

Beauty Remains

The Cast

FeiZHOU XUN
Ying.....VIVIAN WU
Huang WANG ZHI WEN
The Woman Gambler..... LISA LU
BaiZHU MAN FANG
Xiao Tian SHEN CHANG
Li Zhu..... WANG JIAN JUN
Niu Niu..... XU JING
Lawyer JIN HONG WEN

Beauty Remains

The Filmmakers

Directed by..... ANN HU
Written by BETH SCHACTER
MICHAEL ELDRIDGE
WANG BIN
Produced by IRA DEUTCHMAN
ANN HU
HAN SAN PING
REN ZHONG LUN
Executive Producers..... LISA LU
ADAM ZHU
NINA WANG
ERIK SIAO
Director of Photography SCOTT KEVAN
Editor..... SARA THORSON
Production Designer..... CAROL WELLS
FENG LI GANG
Composer SASHA GORDON
Line Producers CHENG ZHENG
SHI DONG MING
Art Designer..... CHEN FEI
Associate Producers SCOTT KARPf
JOSH GREEN
SONG ZHEN SHAN
Production Executives JIANG TAO
WANG TIAN YUN
Voiceover Translator JIM SPEAR
Camera Operator..... ERIC LEACH

“Fragrance of The Flowers”

Lyrics By..... ANN HU

Song Composed By..... TRAVIS HARRISON & ANDY ROSS

Performed By JOANN ZHANG

Score Musicians DAVID EGGARS

CLARA KENNEDY

GORDON MINETTE

JESSIE MONTGOMERY

DAVID WEISS

Source Music TRAVIS HARRISON & ANDY ROSS

EYTAN OREN

DAVE SIEGEL

Source Musicians CHUCK BANGAMAZONE

CHRISTINA COURTING

TRAVIS HARRISON

ORI KAPLAN

CLARA LEE

CHUCK MACKINNON

ANDY ROSS

SATISH

DAVE SIEGEL

ASI SPECTOR

Beauty Remains

Director's Statement

Beauty Remains revolves around Fei, a charming, youthful girl who is the illegitimate daughter of a maid and the master of the household. Having been cast out of the house many years ago, Fei has grown up in disgrace, deprived of her social identity, her father's love, and the family's vast wealth. Given a chance to return to her former home and reclaim her good name, Fei embarks on a journey seeking independence and love. What eventually follows is the choice she must make between her hatred and love for her family.

During the script development process, I always felt Fei should gain our sympathies easily. But during the shoot, I struggled with Fei's character as she loses her innocence and hurts the ones that love her most. Is she a good person? Are her actions justified because of her family history? Are any of us ever justified when we act upon our feelings and beliefs? I was torn between rushing to judge Fei and my feelings of compassion for her.

The solution wasn't found until we shot the final scene. The lighting was dim, and though I couldn't see her face through the monitor, I could feel Fei's laughter and tears. At that moment, I knew I had gained the emotional balance that I was looking for.

—Ann Hu

Beauty Remains

*“Beautiful women, you make every mistake.
While heroic men make every other one.”*

—dialogue from *Beauty Remains*

Synopsis

A hybrid of East and West, the intimate and the epic, psychological acuity and grand storytelling, director Ann Hu’s *Beauty Remains* is at once a subtle and haunting work and a rich historic tapestry.

Set in 1948 in Qingdao, China against a backdrop of the rise of Communism, *Beauty Remains* tells the story of two sisters—Fei (Zhou Xun) and Ying (Vivian Wu)—separated by the dictates of custom, bound together by the will of their recently deceased father, Master Li, a legendary entrepreneur and a man who has “made generations of women suffer.”

The illegitimate daughter of Master Li and the maid of the household, Fei has grown up in disgrace while her half-sister, Ying, has lived a life of opulent leisure. When Master Li dies, the sisters learn that the continuation of Fei’s academic scholarship and the liquidation of the family’s estate are contingent upon the return of Fei to the Li household.

Forced to invite her half-sister back into the family fold, Ying is enraged. Ying assumes, however, that this proud young woman will be no threat to her eventual claim to the family fortune. But there is one complication Ying didn’t count on. . .

Though Ying and Huang (Wang Zhi Wen)—a charismatic casino owner and reformed roué—have intended to marry for many years, their relationship has always been tumultuous. Now, as two women whose lives have been dictated by the often cruel

decrees of men struggle to transcend that influence, Huang is forced to choose between the love of the woman who enchants him and the reckless affair that will tear a household apart.

Photographed entirely on location in Qingdao, China, *Beauty Remains* is a co-production of Emerging Pictures (U.S.), Media Asia (U.S.), China Film Group (China), and Shanghai Film Group (China). *Beauty Remains* is director/producer Ann Hu's second feature film; her debut, *Shadow Magic*, recipient of both the Chinese Academy Award and Presidential Award in China, among other international prizes, premiered at the Sundance Film Festival and was released by Sony Pictures Classics in 2001.

Along with Hu, *Beauty Remains* is produced by Ira Deutchman, the independent film pioneer who created Fine Line Features and has been making, marketing, and distributing films for over 25 years. Han San Ping—president of China Film Group, the largest film studio in China—and Nina Wong—Chairman of Chinachem, the Hong Kong-based international conglomerate—serve as executive producers.

The screenplay was written by American writers, Beth Schacter and Michael Eldridge, and Chinese playwright, Wang Bin (*To Live, The Hero, House of Flying Daggers*). Starring Chinese A-listers Zhou Xun (*Su Zhou River, The Chinese Seamstress*), and Wang Zhi Wen (*Together, Assassin, The Blush*), *Beauty Remains* also features Los Angeles-based Vivian Wu (*The Last Emperor, The Pillow Book, Heaven & Earth*), and Lisa Lu (*The Last Emperor, The Joy Luck Club*). *Beauty Remains* was photographed by cinematographer Scott Kevan (*Cabin Fever, The Job*), and designed by Carol Wells from New York, and Feng Li Gang and Chen Fei from Beijing.

Beauty Remains

About The Production

“If you have two choices, use the best of both,” says *Beauty Remains* director and producer Ann Hu.

Explaining her decision to commission an English-language screenplay, translate it into Mandarin, shoot a feature film entirely on location in China with a largely imported American crew, then complete post-production work back home in New York, Hu continues: “I *always* have two choices. Working with American writers and crew and editors helps me break with the traditional Chinese storytelling style.”

Beauty Remains is the third film Hu has made in this fashion—sampling and mixing Eastern and Western themes, genres, and storytelling styles with the dexterity and fluidity of a turntable artist. One of the first generation of Chinese to relocate to the United States following the end of the Cultural Revolution in 1976, and a graduate of NYU’s prestigious Tisch School of the Arts in the early ‘90s, Hu hopes that as interest in Asian cinema continues to grow and international co-productions become more commonplace, she will be at the forefront of a dynamic new filmmaking trend.

“With one foot firmly planted in each culture,” says *Beauty Remains* producer Ira Deutchman, “Ann is uniquely positioned to create something new.”

Gained In Translation

“Ann had a general idea of the themes she wanted to explore but wanted to develop the script with an American writer,” explains Deutchman of the script writing process. “It was important for her that the screenplay have a different feel from the kind of Chinese films she’d been seeing.”

Hu's collaborators on the screenplay for *Beauty Remains* were Emmy Award-nominated screenplay and documentary writer Michael Eldridge and former theater producer and director, Columbia Screenwriting MFA, and IFP/LA screenwriter's lab veteran Beth Schacter. From the outset, the intention was to develop an English-language script that would later be translated into Mandarin and filmed entirely on location in China.

"I talked with James Schamus about all the work he did with Ang Lee and what to expect when a script is translated into a foreign language," says Schacter of Schamus, the screenwriter of director Ang Lee's *The Wedding Banquet* and *Eat Drink Man Woman*, President of Focus Features, and a faculty member at Columbia University.

"His advice was to keep the syntax simple so it translates well, to make the characters as compelling as possible, and trust the director will protect the essential truth of the character. That was never in doubt: Ann and I knew who the characters were; we developed the story together and talked about these characters for hours and hours."

Following Eldridge's and Schacter's work, Wang Bin, chief screenwriter for world-renowned director Zhang Yimou (*Hero*, *House of Flying Daggers*, *To Live*, *Shanghai Triad*) was brought on board to provide authentic Chinese period detail and translate the script into Mandarin.

"Ann would say the American writers provided the story structure, and that Wang gave the script its culture," says Deutchman, describing the unique, year-long, cross-continental scriptwriting process. "Historical events aren't particularly difficult to research and get right. It's the cultural nuances—the questions of would this character do or say this in this situation—that only someone who's lived in the culture can help inform."

The two-month-long shooting schedule for *Beauty Remains* began in October 2003 with the film shot entirely on location in the Northern Chinese coastal city of Qing Dao. Deutchman emphasizes that although the film was completed on an indie film budget, the production values one can achieve in China are extraordinary. Indeed, although no soundstages were used, no sets built, location interiors lend the film an immediate sense of authenticity and affluence that belies its relatively lean budget and schedule.

The crew was comprised of a mix of locals and Americans (with all key department heads imported from the States), an arrangement reminiscent of such recent Sino-foreign co-productions as Quentin Tarantino's *Kill Bill* and Michael Winterbottom's *Code 46*. Throughout every phase of production, Hu's goal was to make a film in China that not only captured the essence of that rich culture, but also attempted to transcend traditional boundaries, creating a synthesis between Asian cinema and the cutting-edge independent filmmaking practiced by American filmmakers.

"Many films from Asia never make it over here because they're very backwards," Hu says, explaining some of the tropes and clichés that make some Asian cinema inaccessible to Western audiences. "They're too sentimental, too melodramatic, too obvious, the cutting and pacing is too slow." Elaborates Deutchman: "It's a question of feel that's not necessarily quantifiable, but Ann was after something unique. For instance, the music in *Beauty Remains* is not Chinese in any shape or form, yet is entirely true to the period."

*From Petra Von Kant to “The Conformist”:
The Influence of European Masters*

“Sidney Lumet once said that ‘style is the most overused word since love,’ and I would agree,” says Hu. “What he means by that, I think, is that style should always support the story. When a story is more internalized, like this one, more about conceptual themes than plot, achieving the right style becomes even more challenging, more abstract, because now you have two intangibles—theme and style—trying to make something tangible.”

In order to externalize her characters’ internal emotional states, Hu worked to develop a style that was at once precise and supple. “I wanted the film to have a kind of cold, austere beauty, but one that would still attract the viewer,” says Hu.

Some touchstone films that were never far from Hu’s thinking as she and her production heads developed the look of *Beauty Remains* were German New Wave director Rainer Werner Fassbinder’s *The Bitter Tears of Petra Von Kant* (for its hyper-stylized production design and acting, at once heavy-handed and razor-sharp), and the Bernardo Bertolucci of *The Conformist* (“For many years, my favorite film”) and the more recent *Besieged* (for its sense of psychological compression).

As Hu sought a unique blend of references between East and West, these and other European masters acted as something of a stylistic North Star for the director. Hu speaks at length about the influence of Italian films in general upon the look of *Beauty Remains*, referring to a contrast between foreground and background imagery found in many Italian classics.

“In China, most places are fully modernized, but where we filmed, all the buildings were over one hundred years old or more,” Hu explains. “So there’s this nostalgic yet coarse, harsh background, and all of these extremely delicate Chinese

elements in the foreground: women in silk, jewelry, flowers. That contrast between foreground and background adds tension, and broadcasts the dual theme in every frame. The story's conflict is right there on the surface of the film: you see a cold, harsh background and a sensual bright foreground subject. There's always a visual comparison, a visual contrast."

Says co-screenwriter Beth Schacter about the choice of the film's late-40s historic frame: "The time period felt right. A little dangerous, a little sexy. That time frame also had a complex interplay between Eastern and Western influences that echoed, to some extent, the fashion in which the film was made. There were lots of Americans and Europeans in Asia at that time. It was kind of a decadent time in the country's history, between two violent periods, almost like China's equivalent of the Weimar years."

While the larger historic backdrop never encroaches upon the central love triangle of *Beauty Remains*, that context is never far from the viewer's mind. Indeed, in its final passages, its sense of large historical forces rolling over the vicissitudes of smaller personal struggle, *Beauty Remains* becomes reminiscent of Luchino Visconti's *The Leopard* or Fassbinder's *The Marriage of Maria Braun*.

Somewhat surprisingly, perhaps the only kind of films Hu and Schacter didn't discuss during their work on the early stages of the screenplay were works of Asian cinema. "We didn't talk about Chinese movies," confides Schacter. "We talked a lot about psychological dramas, which aren't really a big part of Chinese cinema."

Finding Fei

Hu first met Zhou Xun—who plays Fei, the lead character in *Beauty Remains*—five years ago when the actress auditioned for Hu's first film, *Shadow Magic*.

“Zhou was still very young and very small,” Hu recalls. “But by the time I began casting *Beauty Remains*, I’d seen some of her new films, and sensed a kind of subtext she carries with her. She’s always thinking about something while doing something else. She had a proud façade but a vulnerability that makes a person want to look at her more. Her face is a really rich mix, especially for so young an actress. She has so many layers.”

Indeed, Zhou holds the frame with a silent film star’s integrity and grace, transforming Fei into a genuine feminist hero.

Sex Is Forbidden!
Or: Making Opportunities From Limitations

Asked about her experiences with China’s notoriously rigid Film Bureau, Hu recounts the painful story of the termination of her previous project, entitled *Sex Is Forbidden*. “Everything was budgeted and cast and we were days away from the start of filming when the picture was vetoed by the Chinese Film Bureau,” Hu says. “I had to learn from that mistake, learn how to tell a story without compromising my intentions and still get it past the censors.”

Was Hu at all conflicted about tackling so sexually provocative a story for her next project? “As far as on-screen sexuality is concerned,” Hu says, “the limitation becomes an opportunity. Watching nudity in films here [in the States], you’re not terribly affected because you see everything. I think it’s important to treat sex with the same kind of control as other aspects, in that the indication can be more powerful than the demonstration.”

Fortunately, too, one of Hu’s lead actress’s, Vivian Wu, had made many motion pictures outside of the Chinese film system, including Peter Greenaway’s sexually explicit *The Pillow Book*, and “was open to exploring some of those possibilities.”

Beauty Remains opened in China in the number one spot on Valentine's Day weekend, 2005; coinciding with Chinese New Year, that weekend is traditionally the biggest movie going box office weekend in China. How did Hu find the audience reaction in her native land? "People were shy talking about it, like they'd just gone to watch an X-rated film or something," Hu admits, adding that while part of that reaction was no doubt engendered by the film's sexual content, most of it has to do with the film's implicit themes. "This is a big woman's story, it's not a girlish story. In a philosophical sense, it's a *Godmother*-type story. And those class issues and feminist issues make some people uncomfortable."

While to the lay moviegoer, some of Asia's more adventurous filmmakers seem to have marked a retreat, backing away from controversial subject matter in favor of traditional themes or martial arts epics, Hu pushed the envelop as far as she could. Says Deutchman regarding the facility with which Hu negotiated both the Chinese censors and expectations or Western audiences, "I've never seen anyone navigate the lines between two cultures like she does. Ann has a really keen sense of a larger vision than just China, and is absolutely at the forefront of a new kind of international cinema."

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Beauty Remains

About the Cast

ZHOU XUN (Fei)

Born in 1976 in Quzhou, Zhejiang, China, Xun made her feature film debut in *The Pampered Wife* in 1996. Since then, she has appeared in a number of high-profile Asian films including director Ye Lou's *Su Zhou River* (2000), and the title roll in *Balzac and the Little Chinese Seamstress* (2002); the latter film, written and directed by Sijie Dai based on his novel, was recently acquired by Empire Pictures for North American release and was also nominated for a Golden Globe for Best Foreign Feature..

Among Xun's other notable titles, the Hong Kong television miniseries *April Rhapsody*, and director Kaige Chen's *The Emperor and the Assassin* (1999), in which she co-starred with *Beauty Remains* actor Wang Zhi Wen. Xun is currently filming *Perhaps Love*, directed by Peter Chan.

VIVIAN WU (Ying)

Born in Shanghai, China, the Los Angeles-based Wu began acting at age fifteen with the Shanghai Film Studio. Wu made an indelible impression as "Wen Hsiu" in director Bernardo Bertolucci's Academy Award -winning film, *The Last Emperor* (1987). Since then, she has appeared in films by a veritable who's-who of world cinema: Peter Greenaway (*8 1/2 Women*, 1999; and *The Pillow Book*, 1996, in which she starred alongside Ewan McGregor), Oliver Stone (*Heaven and Earth*, 1993, opposite Tommy Lee Jones), and Wayne Wang (*The Joy Luck Club*, 1993). In 1997, Wu starred as "Soong

May-ling” in the hit film, *The Soong Sisters*. In 1990 Wu was chosen by *People Magazine* as one of the most beautiful people in the world.

WANG ZHI WEN (Huang)

A fixture of Asian cinema since the late 1980s, Zhi Wen is a familiar presence to connoisseurs of international cinema, particularly in director Kaige Chen’s *The Emperor and the Assassin* (1999) and *Together* (2002). Other notable features in his filmography include: director Shaohong Li’s *Blush* (1994), Jianxin Huang’s *Something About Secret* (1999), and Jixing Wang’s international co-production, *Superconductor* (2000).

LISA LU (The Woman Gambler)

Born in Peiping, China, Lu is one of the first Chinese-American actresses to open the door to Hollywood for future generations. Lu has appeared in major productions on both sides of the Pacific Ocean for over forty years, including Wim Wenders’s *Hammett* (1982), Bernardo Bertolucci’s epic *The Last Emperor* (1987), Wayne Wang’s *The Joy Luck Club* (1993), the romantic comedy *I Love Trouble* (1994) co-starring Julia Roberts and Nick Nolte, and the James Clavell adaptations *Noble House* (1988) and *Tai-Pan* (1986, co-starring Bryan Brown and Joan Chen).

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Beauty Remains

About the Filmmakers

ANN HU (Director)

Writer, producer and director Ann Hu's feature film debut, *Shadow Magic*, won several international prizes, including the Chinese Academy Award and the Presidential Award in China for Best Film. The film premiered at the 2000 Sundance Film Festival and the 2000 Toronto International Film Festival. It was released by Sony Classics in 2001.

Among the earliest students to emigrate from mainland China after the Cultural Revolution, Ms. Hu came to the United States in 1979 to pursue higher education. After receiving a degree in Business Administration from New York University, and achieving a successful career in the world of finance, Ms. Hu decided to become a filmmaker. In 1992, she took courses at the NYU Film School and subsequently completed a 16mm narrative short, *Dream and Memory*.

Beauty Remains is Ms. Hu's second feature film. The film premiered in China this past February during the Chinese New Year / Valentine's Day holiday week and opened at #1 at the Box Office, drawing millions of admissions.

Ms. Hu is one of the few Chinese directors from mainland China to work in the United States, and is currently developing her next film projects as international co-productions. She is committed to utilizing her unique position as someone with one foot on each of two continents to expand the horizons of filmmaking in both America and China. She is also working on a television talk show, which is expected to air in both America and Asia.

BETH SCHACTER (Co-writer)

Beth Schacter is a former theater producer and director whose credits include *Brave New World* on Broadway and *Joe Fearless*, *The Invisible Hand*, *Spring Awakening* and *Imperfect Love* off-Broadway. Ms. Schacter was the Artistic Director of the off-Broadway theater company New York Performance Works where she developed new plays and directed readings, workshops and productions. She also was Managing Director of Dixon Place, the Obie Award-winning performance art space.

Her script, *Normal Adolescent Behavior* was part of the 2004 IFP/LA screenwriters' lab, where she worked with Neil LaBute and Jeff Stockwell. Schacter received an MFA in Screenwriting in 2004 at Columbia University with honors; at Columbia she was an FMI Scholar and received the Kathryn Parlan Hearst award as an outstanding woman screenwriter.

MICHAEL ELDRIDGE (Co-writer)

Michael Eldridge is a screenplay and documentary writer with years of experience and over 120 programs to his credit, including the Emmy-nominated *Attack on the Pentagon*. He is currently the head writer for a new strip on Fine Living, *Auction House*, through his production company, Barataria Productions. Eldridge has optioned two of his original screenplays, *April 22nd* and *Redeeming the Time*, and has a number of projects currently in development, including *Steel Wheels* (Huge Pictures), *Fool*, and *Cold Irons Bound*. In addition, Mr. Eldridge works as a freelance script doctor and as a writing instructor (most recently Second City, Gotham Writer's Workshop, and for the Zoetrope: All Story/Gotham 2001 Retreat).

WANG BIN (Co-writer)

Wang Bin has been the chief screenplay writer for the world renowned, Chinese film director Zhang Yimou for the past two decades. Mr. Wang has been actively involved in the process of initiating and implementing all Zhang's screenplays including *Hero* and *House of Flying Daggers*. These releases earned critical acclaim and box office success in both the Asian and the North American markets (the latter also earned Golden Globe and Academy Award nominations for Best Foreign Film). Other films on which Mr. Wang has collaborated with Zhang include *To Live*, *Shanghai Triad*, *Not One Less*, and *Road Home*.

Wang has lived a colorful life throughout the changing times in modern China. In his youth, he began his career in the Chinese military. After serving five years as a reconnaissance officer, Wang left the service and went on to hold positions as a librarian, a journalist, a researcher of literature, an editor, and a freelance writer.

Wang worked closely with American writers Beth Schacter and Michael Eldridge on Ann Hu's *Beauty Remains* to give the film a mark of Chinese authenticity while retaining its distinctly Western style.

IRA DEUTCHMAN (Producer)

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

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

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

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

Previously, Deutchman was one of the founding partners and President of Marketing and Distribution for Cinecom Entertainment Group, the film distribution company known for such diverse releases as Merchant/Ivory's *A Room with a View*, Jonathan Demme's *Stop Making Sense*, Gregory Nava's *El Norte* and John Sayles's *The Brother From Another Planet*.

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

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

Deutchman is an Associate Professor in the Graduate Film Division at Columbia University, and is the Chairman of the Independent Feature Project.

He is a graduate of Northwestern University, with a major in film.

SCOTT KEVAN (Director of Photography)

Equally at home shooting an intimate epic in mainland China as he is filming gross-out horror comedy, Kevan served as director of photography on last year's sleeper hit, *Cabin Fever*, directed by Eli Roth and executive produced by David Lynch. Kevan also served as second unit director of photography on Steven Shainberg's 2002 indie hit *Secretary* starring James Spader and Maggie Gyllenhaal.

Kevan has been honored with best cinematography awards at several prestigious film festivals including the 2003 *Ashland Independent Film Festival* (for the film *Bug*,

directed by Matt Manfredi and Phil Hay), and the *NoDance Film Festival 2001* (for the film *The Woman Every Man Wants*, directed by Gabriela Tagliavini).

Well-versed in shooting in HD24P, Kevan has recently shot the digital features *The Hollow* and *The Job*. Among his numerous television credits are: the F/X Network's *American P.I.*, Lifetime's *Destination Weddings*, PBS's *Lords of Mafia*, TNT's *The Secret KGB Files*, VH-1's pilot *Smash*, and The Sci-Fi Network's *Roswell: Cover-Ups & Close Encounters*.

Kevan most recently completed work on director Ariel Vroman's *RX: Sin Re Cetra* starring Colin Hanks, and director David Marfield's *Deep Water*; both films are currently in post-production.

SARA THORSON (Editor)

Thorson is a twelve-year veteran of New York City's film community. She has assisted award-winning editors, Thelma Schoonmaker, Françoise Bonnot, and the late Geraldine Peroni on Martin Scorsese's *Kundun*, Julie Taylor's *Titus*, and Tim Robbin's *Cradle Will Rock*. Her most recent credits include documentary *Phish: IT*, a concert for PBS and *Loopy* a narrative short.

Currently Thorson splits her time between editing and teaching film editing at New York Film Academy. She is presently editing *Valentine's Day* a short film by writing/directing team Derick & Steven Martini.

Beauty Remains is her first collaboration with Ann Hu.

SASHA GORDON (Composer)

Sasha Gordon was born in St. Petersburg, Russia where she began studying piano at the age of five. After immigrating to the United States, she continued her musical studies at the Mannes School of Music. Later, as a student at Brown University, Gordon composed an original musical and began scoring independent films. She also continued studying piano and performed several piano concertos with the Brown symphony orchestra. Upon graduation, Gordon pursued her Masters degree at the Mannes College of Music and was commissioned to write an original score to William Wellman's 1927 Oscar-winning *Wings*. The score was debuted live in New York City and Paris. Gordon has scored several independent films and documentaries as well as co-directed an operatic short film that debuted at the Avignon Film Festival.

SERIOUS BUSINESS PRODUCTIONS/TRAVIS HARRISON & ANDY ROSS (Source Music Composers)

Serious Business Productions was founded in late 2002 by Columbia University alumni Travis Harrison and Andy Ross. The partnership began in a modest roadside shack on the south shore of Long Island by recording local artists and producing jingles and music-for-picture for PBS, the Madison Square Garden Network and JSM Music. Soon, the operation outgrew their suburban locale and Travis and Andy moved back to New York City, eventually settling in a sprawling Brooklyn loft-space.

Since its inception Serious Business has maintained a balance between rock & roll production and music for picture. The company has composed original music for a variety of acclaimed shorts including *Fists of the Saugatuck* and *Salty Beef*, and made their feature film debut by composing jazz and classical source music for director Ann

Hu's *Beauty Remains*. Beyond their film work, Travis and Andy have churned out dozens of dazzling records for a parade of phenomenal NY rock artists such as their own Unsacred Hearts, A10 and Man In Gray, whose Serious Business recorded "Incommunicado" was selected by the Village Voice's Chuck Eddy as one of the top ten singles of 2003.

CAROL WELLS (Production Designer)

As an Art Director and Production Designer, Carol Wells has worked on Television Commercials, Print Ads, Music Videos, and Independent Films since 1988. Ms. Wells has been fortunate to experience projects around the world with clients such as Nike, Lexus, Coca Cola, and music icons Ray Charles, Peter Gabriel, and Hole. She has worked extensively with top tier directors including Pam Thomas, Albert Watson, Matt Mahurin, Michelle Mahrer, and Charles F. Stone III.

Having originally trained as a painter at Parson's School of Design, Wells has worked as a Graphic Designer for 7 years, before being coerced into joining the dysfunctional yet addictive club of independent film and music video in 1988. While deliriously working on *Urban Fairytale* in 1990 with Michelle Mahrer and Lisa Rinzler, Wells had this epiphany: life never seems to live up to the promise of film. "I am trapped," she confesses. "Happily, forever."

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