

THE VILCEK FOUNDATION CELEBRATES

LOST

THE VILCEK FOUNDATION CELEBRATES

LOST

**A SHOWCASE OF THE INTERNATIONAL
ARTISTS AND FILMMAKERS OF ABC'S
HIT SHOW**

PRESENTED BY THE VILCEK FOUNDATION

CONTENTS

LOST DRAWS INSPIRATION FROM DIVERSITY

THE LEGACY OF LOST: HOW AN INTERNATIONAL PRODUCTION THRILLED A GLOBAL AUDIENCE

TALENT

4	Chris Barnes	14
	John Bartley	16
	Nestor Carbonell	18
8	Claudia Cox	20
	Carlton Cuse	22
	Jorge Garcia	24
	Glenn Grimes	26
	Zack Grobler	28
	Mark “Kiwi” Kalaugher	30
	Daniel Dae Kim	32
	Yunjin Kim	34
	Ken Leung	36
	Dominic Monaghan	38
	Gerard O’Halloran	40
	Noreen O’Toole	42
	Zuleikha Robinson	44
	Roland Sanchez	46
	Concepcion Saucedo-Alicino	48
	Melinda Hsu Taylor	50
	Torry Tukuafu	52
	Henk van Eeghen	54
	Miki Yasufuku	56
	Paul Zbyszewski	58

LOST DRAWS INSPIRATION FROM DIVERSITY

Rick Kinsel

Executive Director

I remember clearly the genesis of this exhibition. I was in Hawaii, attending the 2009 Hawaii International Film Festival, and while there, had the good fortune to serve on a press panel with Jean Higgins, the Emmy Award-winning Executive Producer of *LOST*. Like anyone who meets Jean Higgins for the first time, I was struck by her energy – manifest even in her untamed golden-blond locks. She was engaging, well-informed, and undoubtedly a woman of extraordinary ability. We were deeply interested in each other's work and quickly became friends.

THE TRUE SOURCE OF CULTURAL STRENGTH LIES IN VARIETY AND DIVERSITY.

Jean and I, like so many others at the time, were talking about the recently announced Nobel Prizes. More so than usual, the 2009 prizes had captured the public attention, not just because Americans had dominated the prizes, winning eight out of nine prizes, but also because five of those eight Americans were immigrants. Needless to say, we at the Vilcek Foundation were thrilled by the news, supporting, as it did, both our mission to honor foreign-born artists and scientists, and our conviction that the true source of cultural strength lies in variety and diversity.

Jean, too, shared this conviction, and believed that it was one of the key reasons for the success of *LOST*. She saw this conviction brought to life every day on the set, where many cast and crew were immigrants or first-generation descendents, and she invited me to witness it in action.

Of the dozen or so cast and crew I met that day, two stand out in

my memory as clear examples of my experience: a talented young actor, Ken Leung, who is a first-generation Chinese American from the Lower East Side of Manhattan, and the crew's much-beloved head chef, Moroccan-born Moumen El Hajji. These two men, working hard on very different sides of the production team, demonstrated the expansive range of talents that this unique community of people contributed daily for the collective good of the show. I left the set very impressed, but still in the dark about *LOST*, a television drama that was unfamiliar to me.

Two days, one surfing lesson, and three fractured ribs later, I popped *LOST: Season 1, disc 1*, into the DVD player as I lay recovering in my hotel room. Five minutes into the pilot episode and I was drawn in. The score, the cinematography, the editing, and the acting unveiled to me both the intrigue and the integrity of this series.

LOST IS RICH IN ALLEGORY. ITS THEMES ARE FERTILE AND PROFOUND.

LOST is a drama rich in allegory. Its themes are fertile and profound. The focal theme of the series, coexistence – albeit not always peaceful – is revealed in the first few minutes of the series, when the fictional Oceanic Flight 815, from Sydney to Los Angeles, crashes onto an unnamed tropical island somewhere in the South Pacific, forcing its survivors from various backgrounds to learn to live together – if, indeed, they are to live – or die alone.

Fast-forward to its sixth and final season, *LOST* makes allusions to Dante's *Divine Comedy*, as the survivors navigate what might be paradise, purgatory, or hell. One character, Richard (Nestor Carbonell), appears to be a condemned soul who confronts Lucifer, the fallen angel.

AS I BEGAN COUNTING DOWN TO THE FINAL EPISODE, I BEGAN TO THINK, WHAT COULD BE MORE EXCITING AND APPROPRIATE THAN TO BRING THE ISLAND OF LOST, AND ALL THAT IT HAD TO SAY TO US ABOUT THE IMMIGRANT EXPERIENCE, TO THE ISLAND OF MANHATTAN?

As I, along with 10 million other fans across the country, began counting down until the final episode, I began to think, what could be more exciting and appropriate than to bring the island of *LOST*, and all that it had to say to us about the immigrant experience, to the island of Manhattan? Doing so would meld perfectly with the Vilcek Foundation's expanded cultural offerings of the last two years, which have featured art exhibitions, film showings, musical performances, and experimental video installations – all the work of immigrants to the United States.

I also welcomed the opportunity to draw attention to first-generation descendents of immigrants, another goal of the Vilcek Foundation as we move forward. We recognize that the children of immigrants

occupy a unique space in our society. They experience dual cultures and dual realities, and are witnesses to the sacrifices and hardships endured by their parents in coming to America; at the same time, they benefit from the influences and gifts of those cultures as they integrate into the American way of life. As such, they hold an invaluable perspective, the capacity to view things in their true relations and relative importance. By sharing that perspective with us through their work on *LOST*, we have all gained a wider worldview.

I now welcome you to explore the island of *LOST*, and meet some of its now-famous inhabitants, creators, and creations, right here in the Vilcek Foundation's gallery. We hope by bringing this epic, award-winning television drama to you for a personal tour it will ease the loss of this wildly popular series, whose final episode airs on May 23. More importantly, we hope it will serve as a reminder of how the work and talent of immigrants and first-generation Americans enrich our lives on a daily basis.

...THE CHILDREN OF IMMIGRANTS OCCUPY A UNIQUE SPACE IN OUR SOCIETY.



THE LEGACY OF LOST: HOW AN INTERNATIONAL PRODUCTION THRILLED A GLOBAL AUDIENCE

Michael Schneider

From the start, *LOST* was about a group of diverse, unique people brought together for a greater purpose. The same could be said for the show’s cast, crew, writers, and producers. It has taken a multicultural, international crowd to mount *LOST*, which has always been about being big: big stories, big budgets, big audiences, big smoke monsters.

IT HAS TAKEN A MULTICULTURAL, INTERNATIONAL CROWD TO MOUNT *LOST*,...

“The *LOST* family has been a very special one,” said Zuleikha Robinson, who played the mysterious Ilana in the show’s final two seasons. With *LOST* coming to a close in May, the folks involved with the show stepped back and marveled at the world they created and the team that made it possible.

Created in Los Angeles and shot on Hawaii’s island of Oahu, *LOST* quickly became a global phenomenon. The show has been distributed via television and new media platforms to more than 228 territories across the globe. The show’s premise – about passengers on a downed flight from Sydney to Los Angeles who wind up stranded on a tiny island somewhere in the Pacific – lent itself to an international cast. A large number of the show’s key cast members are either immigrant or first-generation Americans, or are citizens of other countries. Yunjin Kim (“Sun”), hails from Korea but was raised in New York. Dominic Monaghan (“Charlie”) was born in Germany; Zuleikha Robinson (“Ilana”) was born in the United Kingdom; ditto Naveen Andrews (“Sayid”),

Rebecca Mader (“Charlotte”), Adewale Akinnuoye-Agbaje (“Mr. Eko”), and Sonya Walger (“Penelope”). Alan Dale (“Charles Widmore”) was born in New Zealand, while Emilie de Ravin (“Claire”) grew up in Australia. Henry Ian Cusick (“Desmond”) was born in Peru and raised in Trinidad, Tobago, and Scotland. François Chau (“Dr. Pierre Chang”) was born in Cambodia; Mira Furlan (“Rousseau”) was a star in the former Yugoslavia; and Evangeline Lilly (“Kate”) comes from Canada.

“J.J. Abrams and Damon Lindelof’s brilliant casting of the pilot set the tone for the casting of the show as the episodes carried on,” said co-executive producer Jean Higgins. And that’s just the *LOST* players in front of the camera. Behind the scenes, the people who helped make *LOST* a cultural phenomenon come from all corners of the globe. *LOST* lead painter Chris Barnes said he believes *LOST* benefited from the natural creativity and collaboration that comes from “people of all kinds of backgrounds working in various fields toward a common goal.

BEHIND THE SCENES, THE PEOPLE WHO HELPED MAKE *LOST* A CULTURAL PHENOMENON COME FROM ALL CORNERS OF THE GLOBE.

“This has been particularly so on *LOST*,” he added, “where we have a multinational cast working with a multinational crew for a worldwide audience.” Higgins agreed, noting that Hawaii manages to serve as a draw for people from all over the world, which has helped in the hiring on the show. Higgins said it seemed that those with an international

background, whether American or foreign-born, better understood the look the producers were trying to achieve on *LOST*.

“WE DO A LOT OF RESEARCH, BUT THE FACT THAT SO MANY OF OUR CAST AND CREW HAVE BEEN IN THESE PLACES HELPS TO MAKE IT MUCH MORE AUTHENTIC.”

“That is not something that we consciously set out to do with respect to hiring the crew; it just evolved that way,” she said. Given that scenes on *LOST* have taken place off the island and all over the world, the multinational crew’s background has helped to turn Honolulu locations into all sorts of global spots. Oahu has been made up to look like Korea, New York, Los Angeles, the Middle East, Africa, Australia, the United Kingdom, the American South, and so many more. “We do a lot of research, but the fact that so many of our cast and crew have been in these places helps to make it much more authentic,” Higgins said. “I cannot imagine shooting *LOST* anywhere other than Hawaii.”

Hawaii itself is a lot like *LOST* in its international influences and multiethnic environment. Not only has that come in handy with the show’s various settings, but it has also helped populate those scenes. “The multicultural, multiracial makeup of Hawaii is really great for all of the flashbacks, flash-forwards, and flash-sideways that we do,” Higgins explained. “We are able to draw cast and extras for locales we depict that are as diverse as Berlin, Los Angeles, and Iraq.”

That’s not to say it has been a completely smooth ride for *LOST*. With talent and staffers coming to the show from all over the world, it has been a monumental task for *LOST* producers to get people to and from the island. For the season-four finale, *LOST* required the services of Kevin Durand, who played the mercenary Keamy. That character had already been introduced on the show – and played a critical role in the finale. One problem: Durand, a Canadian, was in Australia, shooting *X-Men Origins: Wolverine*, and was scheduled to return to the United States the following week to start a new feature. On top of all that, his visa was expiring.

“I worked out with his reps a schedule for his visa renewal, and worked with both features so that he could stop in Hawaii on the way from Australia to the mainland to shoot the finale with us,” Higgins recalled. Except at some point, someone had picked up Durand’s visa – and, as a result, the actor had to fly from Australia to Toronto, grab his visa, turn around to Hawaii to shoot the finale, then head back to the mainland, all within a week. “We barely made it work, and that was the [pivotal] freighter explosion sequence,” she said.

LOST ENDS ITS SIX-SEASON RUN ON WHAT MOST CRITICS BELIEVE TO BE A CREATIVE HIGH.

But for the most part, the *LOST* producers’ checks and balances have worked, Higgins said. “We have so many people coming and

going, cast and crew,” she said. “We have caught a few mistakes now and then, but in six years we have never been caught short without an actor.” And in the end, that frenzy to find the best talent from throughout the globe has paid off.

“I HAVE ALWAYS BELIEVED THAT A MIX OF CULTURES AND GENDERS GIVES RISE TO A MORE INTERESTING AND CREATIVE DIALOGUE.”

LOST ends its six-season run on what most critics believe to be a creative high. That likely wouldn’t have been as rich without *LOST*’s global collective. “I have always believed that a mix of cultures and genders gives rise to a more interesting and creative dialogue,” Higgins said. “People with different viewpoints and styles of doing things broaden the palette from which you are able to paint the picture. If one is open to different ideas, then it can be a very creative environment.

“LOST’s story has always been an international story.”

TALENT

It's not just about the number of people you have, but the quality of the talent you have.

Investing in your talent is investing in your future success.

Attracting and retaining top talent is a key to long-term growth.

Providing a great work environment is essential for attracting top talent.

Offering competitive compensation and benefits is a must for talent retention.

Investing in employee development and training is a smart long-term strategy.

Creating a culture of innovation and collaboration is key to attracting top talent.

Providing flexible work arrangements can help attract and retain top talent.

Offering a clear career path is important for talent retention.

Investing in your talent is investing in your future success.

Attracting and retaining top talent is a key to long-term growth.

Providing a great work environment is essential for attracting top talent.

Offering competitive compensation and benefits is a must for talent retention.

Investing in employee development and training is a smart long-term strategy.

Creating a culture of innovation and collaboration is key to attracting top talent.

Providing flexible work arrangements can help attract and retain top talent.

Offering a clear career path is important for talent retention.

Investing in your talent is investing in your future success.

Attracting and retaining top talent is a key to long-term growth.

Providing a great work environment is essential for attracting top talent.

Offering competitive compensation and benefits is a must for talent retention.

Investing in employee development and training is a smart long-term strategy.

Creating a culture of innovation and collaboration is key to attracting top talent.

Providing flexible work arrangements can help attract and retain top talent.

Offering a clear career path is important for talent retention.

Investing in your talent is investing in your future success.

Attracting and retaining top talent is a key to long-term growth.

Providing a great work environment is essential for attracting top talent.

Offering competitive compensation and benefits is a must for talent retention.

Investing in employee development and training is a smart long-term strategy.

Creating a culture of innovation and collaboration is key to attracting top talent.

Providing flexible work arrangements can help attract and retain top talent.

Offering a clear career path is important for talent retention.

Investing in your talent is investing in your future success.

Attracting and retaining top talent is a key to long-term growth.

CHRIS BARNES LEAD PAINTER

It took his father – and a few racehorses – to get *LOST* painter Chris Barnes to the United States. The England native grew up watching his father travel to America, where “he had quite a few business contacts through his work with racehorses.” As a result, Barnes was always being encouraged by his father to emigrate across the Atlantic, in support of his childhood interests in painting and movies.

“Years later, while visiting a friend in Los Angeles,” Barnes said, “I realized there was a perfect niche for me in the film industry, and that meant I needed to be in the U.S.” He eventually wound up at Roger Corman’s studio in Venice, California, which he touted as an “ideal apprenticeship,” and later worked on shows such as *Unscripted* and *Entourage*.

In October 2006, Barnes got a fateful call from the *LOST* art department. “They needed a replacement painter at short notice, and [asked], would I be interested? Given that I love to travel, had never visited Hawaii, and

had just finished a job, it wasn’t a difficult decision. After consulting with my wife, I was on my way.” As a lead painter, Barnes worked on such well-known *LOST* episodes as “Stranger in a Strange Land,” “Tricia Tanaka Is Dead,” “The Man from Tallahassee,” and “Ji Yeon.”

Barnes’ international origins even came in handy when *LOST* producers were looking for someone with an authentic English accent for the pivotal season four episode, “The Constant.” In that episode, Barnes wound up on camera as a suited guard at an auction attended by the powerful and mysterious Charles Widmore. “Actually getting to briefly experience the whole process on the other side of the camera – I never expected I’d get to do that,” he recalls. “Then, I heard back from friends from all over that they had seen me on the show.”

Barnes believes the arts – including the film and television industries – provide an ideal setting in which people of diverse

national origins can work. “It requires both creativity and collaboration, with people from all kinds of backgrounds working in various fields toward a common goal,” he said.

He added: “We’ve all been through a lot together; it’s a shame it has to end.”

**BARNES BELIEVES
THE ARTS PROVIDE
AN IDEAL SETTING
IN WHICH PEOPLE OF
DIVERSE NATIONAL
ORIGINS CAN WORK.**



JOHN BARTLEY CINEMATOGRAPHER

For cinematographer John Bartley, Hollywood and *LOST* were a long time coming. The New Zealand native began his working life as an electrician, but on the weekends he could be found in the theater. Eventually, he found his way into the television and theatrical world of Sydney, Australia, at the age of 20. Even then, Bartley, who worked on lighting in those days, had the brighter lights of New York in his sights. But America “was not possible at the time,” he explained. “So I looked at the map, and [saw that] Toronto was the closest city to New York.” Five months after visiting the Canadian embassy in Australia, Bartley had moved to Canada, in June 1971.

It took 22 years for Bartley to win a job in showbiz that would prove pivotal for him, as a director of photography on the popular American TV series, *The X-Files*. The show, which was shot in Vancouver, earned Bartley an Emmy. With the influential statuette in tow, Bartley was finally able to easily secure a green card. “Having a green card has made

a wide variety of work available to me,” he said. “It is the best choice I have made. I finally reached my goal in life.”

Bartley was brought in on *LOST* to serve as cinematographer after original staffer Larry Fong, who shot the pilot, opted to leave the show. After that, and at the suggestion of director Tucker Gates, Bartley became a permanent member of the show. In 2008, Bartley scored an Emmy nomination for Outstanding Cinematography for a One-Hour Series for the episode “The Constant.” The series now represents the longest project Bartley has ever worked on. “I have been very lucky,” he says.

Working on *LOST*, in some ways, brought Bartley’s career full circle: he was once again working on an island in the middle of the Pacific – though this time, that island was Oahu, where *LOST* was shot. “I think being from New Zealand made quite a difference,” Bartley said. “I can relate to the local Hawaiian crew. I know what it’s like to grow up on an island in the middle of the Pacific Ocean.”

Bartley, who says he has enjoyed hearing from fans from across the globe, called the show’s finale “bittersweet.” “I am going to miss the actors and the crew, but it’s time to move on and tackle something new.”

Bartley’s other credits include the television series *Glory Days* and *Roswell* and the TV movie *The Matthew Shepard Story*. He was also the second unit director of photography on the 2008 feature *The X-Files: I Want to Believe*.



NESTOR CARBONELL "RICHARD ALPERT"

When Nestor Carbonell's parents came to the United States in 1960, they never expected it to be permanent. Carbonell's parents fled Cuba in 1960 after the Cuban Revolution, led by Fidel Castro. But what was a temporary move turned into a new life – and one that the *LOST* star was born into. "While they never forgot their country of origin, they took up residence in the U.S., rebuilt their lives, raised a family, and successfully pursued the American dream," Carbonell said. "Their perseverance as exiles has always been an inspiration to me."

Carbonell said his parents' story impacts everything he does, including his turn as Richard Alpert, a character who similarly wound up heading to a new land, never again to see the one he left behind. "My parents' incredible resilience, work ethic, and family values have certainly influenced the way I conduct my life and tackle any job," he said. "The notion of embracing challenge, as opposed to running from it, has given me the backbone to take on material not necessarily in my comfort zone as an actor."

That philosophy has also helped him on *LOST* where the actors have "been stretched in great ways," Carbonell said. "There's no question that my parents' work ethic has colored how I have approached the role of Richard Alpert."

Carbonell admits that his parents weren't exactly thrilled with the prospect of their son getting into the unreliable world of acting. "They were shocked, to say the least, when I dropped the bomb on them that I was going to be an actor," he said. "I understood their concern and initial disappointment. No one in their family had ever ventured into that world. I suppose they had expected me to follow in the family footsteps and pursue something a bit more stable, like a legal career."

Those first few years out of college were indeed lean, he said. But eventually Carbonell began to get work, and has since become that TV rarity: an actor who regularly hops from comedy to drama and back again. The thespian's credits include *Suddenly Susan*,

Resurrection Blvd., *The Tick*, *Century City*, *Strong Medicine*, and *Cane*.

"It didn't take long for my parents to recognize my love and commitment to acting," he said. "Getting to share with them the amazing experience I've had these last four years working on *LOST* has been truly special."

When Carbonell auditioned for *LOST*, it was for a guest star role that might possibly recur; he had no idea that it would turn into a pivotal part of the series. Carbonell says working with a cast and crew with such varied backgrounds has been a "unique experience." "Working on material as inventive and groundbreaking as we've been lucky to work on all these years has been a true gift," he added.



"THE NOTION OF EMBRACING CHALLENGE, AS OPPOSED TO RUNNING FROM IT, HAS GIVEN ME THE BACKBONE TO TAKE ON MATERIAL NOT NECESSARILY IN MY COMFORT ZONE AS AN ACTOR."

CLAUDIA COX STAND-IN, "KATE"

Claudia Cox has dreamed of Hawaii since her youth. Raised in the small town of Matinhos in the southern part of Brazil, Cox learned how to surf at the age of twelve. From that point on, she shared a goal with many other like-minded wave riders. "As every non-Hawaiian surfer's dream, mine was to come to Hawaii and surf the North Shore of the island of Oahu," she said.

These days, as a stand-in on *LOST*, Cox serves as a double for Evangeline Lilly (and has done the same for former castmate Maggie Grace). But when she's not filling in for Lilly in some action sequence, Cox is back in the water. "I first came to the United States as an athlete in 1991, to compete in the women's bodyboarding contest at Pipeline," Cox said. "I had been flirting with the idea of Hawaii for years, back in Brazil, and when I got here I was in love."

As a result, Cox has been living on the North Shore of Oahu for 17 years. Eventually, Cox got involved with a modeling agency –

and they, in turn, introduced her to the film and television industry. In the case of *LOST*, Cox got the job of stand-in through a local casting director. "I did the pilot, then went to work on another show, and then came back to *LOST* when they started filming the show's first season." She has been with *LOST* ever since.

Although Cox admitted that her heritage hasn't been a factor in her involvement on *LOST*, she called working on the show a "blessing."

"I worked with amazing souls, made some friends for life, got to understand how much is involved in the making of a TV show, and got to work on the most amazing Hawaiian locations," she said. "I'm grateful for being part of such a beautiful and successful project as *LOST*, from beginning to end."



CARLTON CUSE EXECUTIVE PRODUCER

Carlton Cuse's immigrant grandfather was an avid anti-Communist, but that wasn't good enough for his adopted country. The *LOST* executive producer's grandparents on his father's side hailed from Latvia, but in the 1920s fled from the rise of Communism – all the way to New Jersey.

Cuse's grandfather not only embraced the freedom and opportunity offered in America, but found himself selling goods to the U.S. military. Then came the Cold War. "Unfortunately, it was impossible for my grandfather, being Russian, to continue to do business with the U.S. military, no matter how fervent his anti-Communism," Cuse said. "In fact, he was investigated by the FBI because he was Russian."

Consequently, Cuse's grandfather decided to move to Mexico City, where a large group of expat Russians had created a community, and started a new machine tool business. "He was a pragmatist," Cuse said. "He understood the realities of Cold War politics. But he never lost faith in the specialness of the United States."

Cuse's father was educated in the United States but moved to Mexico to work in the family business; that's how Cuse wound up being born in Mexico City. When his father later got a job in Boston, the five-year-old Cuse and his family moved back to the States. "The idea was always that the family would return here someday," Cuse said. "If the opportunity did not exist for my grandfather, then it would exist for my father and family. It was instilled in me at a young age that there was opportunity in the U.S. that existed nowhere else in the world."

Eventually, as Cuse got into the television business, he held on to a desire to tell the stories of people from all over the world. *Martial Law*, his series on CBS, starred Chinese action star Sammo Hung, for example. "To tell the stories of people we don't often see on American TV shows is in at least some part linked to my own background," Cuse explained.

The scribe landed on *LOST* in 2004 to partner with Damon Lindelof (whose first job

was on another Cuse series, *Nash Bridges*) as showrunner. Cuse said he quickly embraced the show's notions of how people make and shape their own destinies. "We also embraced the idea of populating the show with characters from different countries and cultures, whether it be Sun and Jin, our Korean couple, or Mr. Eko, a Nigerian warlord pretending to be a priest, or our English and Australian characters," Cuse said. "Damon and I have viewed the show as an opportunity to embrace the ways in which all of us, regardless of our place of origin, are united."

Cuse said he relishes the freedom that he and Lindelof were given in telling *LOST*'s unique human stories. "*LOST* is not really about the location of this mysterious island in the South Pacific," he said. "It's about how these people are lost in their own lives. And as writers, helping to find them, to find out who they are, to learn what makes them tick, to reach down and reveal their deepest desires, was the most rewarding part."



**"IT WAS INSTILLED IN ME
AT A YOUNG AGE THAT
THERE WAS OPPORTUNITY
IN THE U.S. THAT
EXISTED NOWHERE ELSE
IN THE WORLD."**

JORGE GARCIA "HUGO 'HURLEY' REYES"

If it hadn't been for Jorge Garcia, *LOST* fans might have never been introduced to the eccentric Reyes family. When the actor first auditioned for *LOST*, early breakdowns for the show's characters listed Hurley as a "fifty-year-old 'red shirt.'" That all changed, however, after Garcia – coming off a guest spot on *Curb Your Enthusiasm* – read for the show. "They called me in for a meeting, and although they didn't have any material for me to audition with, they did have sides for the character Sawyer, so I read those for them," Garcia recalled.

Sawyer wasn't the right character for Garcia, but Hurley was soon retooled to fit the jovial actor (who was one of the first actors cast on *LOST*) and his Latin heritage. "When *LOST* got picked, the writers divvied up the characters to create origin stories for all of them," Garcia said. "Javier Grillo-Marxuach took Hurley and decided to make that his nickname." That's how Hurley actually became lotto winner Hugo Reyes."

"Suddenly Hurley had a little more 'color,' which opened up the possibilities of introducing the characters of his mother and father," Garcia said. "It also gave me the opportunity to speak Spanish on the show, which made Hurley integral to the Richard Alpert storyline."

Garcia's mother came to the United States from Cuba after the Castro-led Revolution, moving to the States with her mother (Garcia's grandmother). Once her father – Garcia's grandfather – reunited with them, her family eventually relocated to Omaha, Nebraska. Garcia's father, meanwhile, emigrated from Chile to Chicago as a laboratory assistant, but eventually made his way to the University of Omaha Medical Center. Garcia's parents met in Omaha and eventually married there; that's where he was born, in 1973.

The actor's television parents come from equally diverse origins. "My Latin American heritage helped create two more jobs for the people who would end up playing my parents," he said. "And all of us came from different

Latino backgrounds." Indeed, Lillian Hurst, who is of Puerto Rican descent, has played Carmen Reyes in several *LOST* episodes, while Mexican American Cheech Marin has appeared as David Reyes.

A mathematics and computer whiz, Garcia's decision to pursue acting initially concerned his family. Those fears were lessened when Garcia landed a regular role as Hector Lopez on the CBS sitcom *Becker*. "That started to ease their worry about my ability to support myself," he said. "But when *LOST* took off, they went from a sense of relief to a sense of pride. I became the son they could brag about to the guy at Trader Joe's."

The actor's television parents come from equally diverse origins. "My Latin American heritage helped create two more jobs for the people who would end up playing my parents," he said. "And all of us came from different



"I BECAME THE SON
THEY COULD BRAG
ABOUT TO THE GUY
AT TRADER JOE'S."

GLENN GRIMES GRIP

LOST best boy grip Glenn Grimes is still amazed by what his mother, an immigrant from Panama, has overcome. Grimes's mother came to the United States after marrying his father, who was in the U.S. military. They settled in Detroit and had two children. But then they parted ways, and Grimes's mother was forced to raise the kids on her own in Motor City. "So now, she was in another country where she could barely speak English, had no driver's license, no job, two kids, and survived on food stamps," he said. "I remember those days of my mother walking both my brother and me eight miles to town and back to get two bags of groceries, because that's all she could carry home."

But Grimes's mother was resilient. When a job opened up at Detroit's Cadillac manufacturing plant, she first had to learn how to read and write English, get a driver's license, and buy a car. "She did it," Grimes said. "Hence, she got the job. She was never late, never sick, and worked as many overtime

hours as they would give her." Grimes said that that attitude informs how he has approached his work over the years – including on *LOST*. "I have always tried my best to emulate her work ethic, and I still view her as my own personal superhero."

Grimes said his mother is also supportive of his line of work, and is "just happy I have a job, a family, and am healthy. That being said, all of my family loves that I am working on *LOST* and think what I am doing is very good," he added. "I never stop getting asked questions about the show."

Grimes had been working on the pilot to NBC's short-lived series *Hawaii* in 2004 when he was hired on *LOST*, as a grip, during the last week of that show's pilot photography. Since then, he has spent six years as a grip, dolly grip, and best boy grip on the series. "The show has provided not only me but hundreds more with gainful employment," he said. "There hasn't been a television series here that has lasted as long as *LOST* since *Magnum P.I.*"

Being a first-generation American has also influenced his work on the show. "Just being in Hawaii, where *LOST* is filmed, brings many cultural backgrounds together into this big melting pot," he said. "It's helped me better identify so many idiosyncrasies of these different ethnic backgrounds, to appreciate and respect them."

In the six years of the show, Grimes added, some coworkers have passed away, while others have given birth. "*LOST* has provided those of us crew members with many hard times and good times," he said. "Whether we were getting pummeled by the cold rain blasting out of special-effects rain towers or sloshing and sticking in the sometimes knee-high mud, we still persevered and made the show."

GLENN GRIMES IS STILL AMAZED BY WHAT HIS MOTHER, AN IMMIGRANT FROM PANAMA, HAS OVERCOME.



ZACK GROBLER PRODUCTION DESIGNER

LOST production designer Zack Grobler has managed to turn Hawaii into the world. Tapping into his international heritage, the South African native has transformed the fiftieth state into all corners of the globe. “Growing up in Africa, and having traveled extensively all over the world, I have the knowledge necessary for creating the varied locations in *LOST*, enabling me to re-create the many countries and cultures shown during the run of the show,” Grobler said. That has included turning a Honolulu satellite city hall into a mock London tube station. Oahu spots have also doubled as locations in New York, Australia, South Korea, and Africa, among other locales. “I’m proud to have been a part of such a highly acclaimed show, and to have been able to create such interesting and varied sets,” Grobler said.

Grobler originally had his heart set on becoming an architect, and was studying architecture at a Johannesburg university when the opportunity to work on a film came

along. “I soon realized how exciting it was to create sets, and how much more varied the design and construction challenges were,” Grobler recalls. “From that day on, I wanted to be a ‘film architect.’” His family was initially unsure about the career change. “They didn’t have any knowledge of the film industry, but they were supportive and let me follow my dreams,” he said. “They’ve become big fans since then.”

From South Africa, Grobler moved first to the United Kingdom and then to the United States (with his wife, film editor Kristina Hamilton-Grobler), to further their careers in the film industry. As to how he became one of the *LOST* crew, Grobler had worked with one of the drama’s producers on a set in Namibia, “and she thought that I would be a good fit for a show about a group of survivors battling the elements on a desert island. She was right.” Grobler scored an Art Directors Guild Award for his work on *LOST*.

“That’s not to say it’s been easy going,” Grobler says. “When you’re a new immigrant, I believe that you work harder to prove yourself once again in your chosen field of expertise, and therefore appreciate the opportunities gained, and successes achieved, so much more,” Grobler said. “For me, this really is a country of great wonder and opportunity.”

Besides *LOST*, Grobler’s credits include *My Bloody Valentine 3-D*, *The Four Feathers*, *The Ghost and the Darkness*, and Sydney Pollack’s *The Interpreter*.

**“WHEN YOU’RE
A NEW IMMIGRANT,
I BELIEVE THAT
YOU WORK HARDER
TO PROVE YOURSELF
ONCE AGAIN IN
YOUR CHOSEN FIELD
OF EXPERTISE...”**



MARK "KIWI" KALAUGHER CHIEF LIGHTING TECHNICIAN

LOST chief lighting technician Mark Kalaugher still gets teased by pals back home for the cameo he made in the first season. In the episode "Exodus, Part 2," the New Zealand native plays a security guard at the Sydney, Australia, airport. American viewers wouldn't have noticed, but given the sporting rivalry between New Zealand and Australia, Kalaugher got a bit of ribbing. "They definitely made fun of my funny Australian accent," he recalled.

Born and raised in New Zealand, Kalaugher first came to Hawaii in 1982, on a swimming scholarship at the University of Hawaii. After graduation, he attempted a move to Los Angeles, but the fast-paced California lifestyle didn't fit him well. "Between New Zealand and Los Angeles, Hawaii is a nice middle ground," he said. "It's a good, median pace."

He started work on various productions being shot in the islands, including the exercise show *Bodies in Motion*. That led to steady work as a camera operator at Honolulu's local TV stations, and from there Kalaugher got

into lighting and film. His lighting warehouse outfitted feature, television, and video projects, and became a steady job. Along the way, he became a U.S. citizen, got married, and had three kids. He has now been in the United States for 28 years.

When *LOST* came along in 2004, several pilots were shooting in Hawaii, but Kalaugher turned down all of those other shows to work on *LOST*. He was, in fact, one of the first local key position hires.

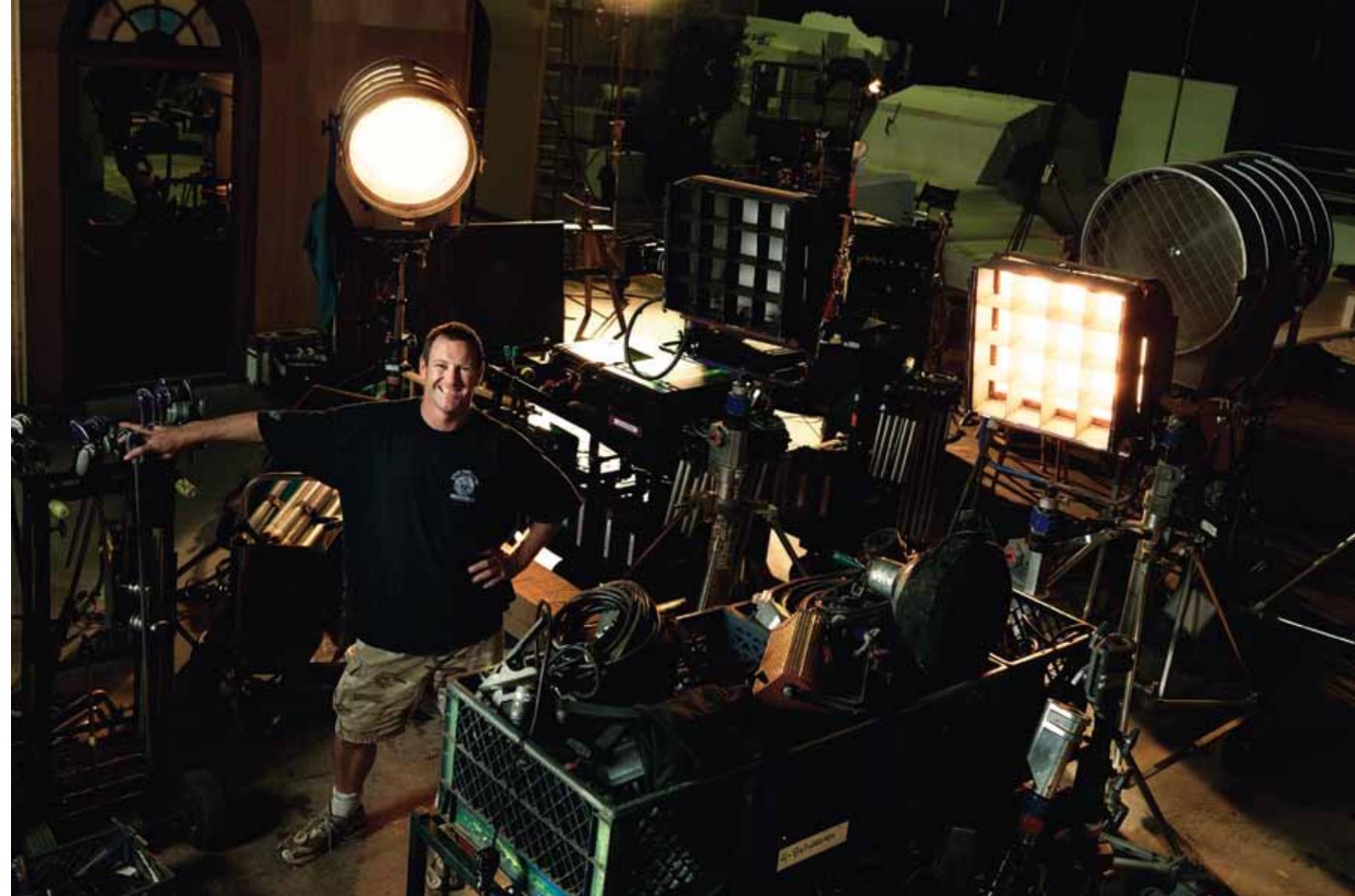
Kalaugher's swimming background has come in handy during *LOST*'s strenuous shooting schedule and long days on set. "Because I was lucky enough to receive a swimming scholarship, those hours you put in helps you in the workplace," he said. "I'm used to 14-hour days. I found that to be an extremely useful asset."

Kalaugher gives credit to his "resilient crew" for withstanding harsh conditions while lighting some of *LOST*'s crucial scenes. But that's also one of the best parts of working

on *LOST*, he said: they're always shooting at another beautiful Oahu location. "You're in the jungle, in the rain, with all kinds of things happening. We can travel around, and we're lucky enough to spend every two or three days in a different spot."

Kalaugher remembers one particularly magical night, when *LOST* was shooting at Makaha and he was on a lighting barge. A few members of his crew grabbed their ukuleles and rowed out to the boat for an impromptu concert at 12:30 in the morning. "Something like that, in the middle of the ocean in the middle of the night – everyone really appreciated it," he said. "It was a great moment."

"Everybody says that they work on the best show in the world. But I truly believe this is one of the greatest shows you could ever work on as a production. What a blessing. These are the good old days."



DANIEL DAE KIM "JIN KWON"

As an young actor, Daniel Dae Kim's ethnicity had often been his biggest handicap. Born in Korea but raised in the United States from infancy, Kim noted that his background is "inescapable" – and that it has informed his employment in showbiz. "Appearance means so much," he said. "In some way, it has affected every job I've had. Many times in my career, my heritage has been a detriment."

Then along came *LOST*. The pilot script called for a Korean man who could speak the language. Although Kim was busy working on another project at the time, his manager convinced him to audition. "The *LOST* producers were so forward-thinking in wanting a diverse cast," Kim said. "In this case [my heritage] worked in my favor. I give them a lot of credit for creating such an inclusive universe."

Jin Kwon, Kim's character, was written as very traditional and ambitious; he had emerged from poverty to eventually marry the boss's daughter, Sun (Yunjin Kim). Once stranded on the island and faced with

a language barrier and the struggle to survive, Jin began to grow. Kim said his own father's journey somewhat matches the background of Jin. "I've been able to pull from his experiences of being a man with so much to offer, living in a new country, facing a language and cultural barrier that he had to overcome," Kim said. "There's a dignity and pride in those stories. It's a privilege to be in a position to help tell one."

Kim, who was born in Busan, Korea, was just one and a half years old when his father, who was completing medical school, decided to move his family to New York. According to Kim, his father had just \$200 in his pocket; still, he eventually completed his residency and training there. Of course, had Kim listened to his parents early on, he might not have ended up in the acting business. "Because my father is a doctor, there was not so much of an expectation – but a hope – that I would follow his example," Kim said.

Indeed, the actor was preparing to become a lawyer, until he got bit by the performing bug. "Though my parents weren't initially supportive of my decision to pursue acting, they became two of my biggest fans," he said. "I recognize now that all of their concerns originated out of their love for me, and I'm so glad to be able to make them proud."

Meanwhile, not only did Kim take to *LOST* but he took to Hawaii, as well. The actor has invested in a local outpost of The Counter, a burger chain, and has also signed on to star in the CBS remake of *Hawaii Five-O*, a hot contender for next season. "[*LOST* has] been the biggest and best project of my career," Kim said. "At the same time, there's an excitement for the opportunities that *LOST* has helped bring me, and I'm looking forward to embarking on the next stage of my career."

KIM NOTED THAT HIS BACKGROUND IS "INESCAPABLE" – AND THAT IT HAS INFORMED HIS EMPLOYMENT IN SHOWBIZ.



YUNJIN KIM "SUN KWON"

For actress Yunjin Kim, *LOST* introduced her to an entirely new audience. Kim was already well-known in Korea and Japan, thanks to her turns in such television series and movies as *Swiri*, *Danjeogbiyeonsu*, and *Rush*. But even before *LOST* came along, Kim – who was born in South Korea but grew up partly in the United States – regularly bridged the two worlds. “My family immigrated when I was ten years old,” she said. “My father had two aunts living in Staten Island, so it was only natural for us to start there.”

Kim eventually trained at Fiorello H. La Guardia High School of Music & Art and Performing Arts, as well as Boston University and the London Academy of Performing Arts. As a result, Kim started acting at a relatively young age – and said she had the full support of her family through the years. “They love *LOST* and are very supportive in all aspects,” she said. “My family wasn’t surprised when I pursued acting after graduating from college. They came to see all the school productions

and cheered me along the way. My family’s support still means a great deal.”

Kim’s experience straddling both worlds gave her a leg up when she eventually got into acting. Her experience in both countries – and having fluency in both Korean and English – opened the door to Korean productions that took place in the United States, for example. Several of Kim’s Korean productions, such as *Iron Palm* and *Beautiful Vacation*, actually were shot in California. The ability to bridge both worlds eventually brought her to *LOST*.

“I originally auditioned for the role of Kate,” she said. “The *LOST* producers thought I wasn’t right for Kate, but decided to write a role for me. I was flattered and thrilled, of course, and that’s how I joined the cast.”

According to Kim, the *LOST* producers were particularly intrigued by her heritage. “When I met the producers, they were very interested in my background, and knew that I was perfectly bilingual in Korean and

English,” she said. “They created the character Sun accordingly.... I think Sun would have been a very different character if I wasn’t a first-generation [American].”

Kim called the end of *LOST* “bittersweet,” and considers herself lucky to have been with the series throughout its six-season ride. “*LOST* launched a career for me here in the U.S., and obviously that means a lot to me,” Kim said. “I’m proud to be part of a groundbreaking show.... *LOST* will always be a part of me.”

**KIM’S EXPERIENCE
STRADDLING BOTH WORLDS
GAVE HER A LEG UP
WHEN SHE EVENTUALLY
GOT INTO ACTING.**



KEN LEUNG “MILES STRAUME”

Ken Leung grew up wondering about his parents' back story. The *LOST* cast member – who plays ghost whisperer Miles Straume – said he and his younger brother remain in the dark about the specifics of how their mother and father made it to the United States. “My parents have not always been forthcoming with their story,” Leung said. “We’ve had to piece things together. And I’ve learned not to ask – or when I [do] ask it’s very circuitous. I feel like I’m intruding on something. Their immigrant experience is an experience of silence.”

Nonetheless, Leung knows that his parents hail from different towns in southern China. They met in Hong Kong, where they both went to school, and eventually married. Leung’s parents made the move to the United States in the mid-1960s, settling first in New York’s Chinatown. “They found a sixth-floor railroad apartment right on the edge of Chinatown,” Leung said. “That’s where I was born and lived until I was nine.”

From there, Leung and family moved to Brooklyn, and eventually to New Jersey. The actor went to Chinese school on the weekends, becoming fluent in Cantonese. His parents, however, remained rather insular. “They have anxieties in social situations, and I don’t know if that is from the immigrant experience or just their personalities,” he said.

Leung grew up much the same way, which is why acting – which he stumbled into during college – felt so liberating. “I found that I was able to express things that I didn’t know how to express,” he said. “I always thought that I became an actor to learn how to be with people and interact with people.” Leung had been studying to become a physical therapist, and his parents weren’t happy with his career shift. They started to come around as their son began to draw steady work. His guest spot on *The Sopranos*, for example, led *LOST* producers to give him a call.

The mystery of his parents’ origin, meanwhile, paid off when it came to playing Miles

on the series. The producers, after all, kept him and the rest of the show’s cast in the dark when it came to their characters’ origins. “It’s uncomfortable at first,” Leung said of the on-set secrets. “You don’t have your bearings as an actor. But it evolves, and gets exciting when you realize, ‘I don’t need to know this and this.’”

As *LOST* comes to a close, Leung called the experience on Oahu “life-changing.” “When I got here, I felt like a city rat being thrown into the middle of the ocean,” he recalls. “And now, having been here for a couple of years and making friends along the way... it really is a magical place. That’s something that’s hard to manufacture.”



DOMINIC MONAGHAN "CHARLIE PACE"

Throughout his career, Dominic Monaghan has played a Russian sailor, a Hobbit, and an electricity-filled mutant superhero. Then, of course, there was Monaghan's turn as the drug-addicted rock star Charlie Pace in *LOST*, and, most recently, his role as a quantum physicist on *FlashForward*. Quite an eclectic resume, but one that some would say emulates Monaghan's equally eclectic upbringing. The actor was born in Germany to British parents and spent the first part of his childhood there before moving to Manchester at the age of 11 (he still can speak some German from those years).

Early on, Monaghan knew that he wanted to be an actor (fueled in part by his love of *Star Wars*), and by high school he was appearing regularly in stage productions. From there, he quickly moved into television, starring in the British series *Hetty Wainthropp Investigates*. That led to the TV movie *Hostile Waters*, a co-production between the BBC and HBO (giving Monaghan his first real exposure in

America); his other early TV credits in the United Kingdom include *Monsignor Renard* and *This Is Personal: The Hunt for the Yorkshire Ripper*. But Monaghan was anxious to make it to Hollywood. "I made a promise to myself when I was 16 that if I was going to be an actor, everything else could get in line," Monaghan said, adding, "Hollywood seemed like the place to be."

Monaghan said he didn't catch much grief from his family, which supported the move. "My family has always been incredibly supportive of anything myself or my brother have wanted to do," he said. Monaghan also once told the *Toronto Star* that his love of surfing also triggered the move to Los Angeles. The actor first auditioned for the role of Frodo in *The Lord of the Rings* before being tapped to play Meriadoc "Merry" Brandybuck instead. The actor appeared in all three *Rings* movies, and also starred in *X-Men Origins: Wolverine*, as Chris Bradley (also known as "Bolt").

In some ways, *LOST*'s Charlie represented the most relatable character of Monaghan's career. "I know what it feels like to walk the razor edge of my art, sacrificing my life, similar to Charlie," he says. He continued to pop up on *LOST* even after his character died at the end of season three. As to the show's ending, Monaghan says he feels "an equal measure of joy and misery." Sounds like the perfect inspiration for a song by Charlie Pace's rock band, Driveshaft.

**"I MADE A PROMISE
TO MYSELF WHEN I WAS 16
THAT IF I WAS GOING TO
BE AN ACTOR, EVERYTHING
ELSE COULD GET IN LINE."**



GERARD O'HALLORAN SCULPTOR

LOST sculptor Gerard O'Halloran landed in the United States by way of rock music. The Ireland native started a band in his twenties and started touring Europe. From there, fate intervened in the guise of an American couple, who came backstage after one show and presented O'Halloran with an offer he couldn't refuse. "They introduced themselves as a musical duo looking for a full lineup, and asked myself and my bass player, Kevin, if we would join them in a few months in the U.S.," O'Halloran explained.

"Life presents you opportunities, and you either go with it or not," he said. "I chose to go. I wanted to see and experience other things, and staying at home was not an option."

The plan was to tour the Caribbean and Panama as part of a military tour of Air Force bases. "We agreed, but how could we work in the U.S.?" O'Halloran asked.

Serendipity stepped back in: The singer's dad was a Navy admiral, and arranged a special visa. "We were off," he said. "We all met

in Charleston, South Carolina, and began rehearsal. The band's name was Childsplay and our manager was Ted Turner, Jr."

O'Halloran eventually left the South, however, and found himself drawn to the multiculturalism – and the beaches – of Los Angeles. O'Halloran wound up on *LOST* via his sculpting mentor, Jim Van Houten, who had worked on the show since its start. "*LOST* is like a family, or a circus," O'Halloran said. "Actors, construction, artists, and production mingle and interact seamlessly, which is both inspiring and fun."

Working on the islands also reminds O'Halloran of his childhood in Ireland. "The rocks I climbed on and played on [in my youth] are a perfect match for the rocks we were called on to re-create on *LOST*," he said.

As a kid, O'Halloran's mother tried to steer him to the priesthood. And O'Halloran was an altar boy, attending church each week. But "girls, fashion, music, and soccer gave me plenty of diversion from the calling,"

O'Halloran added. "But really, my parents always told me, 'follow your heart, marry for love, and health is wealth.' Good advice."

On the set of *LOST*, O'Halloran considered himself privileged to be the only crewperson – in a group with such an international background – from Ireland. "We all bring our unique flavors and style to the show," he said. "This is the beauty of *LOST*, an international cast and crew, proving to the world that 'we all do it better together' – which is the title to a song that I wrote."

Music still plays an important role for O'Halloran, who currently has an album available on iTunes. Meanwhile, as he prepares for the end of *LOST*, he said the show had been both "a creative and spiritual experience for me."

"Of course I'm sad that the show is ending, but I will take back a fresh outlook to both L.A. and Ireland," he said.



NOREEN O'TOOLE ASSOCIATE PRODUCER

LOST associate producer Noreen O'Toole's parents came from completely different parts of the world, yet share remarkably similar backgrounds. Her father emigrated from Ireland in the late 1950s; her mother arrived from the Philippines in the early 1970s. Both came from big families and both were raised Catholic; and both worked their way up as employees of the County of Los Angeles – her father in construction, her mother in education. “This is pretty much a conversation that used to come up daily, especially as a child,” O'Toole remembers. “Having those cultures has broadened my experience in life, in every way, from food to family to culture. It has been so interesting to see things from both sides.”

It was her parents' combined love for education, extracurricular activities, and American culture that put O'Toole on the path toward *LOST*. She points to her parents' insistence that she become involved in summer reading programs – a lifelong exposure to literature that led O'Toole to pitch the “*LOST* Book

Club,” which lives on at the show's website. O'Toole's parents also encouraged her to study classical piano and take dance. It was this ingrained love for the arts that led her to a career in Hollywood. As important, she says, was her parents' “‘open house’ mentality, of ‘all are welcome,’ that really, personally, influenced my work. We always had a full house, and I think it taught me to work well with others, too.”

Both O'Toole's parents took big risks in coming to the United States. Her father, who worked in a garage in County Wicklow, Ireland, through his teens and early twenties, saved up all of his money – and sold his motorbike – to pay for a ticket to America. Her mother already had a master's degree in education, and a teaching job outside of Manila, when she decided to move to America to pursue a career here. Both relied on family and friends early on to establish their footing in the United States before pursuing better jobs. That may be why O'Toole's parents have

always supported her career, “even if at times they don't fully relate to all aspects of it.”

“My mom does love the show,” O' Toole says, and calls her every Tuesday night asking her to “decipher the flashbacks.” “I think they are both incredibly supportive of the show, but they are mostly blown away at the creativity of my bosses.”

O'Toole got her start on *LOST* as co-creator Damon Lindelof's assistant, and eventually began working on various ancillary projects, such as the *LOST* magazine, the show's DVD extras, the *LOST* website, and more. “*LOST* has meant the world to me,” she said. “I will miss the family I've worked with, the writers and the producers that I will forever be in admiration of, and the hardest-working crew that I will ever work with. They have taught me so much.”



ZULEIKHA ROBINSON "ILANA"

Actress Zuleikha Robinson's background as a "third culture kid" came in handy on *LOST*. As Ilana, a follower of island protector Jacob, Robinson's character came from enigmatic circumstances. Robinson said she can relate, having come from multiple origins herself. Born to a Burmese-Indian mother and an English father, Robinson hails from the United Kingdom, but also grew up in Thailand and Malaysia. Her name is Farsi for "beautiful one."

"Growing up on one continent and then moving to another at an early age put me in a small group of people referred to as TCKs – 'third culture kids' – people from one culture, who learn another culture and who create their own culture in a new place," Robinson explained.

Robinson noted a similarity between what TCKs go through and the experiences depicted on *LOST*. "All the characters that end up on the island have the same symptoms as TCK children," she said. That proved useful when Damon Lindelof and Carlton Cuse

approached her for *LOST*. The character of Ilana called for a mysterious accent, and Robinson was able to fine-tune a voice that couldn't be easily placed. "I've traveled extensively throughout my life, and by doing so have had a pretty easy time with accents," she said. "I think perhaps it happened out of a need to fit in as a child. I developed an ear very quickly, so when coming to the character of Ilana, I was able to finely tune an accent that was very nondescript.

"That's what the producers of the show wanted," she added. "They didn't want the audience to know where Ilana came from." In assuming the role, Robinson said she was able to play with her European upbringing and couple it with the Americanisms she picked up during her 12 years in the States.

Robinson first came to the United States as many immigrants do: as a way to further their education. "The idea of trying to get into schools in the U.K. was quite daunting, as I had a couple of friends who had tried and

failed," she said. "So I thought, why not venture across the pond into new territory? Besides, I have always been one for setting sail and embarking on new adventures in distant lands. Why not America?"

Robinson said the United States was also a perfect spot to kick off her acting career. The actress first gained notice via Fox's *The X-Files* spinoff, *The Lone Gunmen*. She then appeared in the movies *Hidalgo* and *The Merchant of Venice*. Robinson had finished Fox's *New Amsterdam* when *LOST* came calling. "We sat down, played with a few different accents, and then I was lucky enough to become a part of the phenomenon called *LOST*."

"GROWING UP IN ONE CONTINENT AND THEN MOVING TO ANOTHER AT AN EARLY AGE PUT ME IN A SMALL GROUP OF PEOPLE REFERRED TO AS TCKS – 'THIRD CULTURE KIDS' – PEOPLE FROM ONE CULTURE, WHO LEARN ANOTHER CULTURE AND WHO CREATE THEIR OWN CULTURE IN A NEW PLACE."



ROLAND SANCHEZ COSTUME DESIGNER

LOST costume designer Roland Sanchez's decision to pursue a career in the arts didn't sit well with his family at first. They expected him to pursue a college degree in psychology. He had worked in a hospital emergency room throughout college, and they thought he ought to stick with it for the benefits. "They didn't quite understand why I didn't continue with psych studies, and pursued design," he said. "It's a generational and immigrant thing, I believe. Safety and security of benefits is important to that generation."

Sanchez, though, said he believes in following one's passion. "On my death bed, I don't want to be saddened by what could have been," he said. Of course, Sanchez's family now adores *LOST*, and call him with questions after every episode. "My family today is so proud of my work and work ethic," he said.

Some of that ethic is inspired by his mother, who hails from Euerbach, a town in Germany. Sanchez's mother, uncle, and aunt made it to this country after their mother

married a U.S. soldier. Their mother – Sanchez's grandmother – came to the States first, followed, eventually, by her three children. "I think my mother's background, upbringing, sensibility, and grounding influenced my way of life and work," he said. Sanchez grew up in Norwalk, California, where his parents got married and started a family.

Sanchez's early costuming credits include work on such features as *Artificial Intelligence: A.I.*, *Charlie's Angels: Full Throttle*, *Star Trek: Nemesis*, and *Ocean's 12*. Sanchez said he had traveled quite a bit for *Ocean's 12* when he got the call to spend a few months on *LOST*. That few months turned into five and a half years. It also repped his big move up to costume designer, having served as an assistant designer for years. "I accepted the job, with much support from everyone," he said. "I've learned an amazing amount."

Sanchez believes his family's diverse ethnic background has helped him appreciate other cultures – "and celebrate their traditions."

"Several *LOST* episodes take place elsewhere, like Africa, Iraq, England, and Paris," he said. "So I do my best to celebrate and honor every culture and represent it with the truth."

All of the show's traveling and all of its recurring characters have made for a lot of clothing over the years. It's all catalogued and saved. "We learned early on that we have to keep everything because of flashbacks and recurring characters," Sanchez told the *Honolulu Advertiser* last year. "It's hugely time-consuming to keep all these things straight."

Sanchez says he has "cherished" his work on the show and the people he has worked with. "Damon Lindelof and Carlton Cuse gave us wonderful characters to establish and develop through the years," he said. "As a costume designer, that's what I love – colorful, intriguing, captivating characters expressed through their wardrobe. Worlds of people to create, and capture the audience's interest; and the actors feeling their characters within their clothes."



**"I THINK
MY MOTHER'S
BACKGROUND,
UPBRINGING,
SENSIBILITY,
AND GROUNDING
INFLUENCED
MY WAY OF LIFE
AND WORK."**

CONCEPCION SAUCEDO-ALICINO PRODUCTION COORDINATOR

Concepcion “Connie” Saucedo-Alicino knows a thing or two about immigrating to the United States – she did it every day for four years. Through a twist of fate, Saucedo-Alicino was born in the United States, but grew up just south of the border, in Tijuana, Baja California, Mexico. After high school, she commuted across the border every day in order to attend community college in the United States. “I was a U.S. citizen, but could not afford to live in the United States,” she said. That was quite a leap for the *LOST* production coordinator, who said her parents had assumed that she would follow their example and graduate from the University of Tijuana, as well. But Saucedo-Alicino said her parents supported her decision to study in America.

Saucedo-Alicino first joined *LOST* as a production assistant in the second season, and eventually was promoted to production coordinator. “Although [my parents] don’t fully understand what I do, they are very proud of

me and get very excited when my name pops up on the screen,” she says.

Saucedo-Alicino’s background has, she believes, been a boon to interacting with others and getting the job done while on location in Hawaii. “As a person who grew up on the border between Mexico, a third-world country, and the United States, the biggest power nation in the world, I really do see the two sides to any story,” she said. “I also know how to problem-solve and aid in a way that is noninvasive to any party. That, I think, explains my success as a production coordinator for a show with [a cast and crew of] such diverse ethnic backgrounds and cultural differences.”

Family is also important to Saucedo-Alicino, who cites a sense of *ohana* (Hawaiian for “family”) among the *LOST* staffers. “This show is not just a job; it’s a community, a home,” she said. That feeling was apparent during Saucedo-Alicino’s favorite *LOST* moment, when Dominic Monaghan’s character, Charlie, died at the end of season three. “It was his

last day on the show, it was night, and we were shooting at the stage close to our main offices,” she noted. “We all got out of our offices to see that scene, and as we gathered around the set, we all started to cry. It was just so emotional, like losing someone dear to us from our family. That experience told me a lot about how I really felt – connected to the show and everyone that makes it happen,” she said.



MELINDA HSU TAYLOR

WRITER

Melinda Hsu Taylor didn't grow up isolated on a mysterious Pacific island. But growing up as one of only a few Asian Americans in Bangor, Maine – in the entire state, for that matter – the television writer knows a thing or two about the themes of isolation in *LOST*. “Since I felt and looked so different from everyone around me, I always perceived myself as an outsider, although I only rarely experienced overt racism,” she said.

Hsu Taylor now says she can appreciate her hometown, and how her experiences there eventually led to her career as a scribe on one of TV's top dramas. “Growing up isolated in Bangor, I spent a lot of my youth hiding in my bedroom, reading and rereading *Star Trek* novels and *The Lord of the Rings*,” she said. “I became a writer at a very young age, purely to entertain myself.”

As a professional writer from a minority background, Hsu Taylor finds that she still harbors a desire to fit in – and to silence whispers that she's the product of an affirmative-action

policy. Hsu Taylor notes that her first job on Fox's *Still Life* (which never made it to air) was helped along by that network's diversity program – though executive producer Marti Noxon says she had planned to hire her anyway. “There's added pressure to overachieve and prove that you deserve to be there as a writer, and not just because you're 'free labor' due to your skin tone or last name,” she said.

Grateful for the opportunities she has had, Hsu Taylor never forgets the sacrifices made by her parents, both of whom have immigrant stories more harrowing than anything seen on *LOST*. Her father was serving in China's Nationalist Army in 1949, when the Communists took over. He wrote to his parents asking whether he should evacuate with the army; unfortunately, he didn't get their response – “Don't go!” – until after he arrived in Taiwan. He never saw them again. Her mother's father, the editor of a Nationalist newspaper, was sure to be executed by the conquering forces, so that part of the family escaped by boat to Taipei.

“My parents were always big believers in the idea of America as a country where anything was possible, [but] they never took a single thing for granted in their little house in Bangor – not even food,” she said. “Both my parents would sometimes confess their amazement that they had been able to build a good life for themselves and their kids after having arrived in the States with almost nothing.”

Hsu Taylor acknowledges she has drawn on stories from her parents' past for *LOST*. In the season-six episode “Ab Aeterno,” the scene where Richard Alpert (Nestor Carbonell) travels to find a doctor to save his wife was, she says, “a way to honor a memory from my mother's childhood, when her six-year-old sister was very ill with pneumonia.” Hsu Taylor's grandparents sent her mother, then age 10, to run through the rain to find a doctor. Sadly, her mom's sister could not be saved. “That sort of family tragedy stays with you on some subconscious level,” Hsu Taylor believes, “and it does influence your choices as a person and a writer.”

**“MY PARENTS WERE
ALWAYS BIG BELIEVERS
IN THE IDEA OF
AMERICA AS A COUNTRY
WHERE ANYTHING
WAS POSSIBLE.”**



TORRY TUKUAFU STEADY CAM OPERATOR

Faith brought Torry Tukuafu's father from Tonga to Utah as a teenager. According to the *LOST* steadicam operator, his father's 12-person family – baptized by Mormon missionaries – decided to move to the States in order to be closer to the base of their religion.

“My father struggled as an immigrant at first, mostly because he was 16 when he came to the U.S., and they put him directly in school,” Tukuafu said. “It was hard for him to learn the language, which is one of the reasons he never taught me Tongan. He wanted me to speak good English.”

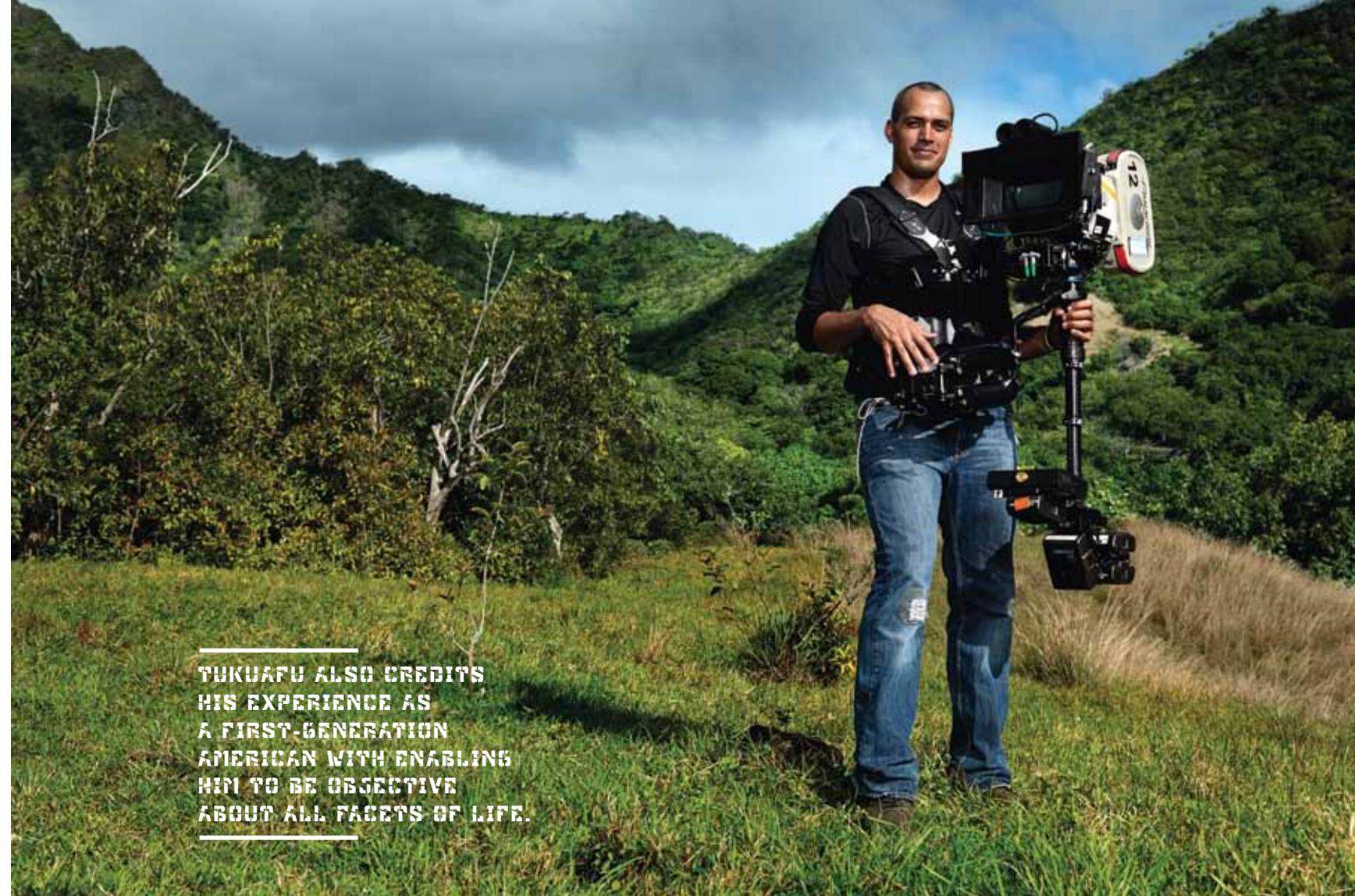
Tukuafu's father eventually went to a trade school, where he met Tukuafu's mother, and then joined the U.S. Army Reserve. (He still works full-time as a sergeant major.) Watching his father move up from those days as a struggling immigrant, Tukuafu said he has tried hard to emulate that kind of dedication. “His work ethic is a trait that is common amongst Tongans and many of the other Polynesian cultures,” he explained.

“This ethic has helped me to advance very quickly in the film business and is also one of the reasons I've been able to win the trust of both the cast and crew of *LOST*.”

Tukuafu also credits his experience as a first-generation American with enabling him to be objective about all facets of life. “Whether it's cultural, artistic, or religious openness, I always try to give others the benefit of the doubt,” he said. “This attitude of remaining receptive to different ideas, and open to understanding those new ideas, is something I learned from watching my father try to make his way through a new culture,” Tukuafu added.

Tukuafu moved to Hawaii when he was 17 and earned a bachelor's degree in business at the University of Hawaii. The call from Hollywood came as a bit of serendipity: Tukuafu was asked to work as a double for Duane “The Rock” Johnson. That led to a new career path for Tukuafu – cinematography. Beyond *LOST*, Tukuafu has produced a feature, *One Kine Day*, and launched a local film festival, “Showdown

in Chinatown.” As for *LOST*, Tukuafu began his career on the show's very first episode, as a film loader. “I'm overwhelmed with gratitude for all the things I've learned as a filmmaker, and I'm humbled for being able to work with such an inspirational cast and crew,” he said.



TUKUAFU ALSO CREDITS
HIS EXPERIENCE AS
A FIRST-GENERATION
AMERICAN WITH ENABLING
HIM TO BE OBJECTIVE
ABOUT ALL FACETS OF LIFE.

HENK VAN EEGHEN EDITOR

LOST editor Henk van Eeghen came to the show with the ultimate international background. Born in Amsterdam, van Eeghen spent most of his youth in the Netherlands. But his father's business took his family around the world, and van Eeghen lived for two-year periods in several different countries. One constant in his life was American television, which could be seen – dubbed in various languages – all over the globe. “Those shows and movies were very influential, and a big attraction for [my] choosing to come to America,” van Eeghen says. It also led, in his youth, to an early interest in photography, which then prompted his experimentations with film.

Although van Eeghen's family steered him toward architecture and engineering – he even began studying civil engineering – he couldn't suppress his true ambition. “I soon started making a film about civil engineering,” he recalls. Van Eeghen admits that even now his family still isn't quite clear on what he does

all day in a dark room. “Editing is a mysterious job,” he says simply.

Van Eeghen had worked on a dozen or so films in Europe when America came calling – or, more accurately, love came calling. He moved with a girlfriend to San Francisco in 1985. “That relationship ended soon after, but I decided to make a go of it by myself,” he said. “I fell in love with the freedom America represented.” The move to the United States also made career sense, he noted. “America is considered the pinnacle of film and television production,” he says. “I wanted to expand my horizons.... The start was tough, but in the end it has been worth it.”

Van Eeghen wound up on *LOST* after executive producers Damon Lindelof and Carlton Cuse hired him to guest-edit the show's season three finale. He continued to work on the show, up to and including the series finale. “Working with Damon and Carlton, as well as the directors, has been very satisfying,” he says. “They like to take risks, and have created

a mind puzzle that I could relate to and be inspired by. I've received more attention working on *LOST* than most of the movies I've worked on.”

Van Eeghen believes the immigrant experience also can be applied to the storytelling so popular on *LOST*. “The survival in a new and sometimes incomprehensible environment, along with the struggle of being confronted with the life you wanted to leave behind,” he points out. “It's a universal conflict.”

VAN EEGHEN BELIEVES THE IMMIGRANT EXPERIENCE ALSO CAN BE APPLIED TO THE STORYTELLING SO POPULAR ON *LOST*.



MIKI YASUFUKU KEY ASSISTANT LOCATION MANAGER

LOST key assistant location manager Miki Yasufuku's mother grew up in Japan watching American movies – and dreaming of New York. Yasufuku's mother couldn't have known at the time, but her eventual move to the States would one day lead to her daughter's career in the U.S. entertainment industry.

Yasufuku's parents moved to this country in their twenties and did indeed settle down in New York, where they raised three children while working and pursuing a good life for their family. As a child in New York, Yasufuku experienced a regular, very American upbringing. "This is not something I think of every day, being first generation, but I went to school during the week like every American kid," she said. "I played sports, played in the orchestra, participated in school activities, was in Girl Scouts, went to friends' houses after school. I went to Saturday Japanese school in my elementary and junior high school years, but eventually stopped going."

Yasufuku's parents eschewed stereotypes, giving their daughters the freedom early

on to choose the career path they felt most comfortable with. "They didn't put pressure on me or my sisters to be the smartest one in the class, or the most talented violinist in orchestra," she said. "I chose to work hard at school because I wanted to do well."

While at the University of Massachusetts-Amherst, Yasufuku spent time in Hawaii as part of a student exchange program with the University of Hawaii, and fell in love with the fiftieth state. After her first postgraduation job with New York's Fashion Week ended, she decided to fly back to the islands. "The first day I landed in Oahu, I came across a very vague listing for an assistant in media/entertainment on some job site," she said. "I emailed my resume, interviewed the next day, and then started working."

Yasufuku ended up working in the accounting department as the clerk on the pilot to *LOST*, in February 2004. When the show was picked up and returned to Hawaii, she found herself working in the locations department. "I was only planning on staying for that summer,

but that summer turned into six years, and I'm still living in Hawaii," she said.

Yasufuku says her heritage as a Japanese American doesn't come up that often, but when it does, it has been a boon in such a diverse locale as Hawaii. "Being able to speak and communicate in Japanese to tourists when we are filming in public places like Waikiki and downtown has helped for scouting," she said.

"We have scouted and filmed in homes owned by Japanese families," she said. "They may be of second, third, fourth generation, but I feel that when I share my family experiences, they are more willing to open up their homes to me."

Early on, Yasufuku's proud parents regularly mailed her article clips about *LOST* from various publications. "They were very excited that I got the opportunity to work on such a recognized show," she said. "They think working in the movies is so glamorous; but then I tell them about what Locations has to deal with – Porta-Potties, dumpsters, cleaning up the set, and the long hours."



PAUL ZBYSZEWSKI CO-EXECUTIVE PRODUCER

LOST writer and executive producer Paul Zbyszewski knows it's not easy to pronounce his last name. "It's a challenge – all those consonants in a row. And, hey, where'd those vowels go? But I'd never change my name just because it's hard to pronounce. It's who I am." Being a first-generation American informs everything he does, Zbyszewski says, "from my writing, to my relationships, to my parenting." And, of course, to his job on *LOST*.

The drama has always been about fate versus free will, about outsiders and underdogs, about characters overcoming the impossible, he points out. "I love a good underdog story," he said, "and that's what immigrants are. The immigrant's story is one of hardship and struggle, and overcoming that hardship and struggle. It's about being an outsider. It's about people who have something to prove."

In the case of Zbyszewski's family, his parents were forced to flee their native Poland after World War II. Both his father and his mother's father served in the Polish Army, and

spent time in German and Russian prison camps. His mother's family escaped in 1947 with nothing but the clothes on their backs. "My family adapted," he said. "They learned the language. Took jobs in factories. Saved enough to buy a small home, and gave their children a decent education. They had little, but they had enough. My grandparents and my parents are my heroes."

For a time, Zbyszewski appeared destined to follow in his father's footsteps and become a mechanical engineer. The writer even took engineering courses during his freshman year in college. "From day one, I knew I was no engineer," he said. "I had neither the skills nor the desire." Breaking the news to his parents wasn't easy, Zbyszewski remembers. "Now my mother sees my name in the credits and she couldn't be happier," he says.

Zbyszewski joined *LOST* after the show he had been working on, ABC's *Day Break*, was canceled. "I had been a huge fan of *LOST*, and had seen every episode, so all I

kept thinking during our breakfast meeting was, 'This is a huge opportunity. Don't mess it up.'"

Zbyszewski said his background as a first-generation American has helped him get inside the heads of the diverse characters on the show. "*LOST* is populated by characters of different races and ethnicities, who represent the cultural diversity of the United States," he notes, "whether it's Sayid, Sun and Jin, Hurley, or Michael and Walt, just to name a few.

These characters have had to overcome obstacles like language barriers or racial prejudice, which plays a factor in the way you write them. It's all about understanding a character's unique perspective."



ACKNOWLEDGMENTS

Exhibition Design

Tow Studios, Inc.

Exhibition Photography

Peter Hurley

Photographer's Assistant

Zach Hyman

Essay and Biographies written by

Michael Schneider, Television Editor, *Variety*

Copyediting by

Janice Borzendowski

Cataloging Intern

Edith Johnson

Design

AHOY Studios

Photography

© American Broadcasting Companies, Inc.

Page 7, 33, 35, 39, 45

Photos by Peter Hurley

© 2010 The Vilcek Foundation

Page 15, 17, 19, 21, 23, 25, 27, 29, 31,
37, 41, 43, 47, 49, 51, 53, 55, 57, 59

Thank You to

The cast and crew of *LOST*

American Broadcasting Companies, Inc.

Special Thanks to

Jean Higgins, Executive Producer, *LOST*

Jessica Cole, Talent Coordinator, *LOST*

Noreen O'Toole, Associate Producer, *LOST*

Brian Lowry, Chief TV Critic, *Variety*

Chuck Boller, Executive Director,

Hawaii International Film Festival

Walea L. Constantinau,

Film Commissioner,

Honolulu Film Office/Island of Oahu

Paul Claesson at Hasselblad for graciously
donating the use of the H3DII 50 camera

THE VILCEK FOUNDATION

EXHIBITIONS

167 EAST 73RD STREET

NEW YORK, NY 10021

212.472.2500

WWW.VILCEK.ORG





ISBN: 978-0-615-36917-4