hunting." His performance earned Williams an Oscar® and Screen Actors Guild award. The Academy previously nominated Williams for Best Actor in "The Fisher King," "Dead Poets Society," and "Good Morning Vietnam." Williams also garnered a special honor from the National Board of Review for his performance opposite Robert De Niro in "Awakenings." In 2004, Williams received the prestigious Career Achievement Award from the Chicago International Film festival and, in 2005, the HFPA honored him with the Cecil B. DeMille Award for outstanding contributions to the world of entertainment.

Williams' filmography includes a number of blockbusters. In 1993, he starred in Chris Columbus' "Mrs. Doubtfire" which became a fan favorite. For Mike Nichols, Williams portrayed 'Armand Goldman' in "The Birdcage," for which the cast won a SAG ensemble award. In 1996, both "The Birdcage" and Williams' adventure film, "Jumanji," reached the \$100 million mark in the USA in exactly the same week. Williams went on to assume the dual roles of Peter Pan/Peter Banning in Steven Spielberg's "Hook." He later starred as a medical student who treats patients with humor in "Patch Adams," and in Disney's family film, "Flubber." In 2006, Williams appeared opposite Ben Stiller in the hit comedy, "Night at the Museum." To date, the film has earned over \$250 million in the United States alone. In May 2009 he reprised his role as 'Teddy Roosevelt' in the sequel, "Night at the Museum 2: Battle of the Smithsonian," which so far has earned another \$400 million for the franchise worldwide. In addition, Williams' award-winning vocal talents helped propel the Warner Bros. animated film, "Happy Feet," to almost \$400 million at the box office, as well as the Academy Award® for Best Animated Feature Film. In 2009, Williams starred in Bobcat Goldthwait's "World's Greatest Dad." The film premiered to raves at the 2009 Sundance Film Festival and Williams' performance was touted as one of the best of his career.

In a departure from the usual comedic and family fare he is best known for, Williams collaborated with two accomplished young directors on dramatic thrillers. For Christopher Nolan, he starred opposite Al Pacino as reclusive novelist 'Walter Finch,' the primary suspect in the murder of a teenaged girl in a small Alaskan town, in "Insomnia." In Mark Romanek's "One Hour Photo," Williams played a photo lab employee who becomes obsessed with a young suburban family.

Using only his voice, Williams created one of the most vivid characters in recent memory - the 'Blue Genie of the Lamp' in Disney's "Aladdin." The performance redefined how animations were voiced. Audio versions of his one-man shows and the children's record "Pecos Bill," have won him five GRAMMY® Awards. Williams also lent his vocal talents to the blockbuster hit animated feature Robots.

Robin Williams first captured the attention of the world as 'Mork from Ork' on the hit series "Mork & Mindy." Born in Chicago and raised in both Michigan and California, he trained at New York's Julliard School under John Houseman. Williams made his cinematic debut as the title character in Robert Altman's "Popeye." Additional early motion picture credits include Paul Mazursky's "Moscow on the Hudson," in which he played a Russian musician who decides to defect, and "The World According to Garp," George Roy Hill's adaptation of John Irving's acclaimed best-selling novel about a writer and his feminist mother.

Offstage, Williams takes great joy in supporting causes too numerous to identify -covering the spectrum from health care and human rights, to education, environmental protection, and the arts. Headlining a number of USO tours, Williams has traveled to Iraq and Afghanistan five times to help raise morale among the troops. Williams is perhaps best known philanthropically for his affiliation with "Comic Relief," which was founded in 1986 as a non-profit organization to help America's homeless. To date, the overall efforts of the "Comic Relief" organization have raised over \$50 Million.



JESS WEIXLER ("Summer")

Jess Weixler is one of Hollywood's most engaging and talented young actresses. In 2007, Weixler made a strong entrance to the scene by winning the Special Jury Prize for Acting at Sundance Film Festival and the Rising Star Award at the Hampton's International Film Festival for her work in the motion picture "Teeth"

In addition to FACE OF LOVE, Weixler currently completed the highly anticipated "The Disappearance of Eleanor Rigby" opposite James McAvoy, Jessica Chastain, Viola Davis, William Hurt, and Bill Hader.

Other notable feature credits include "A Woman," "The Normal," "Today's Special," "The Big Bad Swim," "Peter and Vandy," IFC's "Alexander the Last," and "As Good as Dead"

Weixler graduated from the prestigious Julliard School of Drama where she created an impressive list of classical and contemporary roles. She starred in Studio Dante's production of SAFE and the Rattlestick Playwrights Theatre production of "Stay." She can be seen in numerous television guest spots including "Law & Order: Criminal Intent," "Medium," and "Everwood."



AMY BRENNEMAN ("Ann")

Possessed with an approachable sensuality, infectious charm and sharp wit, Amy Brenneman is on an undeniable journey to stardom. In 2005, she concluded her final season as star, producer and co-creator of, the smash hit CBS drama series "Judging Amy." Her role as 'Judge Amy Gray' has garnered her two TV Guide Awards, three Golden Globe Award nominations, three Emmy Award nominations and a People's Choice Award nomination, as well as her most recent nomination for a Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Drama Series. In May of 2012, she played Catherine Croll in the

hit off Broadway show Rapture, Blister, Burn. Brenneman can currently be seen in the hit ABC drama "Private Practice" co-starring Kate Walsh and Taye Diggs from creator Shonda Rhimes.

Brenneman was most recently seen in "The Jane Austen Book Club," directed by Robin Swicord, this film is a story about six Californians who start a club to discuss the works of Jane Austen, only to find their relationships -- both old and new -- begin to resemble 21st century versions of her novels. Brenneman has also been in "Downloading Nancy," a thriller directed by Johan Renck, co-starring Mario Bello and Jason Patric. This film made its US debut at the 2008 Sundance Film Festival. She also was seen in "88 Minutes," directed by Jon Avnet as she re-teamed with co-star Al Pacino.

Brenneman's other film credits include "Nine Lives," directed by Rodrigo García, looks inside the travails and disappointments of nine women's lives; Michael Mann's "Heat" opposite Robert DeNiro and Al Pacino, the Universal thriller "Daylight" starring opposite Sylvester Stallone, and Neil LaBute's "Your Friends and Neighbors" opposite Jason Patric and Ben Stiller. In addition, she starred in the independent film "Nevada" with Gabrielle Anwar, Angus MacFayden and Kathy Najimy and in "The Surburans" opposite Ben Stiller and Robert Loggia. She also appeared in Showtime Network's "Things You Can Tell Just By Looking At Her," opposite Glenn Close, Cameron Diaz, Calista Flockhart, Kathy Baker, and Holly Hunter, and the independent feature, opposite Joan Allen and Sam Elliott, "Off the Map."

Other film credits include "Fear" opposite Reese Witherspoon and Mark Wahlberg, Steven Spielberg's "Casper," Twentieth Century Fox's romantic comedy "Bye Bye Love" and October Films' "Lesser Prophets" opposite Scott Glenn, Jimmy Smits and Elizabeth Perkins.

America first took notice of Brenneman with her Emmy Award-nominated performance in "NYPD Blue" in the role of 'Janice Licalsi'. She continued her role on the hit television series for a year as a recurring regular, which again earned her an Emmy nomination, allowing her the time to do feature film work. She was also a series regular on the CBS critically acclaimed series, "Middle Ages."

Born in New London, Connecticut on June 22nd and raised in the Hartford suburb of Glastonbury, Brenneman stems from a close-knit, traditional family. Her father is an environmental attorney and her mother a superior court judge, and Brenneman follows in a long line of accomplished family members. At the early age of eleven, after singing in the chorus of "The Music Man," her interest in performing began to blossom. An 'A' student throughout her academic life, she enrolled in Harvard University with the intention of graduating with a B.A. in Comparative Religions.

During her freshman year, Brenneman teamed up with a director, a set designer, a composer and a couple of actors to form the Cornerstone Theater Company. This unique company of professional actors took on the task of customizing the classics and taking them to the back roads of America. With each production they would integrate professional actors with local townspeople in some of the most treasured classics such as "Romeo and Juliet," "The Winter's Tale," "A Midsummer Night's Dream," "Three Sisters," and "Our Town" to name just a few.

Consuming over five years of her life, Brenneman is very proud of her hard work with the company. She says, "We would adapt a classic to be about that particular community in which we were performing. In one small town in Mississippi, I played Juliet and we cast a young black kid who was a senior in high school to play Romeo. All the Capulets were white and all the Montagues were black. What inevitably happened is that it got really political, really dicey and really fun."

Cornerstone has been celebrated again and again in the national media, including "60 Minutes", *The New Yorker*, *The Los Angeles Times*, *The New York Times* and *American Theatre* magazine.

Brenneman's college experience also included a semester abroad in Nepal where she studied sacred dances with an indigenous priest. In doing so she became one of only two or three westerners to learn the dances. She also found time to

live in Paris for 7 months where she earned her living as an au pair for two autistic children.

Upon completion of her studies at Harvard, Brenneman would continue her work with Cornerstone and in 1990 she moved to New York where she would take a shot at the New York Theater scene. As a result she nabbed juicy roles in "The Learned Ladies," opposite Jean Stapleton at the CSC Repertory, Mac Wellman's "Sincerity Forever" at the BACA Downtown, and "The Video Store Owner's Significant Other." Additionally she has performed at the Yale Repertory Company in the role of 'St. Joan' in Bertolt Brecht's "St. Joan of the Stockyards" and starred in the Lincoln Center production of "God's Heart," directed by Joe Montello ("Love! Valour! Compassion!").

ABOUT THE FILMMAKERS

ARIE POSIN (Director/Co-writer)

Arie Posin was born into a family that was obsessed with the cinema long before he even appeared on the scene. His father Michael was a film director (graduate of the renowned VGIK film school in Moscow, studying alongside Andrei Tarkovsky and Andrei Konchalovsky, among many others), while his mother Rimma, herself the daughter of a well-known (and famously persecuted) Yiddish poet, was pursuing a career as a screenwriter. The young couple soon ran afoul of the Soviet regime due to their critical views of life under totalitarian rule; they were branded anti-communist agitators, and silenced by government censors. Eventually, under great risk, they appealed for help to western journalists and artists and the world film community at large. The pressure on the Soviet government was enough to see the heavy gates of the iron curtain parted just enough for the young family to escape to Israel. Posin was born one month later in Jerusalem.

As with many immigrant stories, there were many subsequent moves (nearly every year for over a decade) always in search of financial survival and creative freedom; to Canada for many years, and eventually to the United States. By the time Posin reached college, he'd made the decision to pursue film directing as a career for himself. He was accepted to the USC School of Cinematic Arts on the recommendation of Billy Wilder, who would later watch and mercilessly critique Posin's student films. After graduation, on Wilder's advice, Posin set off to travel again, spending over a year in Ireland, France, Spain, and Israel. He returned with the experience of the road under his belt and a head full of steam under his hood, eager to make movies.

Posin soon wrote and directed an award-winning short film, "Over My Dead Body", which led to him meeting Zac Stanford, an aspiring screenwriter. Together they collaborated on "The Chumscrubber" which Posin also directed, starring Jamie Bell, Glenn Close, and Ralph Fiennes. "The Chumscrubber" premiered at the Sundance Film Festival, and later provided Posin with the opportunity to accompany the movie to the Moscow International Film Festival where, speaking the fluent Russian his parents had insisted he learn in childhood, he was able to reconnect with relatives, the film community, and long-lost family friends. "The Chumscrubber" went on to win the Audience Award for Best Film at the festival.

Since then, Posin has been developing screenplays, both on his own and in collaboration with other writers, and pursuing work as a commercial director. Posin currently lives in Los Angeles with his wife and five-year-old daughter. His daughter is learning Russian too, but hasn't picked up a movie camera... yet.

MATTHEW MCDUFFIE (Co-writer)

The youngest son of a telephone pole salesman, Matthew McDuffie lived a windblown life in Pittsburgh, Chicago, Charleston, Monroe, L.A., and Vancouver B.C. A while ago, he and his girlfriend left New York City for old Mexico to write books, but wound up in LA, got married, had a good kid, and moved him to New Mexico. He has written about the Irish Famine, bullying girls, Ted Bundy, and the life of a gay baseball player, but specializes in bittersweet portrayals of the American family.

BONNIE CURTIS (Producer)

Bonnie Curtis was born in Texas and graduated as Valedictorian from Abilene Christian University with a BA in journalism. She moved to Los Angeles with her first love in mind: film.

Curtis immediately found production work on the films "Dead Poets Society" and "Arachnophobia" before being hired as Steven Spielberg's assistant in 1990—embarking on what would become a fifteen-year professional relationship with the acclaimed director.

After the films "Hook" and "Jurassic Park," Curtis became a Production Associate on "Schindler's List" and served as Associate Producer on "The Lost World: Jurassic Park," and "Amistad." In 1998 she Co-Produced the epic blockbuster "Saving Private Ryan," for which she received the "Producer of the Year" award from the Producers Guild of America. Next came "A.I. Artificial Intelligence" followed in 2002 by "Minority Report," starring Tom Cruise.

Fulfilling a longtime desire to work with a first-time filmmaker, Curtis produced "The Chumscurber" with Lawrence Bender ("Good Will Hunting," "An Inconvenient Truth") for first-time director Arie Posin in 2005. The film starred Glenn Close, Ralph Fiennes and Jamie Bell and was an official selection for both the Sundance Film Festival and South by Southwest Film Festival as well as winning the "Audience Award for Best Film" at the Moscow Film Festival.

Next up was "Albert Nobbs," starring Glenn Close, Mia Wasikowska, Aaron Johnson, Janet McTeer, Jonathan Rhys Meyers and Brendan Gleeson, which Rodrigo Garcia (Mother and Child) directed in Dublin, Ireland. She produced "Albert Nobbs" with Close, Garcia's longtime producer Julie Lynn and Alan Moloney ("Breakfast on Pluto"). The film received three Academy Award nominations.

In 2002, Curtis was featured as one of thirty "Great Women of Film" in Helena Lumee's best-selling book from Watson Guptill Press. In 2004 she was the recipient of the Women in Film Topaz Award from the Dallas chapter. She has co-chaired GLSEN's (Gay, Lesbian, Straight Education Network) Respect Awards for the past five years and has served as an Honor Society Member for the organization since 2005 and currently serves on the organization's National Leadership Council.

Curtis lives in Los Angeles with her partner of 13 years, graphic artist Kim Lincoln, their daughter Maggie, and their dog Boo.

JULIE LYNN (Producer)

Julie Lynn formed Mockingbird Pictures in the summer of 1999, with Bonnie Curtis joining in 2011.

The most recent film from Mockingbird is the Roadside Attractions/Liddell Entertainment release of Rodrigo Garcia's "Albert Nobbs," written by Glenn Close, John Banville, and Gabriella Prekop from the short story by George Moore. The film starred Ms. Close, Mia Wasikowska ("Alice in Wonderland," "Jane Eyre"), Janet McTeer, and Brendan Gleeson. It was nominated for three Academy Awards, including Best Actress.

Other recent releases include Mr. Garcia's "Mother and Child" for Sony Pictures Classics, starring Annette Bening, Naomi Watts, Kerry Washington, Jimmy Smits, and Samuel L. Jackson, Mr. Garcia's "Passengers" with Anne Hathaway and Patrick Wilson, Robin Swicord's "The Jane Austen Book Club" with Maria Bello, Emily Blunt, and Hugh Dancy, Brad Silberling's "10 Items or Less" with Morgan Freeman, the Rodrigo Garcia/Jared Rappaport/Rob Spera triptych "Fathers and Sons," and Mr. Garcia's acclaimed "Nine Lives" with Glenn Close, Holly Hunter, Sissy Spacek, and Robin Wright Penn.

Mockingbird Films have played at many festivals, including Toronto, Sundance, Telluride, Deauville (Grand Prize), San Sebastian (Closing Night), and Locarno (Grand Prize), and have been nominated for multiple Independent Spirit Awards.

Earlier in her career, Ms. Lynn co-produced Steve James's "Joe and Max," as well as HBO's presentation of Margaret Edson's Pulitzer Prize-winning play "WIT," directed by Mike Nichols and starring Emma Thompson. That production won The Peabody, The Humanitas, The Christopher, and three Emmy Awards, including "Best Picture." Ms. Lynn also supervised the horse races on Gary Ross's Academy Award-nominated "Seabiscuit" for Kennedy/Marshall, Dreamworks, and Universal Pictures.

As time allows, Ms. Lynn serves as a story consultant for Pixar Animation Studios, on films including Pete Docter's "UP," as well as for the Film Commission of New South Wales.

Ms. Lynn spent three years as Vice President for the Fresh Produce Company. Prior to that she was Creative Executive for Oscar-winning producer Mark Johnson. Before moving to L.A., Ms. Lynn practiced law at the Thomas Jefferson Center for the Protection of Free Expression in Charlottesville, Virginia. She received her JD from the University of Virginia's Law School and a BA from its College of Arts and Sciences.

Ms. Lynn is married to Douglas Smith, an author and professor of American History. They have two children, Zoe and Jack.

ANTONIO RIESTRA (Director of Photography)

Antonio Riestra, A.M.C. is an award-winning cinematographer whose career extends from North America to Europe.

A native of Mexico currently residing in Prague, Riestra has forged an international career with notable feature films from the Czech Republic, including "Lidice," "Czech-Made Man," and "Normal," to the Spanish-produced "Kathmandu Lullaby" (filmed in Nepal) and the upcoming thriller, "Mama," starring Jessica Chastain and Nikolaj Coster-Waldau, executive produced by Guillermo del Toro. Riestra's cinematography for director Agustí Villaronga's "Pa Negre" (Spain's official entry for the 84th Academy Awards) earned both the Goya Award and the Gaudí Award for Best Cinematography.

Additionally, Riestra has shot several international commercials for campaigns including Dodge, Fiat, Kodak, and Fuji.

He is a member of the Mexican Society of Cinematographers (AMC), the European Film Academy, and the Catalan Academy of Cinema.

FACE OF LOVE is Riestra's first feature film shot in the United States and his first collaboration with director Arie Posin.

JEANNINE OPPEWALL (Production Designer)

Jeannine Oppewall was born in Uxbridge, Massachusetts. She received an M.A. in literature from Bryn Mawr College before moving to Los Angeles and finding work in the Office of Charles and Ray Eames. At the time, Charles Eames was one of the world's most famous living designers, known principally for his line of furniture for Herman Miller. But his Office also made over 100 short personal,

educational, and industrial films, many very inventive for their time. It also produced large traveling exhibitions for different clients. So Oppewall learned design at the feet of the master, so to speak.

After leaving the Eames Office, where she worked for about 8 years, she made radio documentaries for KPFK Radio, did some freelance writing, and eventually found a place in the art department of the film business, working for production designer Paul Sylbert.

The first film that Oppewall designed was "Tender Mercies." More recently, she received Academy Award nominations for "L.A. Confidential," "Pleasantville" and "Seabiscuit," and "The Good Shepherd." Other films for which she is known are "Catch Me if You Can," "The Bridges of Madison County" and "The Music Box."

Ms. Oppewall served for 9 years on the Board of Governors of the Academy of Motion Pictures Arts and Sciences, where she co-chaired the Museum Committee.

JUDIANNA MAKOVSKY (Costume Designer)

Three-time Academy Award nominee Judianna Makovsky has created costumes for an array of periods and genres of feature films. Her designs for "Seabiscuit," "Harry Potter and the Sorcerer's Stone" and "Pleasantville" have been recognized with Oscar nominations as well as being honored by her peers with Costume Designers Guild Awards for the latter two films. She also received a BAFTA nomination for "Harry Potter and the Sorcerer's Stone."

In addition to FACE OF LOVE, Ms. Makovsky has designed the costumes most recently for "The Hunger Games" and "The Last Airbender." Some of her other credits include "Cirque du Freak," "X-Men: The Last Stand," both "National Treasure" films, "The Legend of Bagger Vance," "Practical Magic," "Lolita," "Mr. Brooks," "A Little Princess," "The Quick and the Dead," "The Devil's Advocate," "White Squall," "Reversal of Fortune" and "Great Expectations." She has designed in the various mediums of film, television, theatre and opera.

Makovsky has a BFA from The School of the Art Institute of Chicago. She also attended The Goodman School of Drama as well as the MFA program at Yale University School of Drama.

CAST AND CREW

Nikki	ANNETTE BENING
Tom/Garret	ED HARRIS
Roger	ROBIN WILLIAMS
Summer	JESS WEIXLER
Ann	AMY BRENNEMAN
Director/Co-writer	ARIE POSIN
Co-writer	MATTHEW MCDUFFIE
Producers	BONNIE CURTIS JULIE LYNN
Director of Photography	ANTONIO RIESTRA
Production Designer	JEANNINE OPPEWALL
Costume Designer	JUDIANNA MAKOVSKY