

In Her SHOES

IN HER SHOES is the alternately hilarious and heart-rending story of two sisters with nothing in common but size 8 ½ feet. Maggie and Rose Feller are both best friends and polar opposites when it comes to values, goals and personal style.

Maggie (Cameron Diaz) is a party girl who barely graduated from high school, recycles jobs as quickly as yesterday's newspapers and believes her biggest asset is her attractiveness to the opposite sex. Her recurring state of unemployment leaves her virtually homeless as she bounces between the sofas of her friends and relatives. With no confidence in her intellectual ability, she prizes makeup over books and has an innate talent for choosing the perfect accessories and clothes for any occasion.

Rose (Toni Collette) is a Princeton educated attorney at a top law firm in Philadelphia. Her beautifully decorated prewar apartment is her haven from the outside world. With her nose perpetually to the grindstone, she struggles constantly with her weight and never feels comfortable in the clothes she wears. Her low self esteem regarding her physical appearance has left her dating life non-existent. Rose's one joy in life is shoes (because they always fit), but unfortunately she has few social opportunities to remove them from her closet.

After a calamitous falling out, the two sisters travel a bumpy road toward true appreciation for one another – aided along the way by the discovery of the maternal grandmother (Shirley MacLaine) they thought was dead. Through their re-connection with their grandmother, Ella, Maggie and Rose learn how to make peace with themselves and with each other.

Director Curtis Hanson's masterful work on films such as "L.A. Confidential," "Wonder Boys" and "8 Mile," could leave some to consider the female-centric world of IN HER SHOES to be a departure for the filmmaker. But Hanson doesn't see it that way. "IN HER SHOES is not that different from my other films, because all of these movies are about characters who are

struggling to figure out what they're doing with themselves and what they're doing with their lives, characters who are yearning for human connection and family.”

Jennifer Weiner's second novel, In Her Shoes, was published in 2002, and quickly climbed onto bestseller lists. Recalls Weiner: “Some of the questions I had when I started writing the book were: How can people who come from literally the same place, who grow up in the same house, go on the same vacations and eat the same food for dinner, wind up being totally different people with different interests, different attitudes, and different looks? What do they still share? What are the bonds that exist no matter where their lives take them?

“In families with more than one sibling, there is often the feeling of being put into a box: you're the smart, responsible one, while you're the screwed up one we're going to have to keep an eye on. I find it interesting how those labels serve you and how they hold you back.”

When she took on the adaptation of Weiner's novel, screenwriter Susannah Grant (“Erin Brockovich”) was attracted to the rich yet painful relationship between the two sisters. “The truth is that the person who knows you best is the person who can hurt you the most,” she explains. “That's also the same person who can help you the most when you're hurt. That's the risk of loving; but the risk of *not* loving is greater because that's horrible loneliness. In the beginning most of the characters in the story are in some sort of ‘well of loneliness’ – suffering from the same isolation.”

“When I read Susannah's screenplay,” says Weiner, “I kicked myself because she had written things that I wish I had thought of. She totally captured the heart and soul of the sisters.”

“What's so great about these two sisters,” says Curtis Hanson, “is that on the one hand they're opposites. Maggie is beautiful, but thinks she's dumb. Rose is an over-achiever and thinks she's homely. But they're actually two sides of the same coin. They're connected through their mutual dependency, through habit, through love. And it's not until trauma breaks them apart that they're forced to function as individuals, which actually liberates them, allowing them to go their own way, and in a sense discover their true selves.”

Hanson's producing partner, Carol Fenelon, responded to the way the screenplay dealt with the issue of self-esteem. “So often we succumb to other people's perceptions of what we should be,” says Fenelon. “IN HER SHOES explores the challenge of making the most of what

we're capable of – about being comfortable in one's own shoes. Maggie and Rose come to realize it's never too late to change one's path.”

As the movie begins, Maggie has burned every bridge with her family. She has hit bottom. “Maggie is like a child,” says Cameron Diaz. “She seems tough and outgoing, but she's really very lonely, selfish and self-centered. To make her way through life, she can only use sexuality, looks and charisma. Eventually, she realizes these things are running dry, and that she must adopt a different way of living by relating to the people who love her. But she has always seen herself as a victim. She never takes responsibility for her actions, so she doesn't really understand how she has arrived at such a bad place. When Rose throws her out, she truly has no friends to rely on, no place to go. She is desperate and terrified, and everything she does stems from that fear.”

“When we meet Maggie, she's someone who always takes and never gives back,” says Carol Fenelon. “But during her journey, Maggie's tremendous capacity for empathy begins to emerge. It is ultimately her ability to understand what it is like to stand in someone else's shoes that fuels her growing desire to extend herself to others...her grandmother, the Professor, the older women in the retirement community, and Rose.”

“Cameron's portrayal of Maggie is truly magical. She brings to the role a great understanding of how attractiveness can be an asset in our society,” says Hanson. “She also knows how appearances can be a mask. The wonderful thing about her performance is the way in which she illuminates Maggie's fears, insecurity, and vulnerability. So even when Maggie's doing horrible, unspeakable things, things you would *never* do to a sister, Cameron makes us believe there is a goodness inside of her. You can see that Maggie is yearning to be taken for more than just a pretty face or the girl with the great body. You feel for Maggie because you realize how badly she wants to make a life for herself, and you understand how her lack of self-confidence makes that so hard.

“When I tell a story cinematically,” Hanson continues, “I try to encourage the audience to feel what the character feels, to actually enter their world. Since Maggie is an unanchored character with no emotional mooring, I shot all of her scenes in the early part of the movie with a handheld camera. I didn't want the audience to consciously be aware of that, but I wanted them to feel a detached looseness about Maggie, because she never knows which way she's going.

Similarly, I tried to work into many of Maggie's scenes a mirror or window that casts a reflection, because Maggie's world is all about the surface; it's her good looks that have allowed her to get by. Rose, on the other hand, avoids mirrors altogether until she is feeling more self-assured. Near the end of the movie, when both sisters are seeing themselves and each other more clearly, it felt right to stage that critical bathroom scene between the two of them in front of a large mirror."

When she took on the role of Rose, Toni Collette also had to take on additional weight. "I vowed to high heavens that I would never put on weight again for a movie," laughs the Australian actress, who gained forty-three pounds for her second film, "Muriel's Wedding." "But Curtis has this way of getting what he wants and I ended up putting on twenty-five pounds to play the part. Then, once Rose quits her job and begins to fall in love and become a happier person it affects her physically. So I then had to lose the weight through a rigid diet and exercise program during the middle of shooting. I don't think I'll be doing this 'weight see-saw' thing again. But with IN HER SHOES, it was worth it because that part of Rose's life really affects and inhibits her."

Hanson had long been an admirer of Collette's talent, especially her chameleon-like ability to completely transform herself into the characters she plays. "Toni takes what is discovered during rehearsal and then continues to burrow down into the most inner recesses of her character. When it's time to shoot, the subtle nuances she brings to her portrayal are often breathtaking."

Collette explains that Rose's "shoe-aholism" is an important part of the character. "She can't treat herself with clothes because that only reminds her that she is overweight and doesn't like her body," says Collette. "But feet don't grow larger, so shoes will always fit her. She has shoes in her cupboard, some still in their boxes. They're untouched, on display behind closed doors. And yet, they may be worn one day. They are like Rose, who is so beautiful but so covered up."

Although Rose seems unaware of her charms at the beginning of the film, Simon Stein sees them quite clearly. Collette recalls Simon's pursuit of Rose: "She finds it kind of shocking and also very frightening. Simon is a gentle and quiet man, the kind people tend not to focus on. He's pursued Rose for a long time and once she opens the door a little, he pushes on. Initially

she isn't really interested, but the more she gets to know him, the more she realizes what a beautiful soul he is. Simon helps Rose recognize her own wonderful qualities that she has never acknowledged before, and she finds that Simon really is the love of her life."

Mark Feuerstein plays the role of Simon, whose common sense and love for Rose finally bring her the happiness she has yearned for. "Simon really is very simple," says Feuerstein. "He loves food, the 'Sixers,' the law, politics – and Rose. And when he finally gets her to respond to him, he'll do anything in his power to keep her. He doesn't understand Rose's wish for somebody else's life. He's very pragmatic. Simon thinks that once you realize that this is your life and that your life is made up of choices, the sooner you accept that fact, the happier you're going to be.

"When I first read the script, I felt I really connected to Simon because he has a woman in his life who is not fully opening up to him, and I've been in that situation before. He and Rose are trying to get to know one another and her reticence makes it very difficult. When they have a fight and he asks what's wrong, she won't tell him. Instead, she shuts down. I think everyone who has been in a relationship can relate to that problem of communication."

Maggie and Rose are not the only women in the story who blossom. The catalyst of their transformation – their grandmother, Ella Hirsch – also undergoes significant changes.

Ella had a daughter – Maggie and Rose's mother – who suffered from bipolar disorder. She has always felt that she failed her daughter and fears that her daughter's death is her fault. Ella never lets herself even think about it.

The role of Ella was partially inspired by Jennifer Weiner's own grandmother, who lives in a residential community for active seniors in Florida. "I always thought it would be an interesting setting for a comic novel because of the mating rituals and the way that everything changes," says Weiner. "When you're sixteen, all you want to know is, does the guy have a car. And when you're eighty, all you want to know is, does the guy have a car... and can he still drive at night. It's a place where people are negotiating their lives again, sort of a new start for everybody. It's kind of a reinvention. And Ella is reinventing herself at the same time that Rose and Maggie are."

Portraying Ella is Academy Award®-winning actress Shirley MacLaine, who recalls that making *IN HER SHOES* at the former Goldwyn Studios "rang with memories of the past." Not

only was the interior of Ella's home built on the same stage where she had filmed "The Apartment," but the rehearsal room Hanson and the cast used had been MacLaine's dressing room during production of "The Apartment," "The Children's Hour" and "Irma La Douce."

But *IN HER SHOES* represented far more than a trip down memory lane for the legendary actress. "I was so glad to work in a character-driven piece for a change," says MacLaine. "Ella lives in a community where everything is perfect, very manicured and clean and comfortable. She doesn't like to confront her own feelings or her sense of having been shut out of the lives of her granddaughters. She's on her own, not really tending to herself so she has a kind of glossed-over façade. I've never played a part like this, and it can be threatening because it's so authentically subtle. That, plus an early conversation I had with Curtis in which he said he wanted a very quiet performance, attracted me to the role."

"I was excited about the possibility of Shirley MacLaine playing Ella," says Hanson, "partly because she is such a powerful personality and actress. I was interested in what would happen if she brought that talent and personality to a character potentially full of sensuality and life, who is completely shut down and is ignoring her own needs while serving as a care giver for others. She's helping these other elderly people as a means of working out her guilt and frustration over the way in which she dealt with her daughter. Her performance needed to be about repression. If Shirley would modulate her power in creating such a character, I thought the results would be very exciting.

"*IN HER SHOES* is about people," continues Hanson. "It's the kind of movie that was once a staple of Hollywood, and is now rare. It is a contemporary story of emotions and relationships, populated by characters the audience can look at and say, 'That's me; I know what it's like to feel that way'."

"It's also a story with universal themes," adds Carol Fenelon. *IN HER SHOES* is about connecting to those most important to us, our friends and our family. There's a strong sense of hope and optimism. It's a film that gives audiences something to talk about when they leave the theaters."

ABOUT THE PRODUCTION

IN HER SHOES began filming in Los Angeles before moving to Philadelphia and Delray Beach, Florida. Production Designer Dan Davis, Director of Photography Terry Stacey and Costume Designer Sophie de Rakoff were key collaborators in translating Curtis Hanson's vision onto film.

"Curtis is the most involved director I've worked with," says de Rakoff. "Everything he does is utterly referenced by the point of view of the character. He comes to every fitting, and he approves all the photographs. It's a very interesting process. The wardrobe is a way of enhancing the character and helping to tell the story."

With Maggie's wardrobe, the objective was to play up the character's inherent sexuality with clothes that were in keeping with a non-existent clothes budget. Given Maggie's peripatetic existence, it was also important that her entire wardrobe fit in the giant garbage bag that became her suitcase. De Rakoff set out to find stylish, inexpensive pieces that could be mixed, matched and converted into alluring combinations. The recurring theme in Maggie's wardrobe is limited funds supplemented by an unlimited sense of style, proving that a lack of income does not necessarily lead to a fashion challenged lifestyle.

Rose was the opposite: unlimited funds with a limited sense of personal style. "Maggie and Rose have different strengths and weaknesses," observes de Rakoff. "I think most women will identify either with one or the other of them because they represent two different ends of the fashion spectrum."

Then, of course, there is the extensive shoe collection. "The shoe closet is like another character," laughs the designer. "Both girls probably have ten pairs each which they repeat in different environments. They wear everything from flip flops to Jimmy Choo, Nine West, Stuart Weitzman, Chanel and Christian LaCroix."

Two of the key sets in the movie, Rose's apartment and Ella's villa, were brought to life by Production Designer Dan Davis on a sound stage in Los Angeles. "Although the plan for Rose's home isn't based on a specific apartment," says Davis, "it is typical of the square footage and scale of apartments in the building we shot for the exterior. We matched a window in

Rose’s living room with one in the Philadelphia building and many of the interior details are very similar.”

Jennifer Weiner was astounded by the set’s authenticity when she visited Los Angeles and observed the filming of a scene featuring Toni Collette. “It was amazing,” the writer remembers. “I walked onto a sound stage and there was an exact replica of an apartment building I’ve been to in Philadelphia. Every detail was correct, right down to the brass mail slot.”

Other locations were found in Florida, where Ella Hirsch has retired to an “active seniors” community. At Abbey Delray South, a sprawling retirement community in Delray Beach, the filmmakers found Ella’s home, a stand alone villa on the periphery of the community’s spacious grounds. As Dan Davis notes, “The facility had all the elements we were looking for – villas, swimming pools, pathways, dining room, hallways – as well as the perfect look. It had character.” Davis went on to recreate a fictional interior for the villa on a soundstage in Los Angeles. But the exteriors and community spaces seen in the movie were all shot on location.

Many of the residents who live in Abbey Delray South were cast as extras in the film. Prior to their arrival, the production videotaped over 400 seniors ranging in age from 65 to 92 years old. Ultimately, over 300 of the residents were used as extras during shooting.

This was also true at Briney Breezes, another retirement community situated on Boynton Beach, where a tea dance scene was staged. Many of Briney’s residents were thrilled to have the opportunity to use their dancing skills side by side with Shirley MacLaine. Hanson believes that the golden aged actors – many of whom were new to performing – enhanced the reality of these scenes.

ABOUT THE CAST

CAMERON DIAZ (Maggie Feller) made her feature debut at age 21, captivating moviegoers as femme fatale Tina Carlisle opposite Jim Carrey in “The Mask.” As a follow-up to “The Mask,” Diaz chose a small, independent film called “The Last Supper.” The black comedy had Diaz playing a condescending, liberal graduate student, along with an ensemble cast that included Annabeth Gish, Ron Eldard, Jonathan Penner and Courtney B. Vance.

Her third feature was writer/director Steven Baigelman's offbeat love story "Feeling Minnesota," in which she starred with Keanu Reeves and Vincent D'Onofrio, playing a white trash bride who falls in love with her brother-in-law. Diaz went on to play a cold, manipulative New Yorker in Edward Burns' romantic comedy, "She's the One," which he wrote, directed and starred in. Next, she starred opposite Harvey Keitel and Craig Sheffer in the thriller "Head Above Water."

In 1996, Diaz was named ShoWest's Female Star of Tomorrow by the National Association of Theatre Owners. In 1997, she co-starred with Julia Roberts, Dermot Mulroney and Rupert Everett in "My Best Friend's Wedding," which became one of the ten top-grossing films of the year. Her performance earned her the Blockbuster Entertainment Award for Favorite Supporting Actress in a Comedy.

Next, Diaz starred opposite Ewan McGregor as a spoiled, unhappy rich girl who falls in love with a janitor who accidentally kidnaps her in Danny Boyle's "A Life Less Ordinary."

For her performance in the title role of the romantic comedy "There's Something About Mary," directed by Peter and Bobby Farrelly, Diaz was honored with the New York Film Critics Circle Award as Best Actress. She also received a Golden Globe® nomination, the American Comedy Award, the Blockbuster Entertainment Award and the MTV Movie Award for Best Female Performance, as well as the Netherlands' Best Actress Rembrandt Award.

Following Peter Berg's dark comedy, "Very Bad Things," Diaz starred in the critically-acclaimed "Being John Malkovich," opposite John Cusack, Catherine Keener and John Malkovich, directed by Academy Award nominee Spike Jonze. Diaz was nominated for a Golden Globe, the Screen Actors Guild Award and the British Academy of Film (BAFTA) Award.

In Oliver Stone's "Any Given Sunday," Diaz starred with Al Pacino, Jamie Foxx, Dennis Quaid, LL Cool J, James Woods and Ann-Margret, as the tough young owner of a professional football team. Her performance earned her a Blockbuster Entertainment Award for Favorite Actress in a Drama.

She next co-starred opposite Drew Barrymore and Lucy Liu in "Charlie's Angels," the feature film version of the '70s television series. Directed by McG, the film broke the domestic box-office record for a non-holiday weekend and has grossed over \$300 million worldwide. The

Angels won a Blockbuster Entertainment Award and Diaz was singled out for Best Dance Sequence at the 2001 MTV Movie Awards. In 2003, Diaz, Drew Barrymore and Lucy Liu reunited with director McG to reprise their roles as Charlie's Angels in "Charlie's Angels: Full Throttle." The film grossed over \$250 million worldwide.

She appeared in "The Invisible Circus," based on an acclaimed novel by Jennifer Egan and was seen on Showtime in Rodrigo Garcia's "Things You Can Tell Just By Looking At Her," with Glenn Close, Calista Flockhart, Amy Brenneman and Holly Hunter.

Diaz provided the voice of the feisty Princess Fiona in the animated smash hit "Shrek" with Mike Myers, Eddie Murphy and John Lithgow. "Shrek" was one of the most successful films of any genre in 2001, setting box-office records and appearing on dozens of critics' lists of the best movies that year. That film's sequel, "Shrek 2," became one of the biggest box-office hits in history, and a third "Shrek" feature is in the works for release in 2007.

Diaz co-starred in Cameron Crowe's "Vanilla Sky," with Tom Cruise, Penelope Cruz, Jason Lee and Kurt Russell. Her performance was nominated for a Golden Globe Award, an AFI Award and a SAG Award, and Diaz was chosen Best Supporting Actress by the Boston Society of Film Critics.

In 2002, she starred in the comedy "The Sweetest Thing" with Christina Applegate and Selma Blair. Diaz was nominated for a Golden Globe Award for her performance in Martin Scorsese's Academy Award-nominated "Gangs of New York." Filmed on location in Rome, she starred opposite Leonardo DiCaprio, Liam Neeson and Daniel Day-Lewis.

Diaz recently took on a worldwide adventure with MTV for a 10-episode series, entitled "Trippin." Joined by an ever-changing group of travelers, Diaz and her crew explored some of the most exotic, environmentally unique locations on the planet while discovering ways to help preserve them.

TONI COLLETTE (Rose Feller) made an indelible impression on Hollywood with her portrayal of the hopeless and desperate 'Muriel Heslop' in P.J. Hogan's 1994 film, "Muriel's Wedding."

Collette's upcoming projects are the Australian film, "Like Minds" starring Richard Roxburgh, where Collette stars as a forensic scientist investigating a schoolboy's murder; and

IFC Films' thriller "The Night Listener" with Robin Williams and Sandra Oh, written and directed by Terry Anderson. Collette recently completed production on "Little Miss Sunshine" opposite Greg Kinnear; they play parents hell bent on their little girl winning a beauty contest. Collette also soon starts production on the dark thriller "You Can't Come In."

Collette received some of the best reviews of her career in the Samuel Goldwyn Company's release "Japanese Story," for her portrayal as 'Sandy,' a geologist whose outlook on life changes when she crosses paths with a Japanese businessman in the Australian desert. Collette received an Australian Academy Award as well as the 2003 AFI Award for Best Actress in a Lead Role. The film received a total of twenty-three awards, and in Australia, "Japanese Story" completed the Best Film trifecta, winning prizes at the IF Awards, the FCCA Awards and the AFI Awards.

In 2004 Collette starred in Universal's comedy "Connie & Carla," opposite Nia Vardalos. The film follows two best friends as they flee from Chicago to Los Angeles after a run-in with the mob, finding the perfect undercover hideout: posing as drag queens on the cabaret circuit. Later that year, Collette starred opposite Alec Baldwin, Matthew Broderick and Calista Flockhart in the Touchstone film "The Last Shot."

In 2002, Collette starred in "Changing Lanes," a story of coincidence and consequence, with Ben Affleck and Samuel L. Jackson; "Dirty Deeds, an independent film set in 1960s Australia; opposite Hugh Grant in "About a Boy"; and in the critically acclaimed "The Hours," opposite Nicole Kidman, Meryl Streep and Julianne Moore.

In 2000, Collette appeared in the remake of "Shaft" opposite Samuel L. Jackson, Vanessa L. Williams and Busta Rhymes. Directed by John Singleton, the film garnered strong boxoffice numbers.

Collette earned an Academy Award nomination for her performance in M. Night Shyamalan's psychological drama "The Sixth Sense." Collette played a mother from South Philadelphia who must cope with the physical and emotional distress surrounding her young son's paranormal powers.

In 1998, Collette appeared in the independent film "The Boys," by Australian director Rowan Woods, which was adapted from Gordon Graham's play. "The Boys" was shown in competition at the 1998 Berlin Film Festival, and it also stars David Wenham. That same year,

Collette appeared as the wife of a fictional glam-rock star in the critically acclaimed film, "Velvet Goldmine." She also delivered an unforgettable performance in the 1996 adaptation of Jane Austen's "Emma," alongside Gwyneth Paltrow and Ewan McGregor.

Born and raised in Australia, Collette attended Australia's prestigious National Institute of Dramatic Art (NIDA). In 2000, Collette appeared on the Broadway's stage, in the highly anticipated revival of "The Wild Party," with Mandy Patinkin and Eartha Kitt. In the role of 'Queenie,' Collette displayed her extraordinary range as both actress and singer. Additional stage credits include performances for the Velvoir Street Theater and the Sydney Theater Company.

Additional film credits include "Dinner with Friends," "The Magic Pudding," "Hotel Splendide," "The James Gang," "The Clockwatchers," "The Pallbearer," "Lilian's Story" and Mark Joffe's "Spotswood" and "Cosi."

Collette resides in Australia.

SHIRLEY MacLAINE (Ella Hirsch) has starred in almost 50 motion pictures, countless television specials, her own mini-series and on the Broadway stage. She received an Academy Award for Best Actress in 1984 for "Terms of Endearment," after receiving nominations for "Some Came Running," "The Apartment," "Irma La Douce," "Turning Point," and, as a producer of "The Other Half of the Sky: A China Memoir," which she also co-directed. Among her numerous international accolades, she has received 10 Golden Globe Awards, two Venice Film Festival Awards, two Silver Bear Awards from the Berlin Film Festival and in 1999, was presented with Berlin's Golden Bear Award for Lifetime Achievement. Her television appearances have brought her five Emmy Awards, among many nominations for her six musical television specials. "The Shirley MacLaine Special" won her the Golden Rose in Montreaux.

MacLaine made her motion picture debut in 1955 in Alfred Hitchcock's "The Trouble with Harry," followed by "Around the World in 80 Days," "The Matchmaker," "Ask Any Girl," "Ocean's Eleven," "Can-Can," "Two Loves," "The Children's Hour," "Two for the Seesaw," "What a Way to Go!," "John Goldfarb, Please Come Home," "The Yellow Rolls-Royce," "Gambit," "Woman Times Seven," "Sweet Charity," "Two Mules for Sister Sara," "The Possession of Joel Delaney," "Being There," "A Change of Seasons," "Madame Sousatzka,"

"Steel Magnolias," "Postcards from the Edge," "Used People," "Wrestling Ernest Hemingway," "Guarding Tess," "Mrs. Winterbourne" and "Evening Star," among others. More recently, she starred in the Miramax film, "Carolina."

In 1999, she made her directorial debut and starred in the critically-acclaimed independent film "Bruno" with Kathy Bates, Gary Sinese, Jennifer Tilly, Brett Butler and 10-year old Alex Linz in the title role of a boy whose sense of individuality wins him the respect of his peers.

MacLaine starred in her first motion picture for television in 1995, pairing with Liza Minnelli in the Ernest Thompson screenplay based on his hit play, "West Side Waltz." Among her additional television credits, she played a key cameo in the lavish CBS mini-series "Joan of Arc," and in 2001, she united with three other icons of the screen, Elizabeth Taylor, Debbie Reynolds and Joan Collins, in the comedy entitled "These Old Broads," written by Carrie Fisher which aired on ABC. In 2002, she starred in the CBS mini-series "The True Story of the Salem Witch Trials." Most recently, she starred in the title role of famed cosmetics queen Mary Kay Ash in the CBS telefilm "Hell on Heels: the Battle of Mary Kay."

Shirley MacLaine was born in Richmond, Virginia, and was raised in Arlington, Virginia, by her real estate broker/musician father and housewife-painter-actress mother. A dancer at heart, she was taking ballet lessons at the age of two-and-a-half and by the time she was a student in high school, she was spending her summers dancing in New York chorus lines.

MacLaine was thrust into stardom when she was the understudy for Carol Haney on Broadway in "The Pajama Game." When Haney broke her ankle, MacLaine went on, drawing the attention of legendary film producer Hal Wallis who was in the audience and immediately signed her to a Paramount Pictures contract.

In 1974 she returned to the stage starring in a one-woman musical revue "If They Could See Me Now," which played to sold-out audiences in New York, Los Angeles, Las Vegas, Atlantic City and theatres throughout the country as well as highly successful tours of major cities throughout the world. The show was later adapted into an Emmy-winning CBS television special. She subsequently starred in two additional television specials: "The American Spirit" and "Gypsy in My Soul" which also received an Emmy.

In 1995, MacLaine's dancing and singing revue, "Out There Tonight," was sold-out during its American tour. She later took the show to Japan, Australia and England as well as a two-and-a-half month tour of Europe. As well as touring in her own musical stage vehicle she headlined with Frank Sinatra in several critically-praised engagements, including shows at Radio City Music Hall in New York and The Greek Theatre in Los Angeles.

An internationally best-selling author, MacLaine has ten popular published books, including Out On A Limb, which she also co-wrote as a successful mini-series starring Shirley as herself, on ABC Television. Among her other books are the autobiographical Don't Fall Off the Mountain; You Can Get There From Here; Dancing in the Light; It's All in the Playing; Going Within: A Guide for Inner Transformation; Dance While You Can; My Lucky Stars.

More recently, she wrote Out on a Leash, a unique story of her relationship with her canine friend, and Terry and the Camino, which chronicles her 30-day journey on foot on the historic Santiago de Compostela pilgrimage through Northern Spain.

Following her role as Ella Hirsch, MacLaine starred with Jennifer Aniston, Mark Ruffalo and Kevin Costner in Rob Reiner's "Rumor Has It," and with Nicole Kidman, Will Ferrell and Michael Caine in director Nora Ephron's "Bewitched."

MARK FEUERSTEIN (Simon Stein) starred opposite [Katie Homes](#) in the feature film thriller, "Abandon" directed by Oscar-winner Stephen Gaghan. He portrayed Mel Gibson's sidekick in the comedy hit "What Women Want." [Feuerstein's other film credits include](#) "The Muse," starring Albert Brooks and Sharon Stone; the courtroom drama "Rules of Engagement," opposite Tommy Lee Jones and Samuel L. Jackson; the romantic comedy "Woman On Top," starring Penelope Cruz; and "Practical Magic" opposite Sandra Bullock.

Feuerstein had a key recurring role in the award-winning television drama, "The West Wing." He starred in the NBC series "Good Morning Miami," a comedy about a producer who takes a job on the lowest-rated morning show in the country to pursue the love of his life. He had a guest-starring role on the series "Ally McBeal" opposite Calista Flockhart, and a recurring role opposite Sela Ward and Billy Campbell on the drama "Once and Again." His television credits also include "Sex and the City," "Conrad Bloom," "Fired Up" and "Caroline in the City."

ABOUT THE FILMMAKERS

CURTIS HANSON (Director, Producer) produced, co-wrote and directed "L.A. Confidential," which received nine Academy Award nominations, including three personal nominations for Hanson for Best Director, Best Picture and Best Screenplay Based on Another Medium, winning the Oscar in this last category.

Hanson produced and directed "8 Mile," and "Wonder Boys," which also received several Oscar nominations, winning for Best Song. His next film is "Lucky You," a Warner Bros. movie set in the world of high stakes poker, starring Drew Barrymore, Eric Bana and Robert Duvall.

Hanson's other directing credits are "The River Wild," "The Hand That Rocks the Cradle," "Bad Influence" and "The Bedroom Window," which he also wrote. His additional screenplay credits include "White Dog," "Never Cry Wolf" and "The Silent Partner."

Hanson is also a noted champion of film preservation. He has served as the Chairman of the UCLA Film and Television Archive since 1999 and was the first recipient of the Film Preservation Award bestowed by the Film Foundation and the Directors Guild of America in 2003.

RIDLEY SCOTT (Producer) is one of the most influential filmmakers of his time. His career spans from his early success in commercial direction to the expansion of his vision into his ground breaking early films and on to the critical and commercial success of his latest projects.

He most recently produced and directed "Kingdom of Heaven" starring Orlando Bloom for Twentieth Century Fox. His next project is "A Good Year," for Fox 2000 Pictures.

In 2003 the director re-edited his cult classic "Blade Runner" for DVD release. The original release became a science fiction classic and the "youngest" film added to the National Film Archives maintained by the U.S. Library of Congress. Scott also re-cut his classic "Alien" which was released last year to celebrate its 25th anniversary. Scott directed last year's critically acclaimed "Matchstick Men" for Warner Bros. starring Nicolas Cage, Sam Rockwell and Alison Lohman. Also in 2003, Scott was knighted by the Queen of England.

In 2002, Scott was nominated for an Academy Award for his blockbuster "Black Hawk Down" which he directed and produced with Jerry Bruckheimer. The movie was praised for its

accurate depiction of the 1993 American military effort in Somalia. He previously was nominated for an Academy Award for directing "Gladiator," which won Best Picture at the 2000 Academy Awards. This epic and dramatic evocation of ancient Rome starred Russell Crowe and Joaquin Phoenix and was nominated for twelve awards, winning five, including Best Actor (Russell Crowe) and Best Picture. "Gladiator" also won both the Golden Globe and British Academy of Film and Television Arts (BAFTA) Awards for Best Picture and grossed over \$450 million dollars worldwide. Also in 2000, Scott directed "Hannibal," based on Thomas Harris' sequel to "The Silence of the Lambs," which starred Anthony Hopkins and Julianne Moore. These films have only further solidified Scott's position as one of the most influential and versatile filmmakers of our time, earlier confirmed by such motion pictures as "Alien," "Blade Runner" and "Thelma and Louise." Some of Scott's other directorial credits include, "Legend," starring Tom Cruise, "Someone to Watch Over Me," starring Tom Berenger and "Black Rain," starring Michael Douglas and Andy Garcia.

Scott has involved himself in diverse areas of the film industry. He created Scott Free Entertainment, RSA and Black Dog Films. He is co-chairman of The Mill, one of the largest commercial production and post production houses in London. This company boasts involvement in the visual effects of the following films: "Shakespeare in Love," "Babe: Pig in the City," "Pitch Black," "Cats & Dogs," "Harry Potter and the Sorcerer's Stone," "Lara Croft: Tomb Raider," "Black Hawk Down" and dozens of other films. In 2001, The Mill received an Academy Award for their visual effects work in Scott's "Gladiator."

In 1995, Scott, along with his brother Tony, formed Scott Free Entertainment, a film and television production company. Since its inception, Scott Free has produced such feature films as "White Squall," starring Jeff Bridges and "G.I. Jane," starring Demi Moore, both of which were directed by Ridley Scott. He also produced "Clay Pigeons," starring Vince Vaughn and Joaquin Phoenix, and "Where the Money Is," starring Paul Newman.

For television, Scott Free produced "The Hunger," a Cable Ace Award-winning anthology series for Showtime. Scott Free Entertainment is currently producing "Numbers," a CBS/Paramount pilot. The company also executive produced "The Gathering Storm" for HBO. The movie portrayed the life of Winston Churchill and starred Albert Finney and Vanessa Redgrave. The film received three Emmy awards: one for Albert Finney as Outstanding Lead

Actor in a Miniseries or Movie, one for Hugh Whitmore for Outstanding Writing for a Miniseries, Movie or Dramatic Special, and Scott took one home as Executive Producer for Outstanding Made for Television Movie. Scott also received a Golden Globe Award for Best Miniseries or Motion Picture and Albert Finney took home Best Performance by an Actor in a Miniseries or Motion Picture Made for Television. The film also won three BAFTA Awards.

Scott also executive produced the Emmy-nominated and Golden Globe Award-winning HBO feature "RKO 281," starring Liev Schreiber, James Cromwell and Melanie Griffith.

RSA was founded by Ridley Scott and his brother in 1968 and has become one of the most successful commercial production houses in the world. Over the years, Ridley Scott has directed over two thousand commercials, many of which have won awards at the Venice and Cannes Film Festivals, as well as being honored by the New York Art Directors' Club. In addition to his film work, Scott remains actively involved with RSA. With offices in London, New York, and Los Angeles, RSA represents some of the most acclaimed directors in the advertising industry.

Black Dog Films was created with his son Jake Scott in 1998 and has produced music videos for such diverse artists as REM, U2 and Puff Daddy. The company received the DEAD Pencil Award in 2000 for its accomplishments. Black Dog Films has offices in both Los Angeles and London.

Scott is also Co-Chairman of Pinewood Shepperton in London, one of the largest studio facilities in Europe with forty-two stages, back lots and locations as well as award winning post-production and full production support services.

He and his brother were part of a consortium that purchased Shepperton Studios in 1995 which merged with Pinewood Studios in 2001.

Scott was born in South Shields, Northumberland, England. Reared in London, Cumbria, Wales and Germany, he returned to Northeast England to live in Stockton-on-Tees. He studied at the West Hartlepool College of Art where he studied graphic design and painting. Scott also studied at the Royal Academy of Art, where his contemporaries include David Hockney. It was there that Scott made his first short film, "Boy and a Bicycle" which starred his brother Tony.

Graduating with honors, Scott was awarded a traveling scholarship to the United States for one year. During that time, he was employed by Time Life, Inc. where he worked with

award-winning documentarians Richard Leacock and D.A. Pennebaker. Upon his return to the U.K., he joined the BBC as a production designer and, within a year, was promoted to their directing team.

Scott began his feature film directing career with "The Duellists," which brought him the Grand Jury Prize at the 1978 Cannes Film Festival. His second film was the breakthrough hit "Alien," which won an Academy Award for Special Effects. This was followed by "Blade Runner," starring Harrison Ford. The film is now considered one of the landmark science fiction films of all time.

In 1992, Scott received his first Academy Award nomination and a BAFTA nomination for Best Director for "Thelma and Louise." The film also was nominated for Best Picture by the Academy and BAFTA.

CAROL FENELON (Producer) began her career as a record company executive at such labels as MCA, Warner Bros., RCA and Arista. During that time, she worked with Curtis Hanson as his music supervisor on "Bad Influence," "The River Wild" and "Wonder Boys," for which Bob Dylan received both the Golden globe and the Academy Award for Best Original Song. Following the completion of "Wonder Boys," Fenelon joined Hanson as his producing partner at their production company, Deuce Three Productions. Fenelon collaborated with Hanson as both executive producer and music supervisor on "8 Mile," for which Eminem received the Academy Award for Best Original Song.

Fenelon's next picture with Hanson is "Lucky You," a Warner Bros. movie set in the world of high stakes poker, starring Drew Barrymore, Eric Bana and Robert Duvall. Their other future projects include film adaptations of the George Pelecanos novel Right As Rain (for Warner Bros.), the Michael Farber novel The Crimson Petal & The White (for Sony), the non-fiction birdwatching saga "The Big Year" by Mark Obmascik (for Dreamworks) and Word Freak, Stefan Fatsis' non-fiction narrative set in the world of professional scrabble (for Paramount).

LISA ELLZEY (Producer) was the President of Scott Free Entertainment, the company owned by Ridley Scott and Tony Scott. Ellzey produced "Tristan and Isolde" starring James

Franco and Sophia Myles with Kevin Reynolds directing. She executive produced "Kingdom of Heaven" starring Orlando Bloom, Liam Neeson, Ed Norton, and Jeremy Irons, with Ridley Scott directing.

At Scott Free, Ellzey was co-executive producer of "The Gathering Storm" (2002) for HBO. The film portrayed the life of Winston Churchill and starred Albert Finney and Vanessa Redgrave. Nominated for nine Emmy awards, the film received three: one for Albert Finney as Lead Actor in a Miniseries or Movie, one for Hugh Whitmore for Writing for a Miniseries or Movie, and Ellzey took one home as Co-Executive Producer of the film named as Best Made for Television Movie. In addition, the film received two Golden Globes Awards, including Best Miniseries or Motion Picture as well as three BAFTA Awards.

In 2002, Ellzey also co-executive produced the reality television show "AFP: American Fighter Pilot" for CBS.

Before joining Scott Free, Ellzey was President of Sonnenfeld/Josephson where she associate produced "The Crew" starring Burt Reynolds and Richard Dreyfuss with Michael Dinner directing. Prior to that, she was Vice President of Doug Wick's Red Wagon Productions.

Ellzey began her career by producing a low budget independent film entitled "The Poison Tasters" starring French Stewart, which premiered at the Cannes Film Festival in 1995. Between shooting the film and taking it to the festival she worked at Creative Artists Agency for three years as an assistant in the Motion Pictures Literary department.

SUSANNAH GRANT (Screenwriter) received Academy Award, Writers' Guild and BAFTA nominations for best original screenplay for "Erin Brockovich," directed by Steven Soderbergh and starring Julia Roberts and Albert Finney. Roberts received the Academy Award for her portrayal of whistle-blower Erin Brockovich, a single mother whose discovery of a cover-up by Pacific Gas & Electric involving contaminated water resulted in the largest class action lawsuit in American history against a multi-billion dollar corporation.

That same year, 2002, Grants' screenplay "28 Days" was produced. The film, about drug and alcohol rehab, was directed by Betty Thomas and starred Sandra Bullock.

Previously, Grant co-wrote the screenplays for "Ever After," the critically acclaimed update of the Cinderella fairy tale, starring Drew Barrymore and "Pocahontas," the 1995 Disney animated feature.

From 1995-1998, Grant was a writer-producer-director on the popular series "Party of Five," which received a Golden Globe® Award for Best TV Drama.

Grant is currently at work on "Catch and Release," her original screenplay on which she makes her directorial debut. The film stars Jennifer Garner. Grant is also writing the live-action/CGI version of "Charlotte's Web," based on the book by E.B. White.

Born and raised in Englewood, New Jersey, Grant is a graduate of Amherst College, with a degree in English, and the American Film Institute's Center for Advanced Film and Television Studies screenwriting program. In 1992, she was a recipient of the Nicholl Fellowship in screenwriting given by the Academy of Motion Picture Arts and Sciences.

TERRY STACEY (Director of Photography) photographed the sleeper hit "American Splendor" for directors Shari Springer Berman and Robert Pulcini. A mix of fiction and reality illuminating the life of comic book creator Harvey Pekar, the film had its premiere at the 2003 Sundance Film Festival where it received the Grand Jury Prize. It went on to win the Fipresci Award from the International Federation of Film Critics at the 2003 Cannes Film Festival and the Open Palm Award for Outstanding Directorial Debut from the IFP Gotham Awards.

Previously, Stacey has served as cinematographer for a number of critically acclaimed features, including "The Door in the Floor," "The Laramie Project," "World Traveler," "Wendigo," "Just a Kiss," "Things Behind the Sun" and "Happy Accidents."

Upcoming is the comedy/drama "Friends with Money," starring Jennifer Aniston.

In addition, he lensed seven episodes of the television drama series "Wonderland" and shot the pilot "The Number One Show in America."

Other feature film credits include "Trick," "Spring Forward," John Zibell's "Laughing River," "The Dream Catcher," "Jump," and "Love God."

Stacey has shot a number of short films, including "Bad Bosses Go to Hell" and "History of the World in Eight Minutes." His own short film "The Hat," which he co-directed with Julia

Jordan, premiered at the 2000 Sundance Film Festival. His other short film, "Bad Liver and Broken Heart," played at the 1996 Berlin Film Festival.

Stacey began his film career after graduating from Manchester College and moving to New York, where he worked with The Collective for the Living Cinema, making no-budget super 8mm and 16mm shorts. Returning to England in 1987, he spent the next three years shooting documentaries for the BBC and Channel Four, projects that took him to Brazil, Iceland and India. In the 1990s, he worked as a director of photography on music videos, shooting clips for such artists as Rod Stewart, Toni Braxton and Dwight Yoakam.

DAN DAVIS (Production Designer) has worked with a diverse group of directors on a variety of motion pictures, including Nora Ephron on "You've Got Mail" and "Michael," and Ted Demme on "Beautiful Girls" and "The Ref." He received an Emmy® Award nomination for Art Direction for his work on Robert Alan Ackerman's "Life with Judy Garland: Me and My Shadow."

Among his other credits are "A Thousand Acres," "Deep End of the Ocean," "How to Deal," "A Guy Thing" and "View From the Top."

Davis studied architecture in England and worked for architectural firms in New York before venturing into the film business, working as an assistant or art director on "Radio Days," "Heartburn," "Moonstruck," "Regarding Henry," "Nobody's Fool" and "Searching for Bobby Fisher."

SOPHIE de RAKOFF (Costume Designer) was responsible for helping to bring to Elle Woods to life with Reese Witherspoon's outrageously pink costumes in "Legally Blonde" and "Legally Blonde 2: Red, White and Blonde." She is the first costume designer to have a credit on movie merchandising as seen on the Elle Woods Barbie Doll. In between the "Legally Blonde" films, de Rakoff designed the costumes on the comedy hit, "Sweet Home Alabama" also starring Witherspoon.

She designed the costumes for "Shall We Dance?" starring Richard Gere and Jennifer Lopez, and for "Fever Pitch," starring Drew Barrymore and Jimmy Fallon.

de Rakoff's other film credits include "All About the Benjamins" starring Ice Cube, Wayne Wang's "The Center of the World," "Crime + Punishment in Suburbia" and "Saturn."

She has also worked on music videos for Alanis Morissette, Candle Box, REM, Rod Stewart, Robyn, Ben Folds Five, Whitney Houston, Wyclef Jean, Meshell Ndegeocello and Enrique Iglesias. Before her foray into costume design, she was West Coast Editor of Paper magazine.

CRAIG KITSON (Editor) continues his collaboration with Curtis Hanson for whom he edited "8 Mile." They had previously worked together in 2000 when Kitson served as an additional editor on "Wonder Boys." In 1997, he edited the main title sequence for Hanson's "L.A. Confidential."

Born and raised in Stockton, California, Kitson attended undergraduate and graduate programs in the School of Theater, Film and Television at UCLA. He began his career as a film researcher, working on the ABC television series "Ripley's Believe It or Not" and then two projects for director William Friedkin, where he met veteran film editor Bud Smith. This encounter led Kitson from film research to editorial.

He worked first for Smith and later as an assistant editor or editor on various film, cable and feature film projects including "Sunchaser" for Michael Cimino.

In addition to his editing work, Kitson has also been an instructor at the USC School of Cinema-Television.

LISA ZENO CHURGIN, A.C.E. (Editor) received an Academy Award nomination for her work on "The Cider House Rules" and a Golden Satellite Award nomination for "House of Sand and Fog."

Churgin has also edited such diverse films as "The Wedding Planner," "Moonlight Mile," "Waking Up in Reno," "200 Cigarettes," "Gattaca," "Dead Man Walking," "Unstrung Heroes," "Reality Bites," "Samantha," "Bob Roberts," "Closet Land" and "Love at Large."

She had earlier worked as an assistant editor on "The Accidental Tourist," "Three Amigos," "Spies Like Us," "Mask," "Southern Comfort," "Ragtime," "Raging Bull," "The Long Riders" and "The Warriors."

MARK ISHAM (Composer) has won several awards including a Grammy®, an Emmy, and a Clio, in addition to multiple Grammy, Academy Award and Golden Globe nominations for his work as a composer and as a recording artist. His memorable and evocative work includes scores for “Crash,” “Kicking and Screaming,” “Running Scared,” “The Cooler,” “Miracle,” “October Sky,” “Blade,” “Nell,” “Men of Honor,” “Save the Last Dance,” and A River Runs Through It.”

With his insistence on innovation, his distinctive and quirky sense of mood, and his unforgettable melodies, Isham has composed over 65 film scores and many albums of electric jazz, classic acoustic jazz and New Age music in addition to dozens of special projects and recordings.

As an accomplished trumpet player, Isham has added his unique sound – melodic, moody, sexy and cool – to a wide variety of genres. He has collaborated with some of the top artists in the music business. His classic trumpet voice has graced the albums of such diverse artists as Bruce Springsteen, Willie Nelson, Lyle Lovett, Ziggy Marley, Joni Mitchell, The Rolling Stones and Van Morrison.

The musical versatility and dedication that is portrayed in Mark’s solo albums has received great critical acclaim all over the world. In addition to receiving his Grammy for the Virgin Records release, Mark Isham, and numerous nominations, he has garnered accolades including The London Times “Best Jazz Album of 1999” for Miles Remembered. His earlier CD, Blue Sun, received rave reviews and was chosen by Downbeat magazine as one of the Top 100 Jazz Albums of the Decade.

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