



C In Good Company

Production Information

Dan Foreman (DENNIS QUAID) is 51 and his life is good...on the whole. The long-term head of ad sales at the weekly *Sports America* has just celebrated the magazine's biggest year, thanks in large part to Dan's warm, honest, handshake deal style and the departmental *esprit de corps* he fosters. Even the news of his wife's unexpected pregnancy and the acceptance of his eldest daughter, Alex (SCARLETT JOHANSSON), into tony (not to mention expensive) NYU leave Dan happy, though not entirely unconcerned about family finances—but he will, as he always has, manage.

Carter Duryea (TOPHER GRACE) is 26 and thinks his life is awesome, mostly. The whiz kid has been devoting himself single-mindedly to getting ahead at the multinational conglomerate Globecom. Management even knows his name—Carter is being “groomed” for his next rung on the corporate ladder: heading up ad sales at one of the cornerstone publications newly acquired by Globecom in their latest takeover, the magazine *Sports America*. Unfortunately for Carter, his promotion coincides with the

crumbling of his seven-month marriage and he has no one, save a pet fish, to share his joy with. But he knows he's on his way, he's going places—and he'll manage.

Dan's exasperation at his demotion is nothing compared to his incredulity at being replaced by the 26-year-old Carter. Given his new boss' age and relative experience in ad sales (none), Dan has little desire to be Carter's "wing man." But in light of the new developments at home, he needs his job as much as Carter needs his. Forging a tenuous relationship out of corporate necessity, the two begin working together to meet Globecom's mandate of cutting the department's budget while increasing revenue by 35 percent.

Carter's zeal to deliver to upper management doesn't win him many fans in the *Sports America* offices. His bottom line focused approach, somewhat lacking in the human side of business, is often at odds with Dan and his devotion to his staff. As Dan sees it, these people are a family—something Carter is sorely lacking. The new department head's loneliness even prompts him to call a Sunday staff meeting and then invite himself to Dan's home for dinner with the Foremans, where Carter and Alex have a chance to talk while Alex whoops her dad's boss at foosball.

Later, when the lonely ad salesman runs across the equally lonely NYU transfer student at a Manhattan cafe, the chance meeting rekindles the sparks initially felt at the family dinner...sparks that begin an affair, which the pair find themselves hiding from Dan. The corporate handbook has precious little to say about sleeping with your employee's collegiate daughter and if word were ever to get out, news of their affair would seriously threaten Carter's détente with Dan, Alex's close relationship with her father and the progress the two salesmen have made at *Sports America*.

All in all, life for both Dan and Carter just got a bit more complicated.

From the co-director and Academy Award®-nominated co-screenwriter of *About a Boy*, PAUL WEITZ, comes the insightful and human comedy *In Good Company*. Weitz directs from his own screenplay and produces alongside his brother, Oscar®-nominated filmmaker CHRIS WEITZ (*About a Boy*, *American Pie*). In addition to Quaid, Johansson and Grace, the film stars MARG HELGENBERGER (*Erin Brokovich*, television's *CSI: Crime Scene Investigation*) as Dan's wife, Ann; and veteran character actors DAVID PAYMER (*State and Main*, *Mr. Saturday Night*) and PHILIP BAKER

HALL (*Bruce Almighty, Magnolia*) as *Sports America* ad salesman Morty and sporting goods business owner Eugene Kalb, respectively.

Joining Weitz behind the camera are executive producers RODNEY LIBER (*Big Momma's House*) and ANDREW MIANO (the upcoming *His Dark Materials: The Golden Compass*); director of photography REMI ADEFARASIN (*About a Boy* and *Elizabeth*); production designer WILLIAM ARNOLD (*Shopgirl*); editor MYRON KERSTEIN (*Garden State*); costume designer MOLLY MAGINNIS (*Life As a House*); and composer STEPHEN TRASK (*The Station Agent*). KERRY KOHANSKY serves as co-producer.

The Synergy Behind *In Good Company*

Director Paul Weitz is admittedly drawn to material that examines life's surprises, ironies and coincidences, which he, along with his brother and collaborator, Chris Weitz, successfully explored with their Academy Award®-nominated screen adaptation of Nick Hornby's *About a Boy* (which they also co-directed).

Intrigued by the non-traditional father/son relationship, illustrated in the drama-with-comedy *About a Boy* and earlier in the comedy-with-heart *American Pie* (his directorial debut with Chris), Weitz, who wrote the original script for *In Good Company*, returns to that premise...but with a different, albeit compelling, set of circumstances.

The ever-changing economic landscape of corporate mergers, failing dot-coms and global conglomerates that has dominated the news over the past several years proved to be the perfect chaotic world in which to set his screenplay.

Says Paul Weitz, "In approaching *In Good Company*, I really wanted to attempt a film in the vein of Billy Wilder, which in some ways *About a Boy* had been. *About a Boy* was such an English film, though, and I now wanted to approach particularly American myths and look at, to some extent, how economic trends affect individual lives. Wilder was able to balance cynicism and optimism, particularly with films like *The Apartment*—he really captured the collision of the American dream and our tendency towards career ambition and how that balances with being a human. And that's something that's still very much present in our landscape today."

After almost six months of refining and researching his initial idea for the screenplay and conferring with his brother Chris (who serves as a producer on the film),

Paul had fashioned a very human story of the unlikely relationship between two men who find their satisfying, status quo existences disrupted by the startling truth that they no longer have any control over both the professional and personal sides of their lives. In the process, Weitz had artfully tapped into the emotional and economic zeitgeist that resounded with a multitude of people—the prevailing sentiment that, in this new world order of huge multinational corporations, nearly everyone has a story of a family member or friend who has been displaced, downsized or affected in some capacity...looking at a now commonplace national occurrence, the filmmaker had found a human story.

Weitz notes: “People related stories to me about relatives and friends, in mid-life, being fired or falling victim to corporate downsizing. And now these 50-somethings were looking for a job at a time when they had hoped to be hitting their stride, with plenty of work years left, or re-training to try to enter the workforce in a different line of work. All of that fed my idea about a 51-year-old suddenly finding himself, because of a takeover, the employee of a guy half his age and having to deal with the humiliation of that situation.”

But in typical Weitz fashion, the exploration of what could be a bleak turn in a character’s life—treading prudently in new corporate terrain in hopes of keeping his job—is handled with gentle and character-driven humor. “Much like in Chekov, I find that anything that’s at all serious, the way people usually deal with challenges in life is to laugh about them...if they’re healthy at all. I don’t find a separation between ‘drama’ and ‘comedy,’ it’s really a question of the modulation of the comedy.”

For Chris Weitz, he found his usual working dynamic with his brother altered for this film. Chris Weitz: “Paul was really intent on telling this story, set in a world of downsizing and synergy as larger corporations take over smaller ones and control of people’s lives. My first role was as his sounding board for ideas and sort of encourage him during the writing process. Actually being less involved on this project has been a bit of a blessing for me—the stress has been much lower! I’ve gotten to let a lot more of the day-to-day decisions go to Paul.”

The role of Dan Foreman is one that is tailor-made for Dennis Quaid, who inherently brings a confident, straightforward presence, coupled with a subtle emotional depth to each role he plays. He was the first actor cast in the film and admittedly the anchor for the project’s core relationship.

Weitz on Quaid: “I think it’s really cool that Dennis—who’s still doing action movies and very much a leading man—was willing to take on the role of Dan. Some actors would think it would make them less viable. But what I think really works is that here is a character who is in danger of being sidelined who is still relatively young and incredibly vital. It’s more interesting to see that kind of man being pushed aside. I’m lucky Dennis was willing to play one year older than he really is—every day, we had to assiduously put gray in his hair. I should have just given him some of mine.”

Chris Weitz adds, “Dennis brings a square-jawed, American straightforwardness to the role just by his very presence.”

Casting the youthful looking and athletic Quaid in the role of a paunchy 51-year-old businessman with salt and pepper hair took some imagination. But with help from his hair stylist administering daily applications of gray hair color and costume designer Molly Maginnis (*As Good As it Gets*) utilizing creative wardrobe styling, he was aged up to personify his middle-aged character. “This character is not so much older than myself, so I take solace in the fact that they had to age me up to play him,” says Quaid with a laugh. “I’m just glad I’m old enough to play him. I love the part.”

For Quaid, the appeal of the project lay with Weitz and his smartly written, relatable, multi-dimensional script. He remarks, “Paul is one of the most talented directors out there...not too many people can do comedy like this...it’s very human and intimate. I worked with Mike Nichols about 15 years ago [on *Postcard From the Edge*, opposite Meryl Streep] and he reminds me of Mike.

“What’s also great,” continues Quaid, “is that Paul really fosters a collaborative process on the set. Some writer/directors are really sticklers about their words, but for Paul, it’s really about the process of discovery, even for himself.”

Weitz adds, “Dennis has been doing this for such a long time that he is a natural film actor and extremely subtle. Sometimes I knew what he was doing was working in the scene, but I’m never closer than 10 feet away when shooting, so I couldn’t tell exactly what he was doing in extreme close-ups. It was only after I was sitting in the editing room that I saw all of the little things that he was doing. He’s one of these actors who make things look as effortless as possible, and I think a lot of those actors are overlooked, because their strength is not calling out that they’re giving this great performance. They’re actually making tons of decisions that are making the character real.”

Both Topher Grace and Scarlett Johansson are in agreement with Quaid when it comes to the writer/director, who often was just as collaborative with them when it came to improvising or re-working their dialogue.

Notes Grace, “I’m somewhat new to the game, but I believe the whole point of it is to work with great directors. It’s such a director’s medium. I’ve never worked with a writer/director who had written something that wasn’t adapted and it’s been a total plus. Paul is so open, yet has such a specific idea of what he wants. He is a fascinating guy to be around.”

Says Johansson, “Paul is one of the most inspiring directors I’ve ever worked with; he’s so excited about improv and getting new ideas. It’s definitely been to our benefit as actors and his script, it’s a perfect little gem, all the characters are so incredibly developed. No matter what story he’s telling, it’s very real.”

Topher Grace is probably best known for his starring role in the hit comedy series *That ‘70s Show*, but it was his first film role in Steven Soderbergh’s Oscar®-nominated film *Traffic* that resonated with the filmmakers when envisioning an actor to portray Carter Duryea. Grace’s ability to imbue that character with an edgy intelligence coupled with impeccable comedic timing made for an easy casting decision for Weitz’s ambitious young MBA, whose personal life begins to fall apart as he is granted the promotion of his dreams.

Says the director, “Topher has such a great energy, which is very different from Dennis’, which made for a great contrast in the central relationship. I actually did something after their very first rehearsal, which in retrospect could have been disastrous. We read through a scene and then I said to Topher, ‘Okay, I’d like you to give some notes to Dennis.’ And Topher said, ‘Are you kidding me?’ ‘No, I’m serious.’ I was thinking at the time that since the script calls for the younger guy to order the older guy around, I thought it would be interesting to see what would happen there and about the actors’ dynamics.

“What I ended up learning first and foremost about Topher is that he’s very smart. He said, ‘Well, I’m not going to do that.’ And they both sort of laughed about it. But Topher made the absolute right decision. Both actors were smart enough to help me avoid a bad start as their director.”

“He reminds us most of a young Jack Lemmon,” adds Chris Weitz, “in terms of the boyish enthusiasm that he can bring to even the most cynical of characters. He was one of our easiest casting assignments.”

“I think when somebody gives a really good performance, one tends to think that they’re exactly like their character. Neither Dennis nor Topher is particularly like the character they’re playing and yet they both inhabit these guys fully, which I think speaks highly of their acting ability. And they’re just great together,” comments Paul.

Grace, who filmed *In Good Company* while on hiatus from his popular television series, is emerging as a talented film actor with diverse roles in such divergent projects as *Win a Date With Tad Hamilton* and *P.S.*, opposite Laura Linney. Grace treats each new film role as an ongoing tutorial and was enthusiastic about working so closely with Quaid: “To be able to work every day for three months with someone as accomplished as Dennis...it’s the best graduate school ever. I observe him a lot, and he doesn’t talk down to me nearly as much as he should,” Grace says with a laugh, “which is nice.”

Quaid was equally impressed with his young co-star’s ability to deliver when faced with some of Weitz’s emotionally complex and lengthy dialogue. “Topher is very talented—I’m amazed by actors who come out of situational comedy. He knows how to make dialogue work. He sucks it in, throws it out and makes it work. He has nailed some pretty substantial scenes with a lot of difficult dialogue with precision.”

The role of Alex, Dan and Ann’s eldest daughter, who strikes out on her own and subsequently engages in a secret liaison with her dad’s young boss, immediately garnered Johansson’s attention. At 19 years of age, she saw similarities between herself and the character and felt that, following more than a year of working on back-to-back dramas, a comedy—particularly one with which she had such an affinity—would be the perfect follow-up project.

“Alex resonated with me,” remarks Johansson. “We’re the same age and a lot of what she’s going through—moving out and trying to figure out what she really wants to do—is something that I went through not too long ago. It’s a good fit.”

To the filmmaker’s luck, they signed the young actress prior to what they refer to as “Scarlett Fever,” the release and subsequent onslaught of critical acclaim and accolades she received for her performances in *Lost in Translation* and *Girl With a Pearl Earring*.

“We’re very inquisitive when it comes to casting,” says Chris Weitz. “We see who we want and really go after it intently. It’s kind of like we’re building a baseball team. We go after our free agents and Scarlett, for instance, was a key acquisition. She’s extraordinarily natural and brings a voracity to everything that she does, which is why she’s gotten so much acclaim.”

Quaid, a veteran actor who has seen firsthand the glare of the media spotlight, states in his own forthright manner, “Scarlett is an incredible actress. You can be the darling of the media but if you haven’t got the goods, you haven’t got the goods—but she’s definitely got the goods.”

“I was lucky to cast Scarlett in that she makes the character incredibly real,” notes the director. “I like the idea of portraying a relationship in which the conflicts were coming not from dysfunction, but from both the father and the daughter being truly functional and having genuine love for each other. They are in the process of redefining their relationship, with Alex moving away from being her dad’s best buddy to this independent and adult woman.”

A further testament to the caliber of Weitz’s script and reputation as a talented director is the stellar roster of actors the filmmakers assembled for supporting roles: Marg Helgenberger, cast as Ann, Dan’s pregnant wife (who simultaneously filmed her role while taping her top-rated television series, *CSI*); David Paymer (*Get Shorty*) as less-than-optimistic *Sports America* ad salesman Morty; Philip Baker Hall (*Bruce Almighty*) as sports equipment company owner Eugene Kalb; Clark Gregg (*The Human Stain*) as driven Globecom management team member Steckle; Selma Blair (*Hellboy*) as Carter’s short-term wife, Kimberly; and Malcolm McDowell (*A Clockwork Orange*) as the enigmatic and charismatic chairman of Globecom, Teddy K.

Helgenberger’s affection for the script, the cast and the filmmakers is evident when she says, “It’s such a wonderfully calibrated script, with the juxtaposition of Dan’s work life and his family life. Paul’s script is warm and funny and observant, and he’s come up with a really timely American story to tell. But he doesn’t hit you over the head with the age issues—he really comes at it from a comedic perspective, which is a much more subtle way to approach the themes in the story. Dennis is such a pro and the rest of the cast are just marvelous to work with. It’s projects like this that really attract me to working in film. There is so much heart and soul in this.”

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Principal photography commenced in mid-March, filming in and around the Los Angeles, including: suburban Pasadena, filming interiors and exteriors of the Foreman home; and Downtown Los Angeles, which provided not only the urban backdrop for several scenes, but also the sound stages, which housed the impressive 6,000-square-foot sets that comprised the various work areas within the *Sports America* high-rise offices.

Production designer William Arnold and his art department spent close to three months designing, constructing and dressing the modern glass accented *Sports America* set, which is elevated six feet above the ground allowing an expansive view of the New York skyline (courtesy of a 25' high, 211' long trans light, ostensibly an enlarged color transparency) surrounding portions of the set. Specifically challenging to Arnold was having to create a practical way to transform the existing set into two additional and differing *Sport America* offices, as the company falls victim to the takeover and the subsequent shifts in personnel affect the workspace—which was accomplished by utilizing a second trans light with an alternate city view and by reconfiguring walls and re-dressing the cavernous sets, courtesy of set decorator, David Smith.

Once filming began, it was Chris Weitz who found himself in unfamiliar territory as he watched his brother take on the sole directing duties. “I get a lot less respect on set now,” he quips, “I feel like the trophy wife who’s hanging around and people feel they have to talk to.”

But Chris, who is set to make his own solo directorial debut with the upcoming *His Dark Materials: The Golden Compass*, is quite serious when speaking of his brother and his strengths as a director: “Paul is fantastic when it comes to working with actors. He comes from a theater background and really has a deep understanding and love for what an actor does when he or she goes about performing a scene.”

Executive producer Andrew Miano echoes that sentiment, adding, “One of the things that actors respond to is the chance to take on a part that both challenges them and allows them to change it up a bit...I believe that’s what attracts actors to Paul. He is very good at giving them an opportunity to shine.”

Weitz, however, has not forsaken his theater roots. He recently returned to the New York stage, writing the dark comedy *Roulette*, which premiered in February 2004

(while he was in pre-production on the film) at the prestigious Ensemble Studio Theatre, where he has been a member since 1993. He has written and directed numerous theatrical productions including *Mango Tea* and *All for One*, which starred Calista Flockhart and Liev Schreiber. His latest play, *Privilege*, will be produced by the Second Stage Theater this spring.

Part of the challenge for three of Weitz’s stars lay in the physical (i.e. athletic) demands called for in the script. To prepare for her role as a talented sportswoman, Johansson began training with tennis pro/consultant Nels Van Patten beginning in January 2004 and, to her credit, kept up with her weekly lessons during the grueling schedule of awards shows, events and premieres surrounding the blitz around the releases of both *Lost in Translation* and *Girl With a Pearl Earring*.

“I’m a New York City girl and I’ve never held a tennis racquet in my life. But that’s one of the perks of this profession, you get opportunities to learn new things and Nels has made me so enthusiastic about the sport.”

Quaid and Grace also had to prepare for their share of athletic challenges, particularly with the film’s key basketball scene, where the ad sales team takes on management in a “friendly” game—with management being so friendly they recruit from other departments, like shipping and receiving.

Quaid, who has previously starred in several sports driven films, acknowledged that basketball is not his strong suit. Grace also admits to struggling a bit with the scenes as well: “I’m not a very good basketball player...it was definitely a lot of takes until we’d sink a shot. But the good news is Dennis is worse than I am so I didn’t feel to bad,” he adds with a grin.

Cast and crew spent eight weeks filming in Los Angeles before relocating to New York City for a week, to capture the unique exteriors of Manhattan’s Madison Square Garden, Washington Square Park, Chinatown, TriBeCa and NYU.

As the end of filming neared, it is safe to say—starting from Weitz’s early musings on his screenplay and ending with the last shot filmed on location at New York’s Madison Square Garden—that the hard work of 35 different departments comprised of several hundred people on both coasts truly embodied the all-encompassing philosophies mantra-ed by the Globecom employees in the screenplay. As Teddy K might say, “Nice display of synergy.”

Universal Pictures Presents A Depth of Field Production of A Paul Weitz Film: Dennis Quaid, Scarlett Johansson, Topher Grace in *In Good Company*, starring Marg Helgenberger, David Paymer, Philip Baker Hall. The original score is by Stephen Trask. The costume designer is Molly Maginnis. The co-producer is Kerry Kohansky. The editor is Myron Kerstein; the production designer is William Arnold; the director of photography is Remi Adefarasin, B.S.C. The executive producers are Rodney Liber and Andrew Miano. *In Good Company* is produced by Paul Weitz and Chris Weitz. It is written and directed by Paul Weitz. © 2004 Universal Studios.

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ABOUT THE CAST

With every role he plays, **Dennis Quaid (Dan Foreman)** upholds his place as one of the most charismatic actors of our time. Quaid received honors by the New York Film Critics Circle and The Independent Spirit Awards as Best Supporting Actor of the Year and also garnered nominations for a Golden Globe Award and Screen Actor's Guild Award for his emotional turn as a closeted homosexual in 1950s New York in the critically acclaimed 2002 film, *Far From Heaven*.

Currently, Quaid stars in the 20th Century Fox remake of *The Flight of the Phoenix*, where he portrays plane captain Frank Towns. Directed by John Moore and produced by John Davis and Bill Aldrich, the thriller revolves around a group of men who survive a plane crash in an African desert and attempt to build a plane from the wreckage.

Quaid recently starred in the 20th Century Fox action blockbuster film, *The Day After Tomorrow*, directed by Roland Emmerich; and as General Sam Houston in Disney's *The Alamo*, which re-teamed him with director John Lee Hancock. Prior to this, Quaid starred in the Richard Jefferies' Touchstone Pictures thriller *Cold Creek Manor*, directed by Mike Figgis (*Leaving Las Vegas*).

In 2002, Quaid starred in the title role of a high school baseball coach in Disney's box office hit, *The Rookie*, based on the true story of pitcher Jim Morris, who made the major leagues at the age of 35. *The Rookie* was directed by John Lee Hancock and produced by Mark Johnson, Gordon Gray and Mark Ciardi and was released on March 29th. The film was awarded an ESPY by ESPN for Best Sports Film of the Year.

Quaid appeared in the critically acclaimed Steven Soderbergh suspense drama *Traffic* for USA Films, opposite Michael Douglas and Catherine Zeta Jones. Quaid portrayed a high powered attorney who became involved in a web of deceit and scandal that resulted in deadly consequences.

In 2001, Quaid starred in HBO's *Dinner with Friends* for director Norman Jewison. Based on Donald Margulies' Pulitzer Prize-winning play, the story explores the strains of modern-day marriages. Laura Ziskin, Margo Lion and Daryl Roth served as executive producers, alongside HBO Films senior vice president Keri Putman. *Dinner with Friends* received a 2002 Emmy nomination for Best TV Movie.

Quaid also starred in New Line Cinema's 2000 hit, *Frequency*, where he played a

heroic firefighter who died at a young age, but was able to communicate with the son he left behind due to a time warp. The film was written by Toby Emmerich, directed by Greg Hoblit and also starred Jim Caviezel and Andre Braugher.

Quaid also appeared in the Warner Bros. film *Any Given Sunday*, directed by Oliver Stone, where he portrayed a Joe Montana-like quarterback legend who struggled with the demise of his career.

Quaid made his directorial debut for TNT with the television film *Everything That Rises*, the story of a Wyoming man's struggle to hold on to the land passed down through generations which takes on a new poignancy when his son is critically injured in an auto accident. TNT premiered the film on July 12, 1998. Quaid also starred in Nancy Meyer's box office hit *The Parent Trap* for Walt Disney—a remake of the 1961 classic, which was a summer 1998 release.

In the fall of 1998, Quaid was seen in the critically acclaimed film *Savior*, directed by Peter Antonijevic. Quaid starred in this realistic and heart-wrenching portrayal of a French-American mercenary who reclaims his humanity by rescuing a girl orphaned by the Bosnian War. Critics hailed his performance as the best of his career.

Quaid received considerable critical praise for his role as Doc Holliday in the western *Wyatt Earp* and for the Oscar®-nominated space epic, *The Right Stuff*.

Quaid's impressive body of work also includes Jeb Stuart's *Switchback*; *Gang Related*, opposite James Belushi; Lasse Hallström's *Something to Talk About*, opposite Julia Roberts and Robert Duvall; the fantasy action-adventure film *Dragonheart*; Steve Kloves' critically acclaimed *Flesh and Bone*; Alan Parker's World War II saga *Come See the Paradise*; Taylor Hackford's *Everybody's All-American*, opposite Jessica Lange; Peter Yates' *Suspect*, with Cher; Annabel Jankel's remake of the 1949 film noir *D.O.A.*; Jim Bridges' *The Big Easy*, with Ellen Barkin; and Joe Dante's *Innerspace*. He showcased his musical talents in the films *The Night the Lights Went Out in Georgia*, *Tough Enough* and *Great Balls of Fire*.

Quaid began acting in high school and studied theater at the University of Houston. Soon after his arrival in Hollywood he landed the plum role of a working-class tough in *Breaking Away*. Other early film credits include *The Long Riders* (with his brother, Randy), *9/30/55*, *Crazy Mama*, *Dreamscape*, *All Night Long*, *Our Winning Season*, *Cavemen*, *I Never Promised You a Rose Garden* and *Enemy Mine*.

In 1983, Quaid starred with Mickey Rooney in the Emmy Award-winning television movie *Bill* and its sequel, *Bill: On His Own*. A year later he co-starred with Randy Quaid in the off-Broadway production of Sam Shepard's *True West*, which he later reprised in Los Angeles.

With more than a decade of work under her belt, double Golden Globe nominee and BAFTA winner **Scarlett Johansson (Alex)** has proven to be one of Hollywood's most talented young actresses. Johansson received rave reviews and a Best Actress Award at the Venice Film Festival for her starring role opposite Bill Murray in *Lost in Translation*, the critically acclaimed second film by director Sofia Coppola.

Recently Johansson portrayed the title character in *Girl With a Pearl Earring*, a film adapted from the novel of the same name about the painter Johannes Vermeer (Colin Firth).

Johansson has recently finished shooting the *Untitled Woody Allen Summer Drama* in London. She can also currently be seen opposite John Travolta in *A Love Song for Bobby Long*. Johansson will next be shooting *The Island*, opposite Ewan McGregor, for director Michael Bay; immediately after that, she will start production in March 2005 on the Brian DePalma film, *The Black Dahlia*, opposite Josh Harnett.

At the age of 14, Johansson attained worldwide recognition for her performance as Grace MacLean, the teen traumatized by a riding accident in Robert Redford's *The Horse Whisperer*. She went on to star in Terry Zwigoff's *Ghost World*, garnering a Best Supporting Actress award from the Toronto Film Critics Circle. Johansson was also featured in the Coen brothers' dark drama, *The Man Who Wasn't There*, opposite Billy Bob Thornton and Frances McDormand.

Her additional credits include Rob Reiner's comedy *North*; the thriller *Just Cause*, with Sean Connery and Laurence Fishburne; and a breakthrough role in the critically praised *Manny & Lo*, which earned her an Independent Spirit Award nomination for Best Female Lead.

A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of *Sophistry*, with Ethan Hawke, at New York's Playwright's Horizons.

Johansson currently divides her time between New York and Los Angeles.

Topher Grace (Carter Duryea), a weekly fixture in homes across America in the hit comedy series *That '70s Show*, is successfully transitioning from the small screen to the big screen. His major breakthrough came with his debut film role in Steven Soderbergh's Oscar®-nominated movie *Traffic*, which he followed up with a memorable cameo in the Soderbergh's *Ocean's Eleven*. He recently reprised his role, as himself, in the sequel *Ocean's Twelve*.

His most recent release, Dylan Kidd's *P.S.*, premiered at this fall's Toronto Film Festival. He stars as the romantic lead opposite Laura Linney in this off-beat romantic comedy – which is an adaptation of the Helen Schulman novel by the same name.

Grace was also seen in Robert Luketic's romantic comedy *Win a Date With Tad Hamilton*, alongside Kate Bosworth and Josh Duhamel. Before that, he was in last winter's *Mona Lisa Smile*, opposite Julia Roberts, Kirsten Dunst and Marcia Gay Harden.

He began acting at a young age in various school productions, including musicals and plays. After high school, he moved out to Los Angeles for college and soon embarked on his acting career with a starring role on *That '70s Show*, remarkably sans prior industry experience. He currently resides in Los Angeles.

Emmy Award-winner and Golden Globe nominee **Marg Helgenberger (Ann)** is currently starring in the fourth season of the CBS drama, *CSI: Crime Scene Investigation*, for which she has earned two Emmy nominations. The show is executive-produced by Jerry Bruckheimer. The critically acclaimed show airs Thursday nights on CBS. Her character, Catherine Willows, is a single mother working as a crime scene analyst in Las Vegas.

Helgenberger received outstanding reviews for her two latest projects. She co-starred with Julia Roberts in the Universal hit drama, *Erin Brockovich*, as a woman dying of cancer due to a contaminated water source. This past February, she starred as Patsy Ramsey in the highly rated CBS miniseries, *Perfect Murder, Perfect Town*, based on the best-selling book about the unsolved murder of JonBenet Ramsey.

Recently, Helgenberger appeared in two original telefilms for Showtime. In the controversial *Thanks of a Grateful Nation*, she played the sister of a man (Steven Weber) who suffers a terminal brain tumor after returning from the Gulf War. She then co-

starred with Ann-Margret in *Happy Face Murder* as a detective investigating a very unsettling and confusing case of murder.

Her breakout role as K.C. on *China Beach* won her an Emmy Award in 1990. In 1997, she guest-starred on a four-episode arc on *ER* playing George Clooney's love interest. Her other television credits include *Murder Live*, with David Morse and Teri Garr; Stephen King's highly rated miniseries *The Tommyknockers*; a Tom Hanks-directed episode of Showtime's *Fallen Angels*; and the Oscar®-nominated short film, *Partners*, as well as the telefilm *The Gold Coast*, starring opposite David Caruso—both projects directed by Peter Weller.

On the feature film side, Helgenberger starred in *Species*, opposite Ben Kingsley, Michael Madsen and Forest Whitaker, and in *Species II*. Other film credits include *Fire Down Below*, with Steven Seagal; *The Last Time I Committed Suicide*, with Keanu Reeves; *My Fellow Americans*, with Jack Lemmon and James Garner; *The Cowboy Way*, with Woody Harrelson; *Bad Boys*, with Will Smith and Martin Lawrence; *Always*, with Holly Hunter and Richard Dreyfuss; and *Crooked Hearts*, with Peter Berg and Noah Wyle.

Growing up in North Bend, Nebraska, Helgenberger acted in school plays, but it was not until she attended Northwestern University that she thought of acting as a career. While there she appeared onstage as Kate in *The Taming of the Shrew* and as Blanche in *A Streetcar Named Desire*, to name a few. After graduating college she was cast on the ABC-TV daytime drama *Ryan's Hope*. While in New York she also did work with the children's theatre company, *Tada*.

Helgenberger lives in Los Angeles, with her husband, actor Alan Rosenberg, and their son, Hughie.

David Paymer (Mortie) earned Academy Award® and Golden Globe nominations for his performance as Billy Crystal's put-upon bother in *Mr. Saturday Night*. Well known for his varied characterizations, Paymer has appeared in more than 40 motion pictures, including Robert Redford's *Quiz Show*; David Mamet's *State and Main* and *Spartan*; Steven Spielberg's *Amistad*; Lawrence Kasdan's *Mumford*; Oliver Stone's *Nixon*; and Rob Reiner's *The American President*. Other credits include *Get*

Shorty, The Hurricane, Payback, Heart and Souls, Searching for Bobby Fischer, City Slickers, Mighty Joe Young and City Hall.

Paymer also earned a Golden Globe nomination for Best Supporting Actor for HBO's dramatic film about the Lindbergh kidnapping, *Crime of the Century*, directed by Mark Rydell. He starred last year in the critically acclaimed ABC series *Line of Fire*. Paymer has completed filming on Jeff Hare's indie film *Checking Out* and is currently shooting the HBO film *Warm Springs*, opposite Kenneth Branagh and Kathy Bates.

Paymer has recently added directing to his list of credits, helming *Candor City Hospital* for Showtime, as well as episodes of *One Tree Hill* and *Everwood* for the WB network.

The versatile Paymer launched his career in the hit show *Grease* on Broadway, then starring Peter Gallagher. He won his first film role in the classic comedy *The In-Laws*.

Philip Baker Hall (Eugene Kalb) is one of America's most distinguished and prolific character actors. In recent years, Hall has been a mainstay in Paul Thomas Anderson's films, toplining the director's first feature, *Hard Eight*, and then acting in the ensembles of *Boogie Nights* and *Magnolia*.

Born in Toledo, Ohio, Hall graduated from the University of Toledo and embarked on an acting career which has now spanned more than 30 years. His numerous features since the early 1970s have included *Midnight Run, Say Anything, Ghostbusters II, Eye for an Eye, Air Force One, The Truman Show, Rush Hour, Psycho, The Cradle Will Rock, The Insider, The Talented Mr. Ripley, Rules of Engagement, The Contender* (which brought him a Broadcast Film Critics Association Award), *Lost Souls, The Sum of All Fears, Dogville, Die Mommie Die* and the hit comedy *Bruce Almighty*. He will be seen in several upcoming projects, with roles in a diverse slate of features including *The Matador, In Control of All Things, Duck, The Amityville Horror* and *Mrs. Harris*.

Hall has also appeared in dozens of television movies and miniseries, among them *Kill Me If You Can, The Bastard, Roswell, Witness to the Mob, Jackie Bouvier Kennedy Onassis* (as Aristotle Onassis) and *Path to War*. He was also a regular on the series *Falcon Crest, M.A.N.T.I.S.* and *Pasadena*, and has guest-starred on such shows as *M*A*S*H, Emergency!, The Waltons, Quincy, Cagney & Lacey, T.J. Hooker, Miami*

Vice, Matlock, Murder, She Wrote, Cheers, Chicago Hope, 3rd Rock from the Sun and recurring roles on *Family Ties, Seinfeld, The Practice* and *Millennium*.

ABOUT THE FILMMAKERS

Director / Writer / Producer **Paul Weitz (Written by / Directed by / Produced by)** co-directed the award-winning hit *About a Boy*, with his brother and frequent collaborator, Chris Weitz, also adapting the screenplay from Nick Hornby's novel. The screenplay received an Academy Award® nomination for Best Adapted Screenplay, as well as similar nominations from BAFTA, Writers Guild, Chicago Film Critics and Humanitas; the film was named one of the AFI's Movies of the Year and was nominated for Golden Globe and Golden Satellite awards for Best Comedy, winning Best Studio Comedy Feature at the U.S. Comedy Arts Festival.

In 1999, Paul and Chris Weitz formed Depth of Field, their Los Angeles-based production company. Their diverse slate of upcoming projects include *A Stolen Life*, a remake of the Bette Davis classic to be directed by Miguel Arteta (*The Good Girl*); the feature adaptation of Michael Moorcock's fantasy epic *The Elric Saga*; the comedies *Army Geek* and *The Last Bachelor Party*; and the WWI drama *Silent Night*.

Weitz made his feature directorial debut teaming with his brother on *American Pie*, the phenomenally successful first installment of the *Pie* franchise.

Prior to their screenwriting work on *About a Boy*, the brothers collaborated on several screenplays, including *Antz*. Weitz also made his acting debut in the Sundance Film Festival hit, *Chuck and Buck*.

Born in New York, Weitz's grandfather was famed agent Paul Kohner (who represented filmmakers such as John Huston, Billy Wilder and Ingmar Bergman) and his parents are fashion designer/writer John Weitz and Oscar®-nominated actress Susan Kohner.

Weitz graduated from Wesleyan University with a degree in film. His last year there, his play *Mango Tea* was produced off-Broadway with Marisa Tomei and Rob Morrow by New York's Ensemble Studio Theatre. EST also produced his next works, *Captive* and *All for One*, and, most recently, the ensemble comedy *Roulette*, starring Larry Bryggman, Anna Paquin, Ana Gasteyer, and Shawn Hatosy (which *The New York*

Times cited as an “original jewel”). His play, *Privilege*, will be produced by the Second Stage Theater this spring.

Director / Writer / Producer **Chris Weitz (Produced by)** is set to direct the fantasy epic, *His Dark Materials: The Golden Compass*, the motion picture adaptation of the first book from author Philip Pullman’s immensely popular young adult novel series. Weitz previously co-directed, with his brother and collaborator Paul Weitz, the award-winning hit film, *About a Boy*, also adapting the screenplay from the Nick Hornby novel. The screenplay received an Academy Award® nomination for Best Adapted Screenplay, as well as similar nominations from BAFTA, Writers Guild, Chicago Film Critics and Humanitas; the film was named one of the AFI’s Movies of the Year and was nominated for the Golden Globe award for Best Comedy, winning Best Studio Comedy Feature at the U.S. Comedy Arts Festival.

In 1999, Chris and his brother formed Depth of Field, their Los Angeles-based production company. Their diverse slate of upcoming projects include *A Stolen Life*, a remake of the Bette Davis classic to be directed by Miguel Arteta (*The Good Girl*); the feature adaptation of Michael Moorcock’s fantasy epic *The Elric Saga*; the comedies *Army Geek* and *The Last Bachelor Party*; and the WWI drama *Silent Night*.

Weitz’s first directorial collaboration with Paul was on *American Pie*, the phenomenally successful first installment of the *Pie* franchise, which was followed by *American Pie 2* and the final installment, *American Wedding*, both of which he also executive-produced.

Prior to their screenwriting work on *About a Boy*, the brothers collaborated on several screenplays, including *Antz* and *Madeline* (adapting the popular children’s book). Chris also made his acting debut in the Sundance Film Festival hit, *Chuck and Buck*.

Born in New York, Weitz earned his Bachelors and Masters degrees in English literature at Cambridge University. He went on to work as a journalist for several newspapers in the U.K. and U.S. before starting to work in film.

Rodney Liber (Executive Producer) was executive producer on the box office hit *Big Momma’s House*, starring Martin Lawrence.

Previously, Liber served as producer on the sexual thriller, *Wild Things*, starring Kevin Bacon, Matt Dillon and Neve Campbell; and on *Dunston Checks In*, starring Jason Alexander, Rupert Everett and Faye Dunaway. He also served as production consultant on *Bad Girls*, with Drew Barrymore, and *Cousin Bette*, starring Jessica Lange.

As a vice president of production for 20th Century Fox, Liber worked with director Michael Mann on *The Last of the Mohicans*; Ron Shelton on *White Men Can't Jump*; and Jim Abrahams on the comedy *Hot Shots: The Movie*. He also supervised production on *My Cousin Vinny* and the John Hughes comedy, *Dutch*.

Liber began his career working in as a production assistant on feature films such as *F/X* and *Ruthless People*. At age 27, he supervised production on Disney's summer blockbuster, *Dick Tracy*, directed by and starring Warren Beatty, along with an all-star cast.

Andrew Miano (Executive Producer) partnered with Paul and Chris Weitz in 1999 overseeing all phases of production at Depth of Field, their Los Angeles-based production company. Their diverse slate of upcoming projects include *A Stolen Life*, a remake of the Bette Davis classic to be directed by Miguel Arteta (*The Good Girl*); the feature adaptation of Michael Moorcock's fantasy epic *The Elric Saga*; the comedies *Army Geek* and *The Last Bachelor Party*; and the WWI drama *Silent Night*, among others. Miano also served as a producer on the WB television series *Off Centre*, starring Eddie Kaye Thomas. Miano is currently executive-producing Chris Weitz's *His Dark Materials: The Golden Compass*.

Prior to joining the Weitz brothers, Miano worked for three years at the William Morris Agency, where he started in their agent trainee program. Miano is a graduate of SUNY Oswego earning a BA in theatre and creative writing.

Remi Adefarasin, B.S.C. (Director of Photography) previously worked with filmmaker Paul Weitz on the critically acclaimed feature *About a Boy*. Other recent film credits include *The Haunted Mansion*, starring Eddie Murphy.

Adefarasin has also photographed motion pictures including P.J. Hogan's *Unconditional Love*; *The House of Mirth*, directed by Terence Davies; Martha Fiennes' *Onegin*, starring Ralph Fiennes; *Elizabeth*, for which he won the BAFTA Award for Best

Cinematography in 1999 and was nominated for an Academy Award® for Best Cinematography, an A.S.C. Award and the Chicago Critics Award for Best Cinematography; Peter Howitt's *Sliding Doors*, starring Gwyneth Paltrow; *Hollow Reed* and *Captives*, both directed by Angela Pope; and Anthony Minghella's *Truly Madly Deeply*.

Adefarasin also shot the television epic *Band of Brothers* for directors including Richard Loncraine, Tom Hanks and David Leland. Other television credits include Angela Pope's *Children Crossing*, *Dream Baby* and *Sweet As You Are*; and Mike Leigh's *Four Days in July*, *Home Sweet Home* and *Grown Ups*.

William Arnold (Production Designer) most recently crafted the production design for Steve Martin's *Shopgirl*.

Arnold studied theater and design in his native state of Rhode Island before moving on to Chicago to pursue his career in the theater. While there, he began working on motion pictures and eventually as art director on the feature film *Music Box*. He continued to serve as art director on such films as *Losing Isaiah*, *The Bridges of Madison County*, *Primal Fear* and *Snow Falling on Cedars*. Since moving to Los Angeles, his art direction credits have also included *L.A. Confidential* and *Pleasantville*, with both pictures garnering Academy Award® nominations for Best Art Direction.

Arnold made his debut as a production designer on the feature film *Mo' Money*. His other feature production design credits include *Magnolia*, *Punch-Drunk Love*, *Confidence* and *The Last Shot*.

Myron Kerstein (Editor) began his career in editing working on variety of projects, among them Michael Moore's television series *TV Nation* and Todd Haynes' celebrated feature film *Velvet Goldmine*.

More recently, Kerstein served as editor on Peter Sollett's *Raising Victor Vargas*, the musical *Camp* for director Todd Graff and two entries in this year's Sundance Film Festival: *Chrystal* and Zach Braff's acclaimed *Garden State*.

His first film as an editor was James Toback's subversive indie feature *Black and White*. Additional credits include the television documentary *Hollywood High* and the feature *Hedwig and the Angry Inch*.

Kerry Kohansky (Co-Producer) currently serves as Vice President of Development at Depth of Field, Paul and Chris Weitz's Los Angeles-based production company. Kohansky is currently overseeing development on a diverse slate of upcoming comedy projects, including *Army Geek*; *A Cappella*; *The Last Bachelor Party*; and *My Mother's Boyfriend*, a dark comedy to be directed by Jon Sherman.

She joined Depth of Field in January 2001 after working in the development department of The Shooting Gallery and the literary department at the William Morris Agency. Kohansky is a graduate of NYU's Tisch School of the Arts with a degree in film and television.

Molly Maginnis (Costume Designer) continues her string of collaborations with a variety of accomplished filmmakers in her latest effort with writer/director/producer Paul Weitz and her costumes for *In Good Company*. Previously, Maginnis has worked with such talents as Lawrence Kasdan (*Dreamcatcher*), Irwin Winkler (*Life As a House*), Peter Chelsom (*Town & Country*), Ron Underwood (*Mighty Joe Young*), James L. Brooks (the multiple Academy Award® winners *As Good As It Gets* and *Broadcast News*), Stephen Frears (the live telefilm *Fail Safe*), Jon Avnet (*The War*), Alan Parker (*Come See the Paradise*) and Amy Heckerling (*Look Who's Talking*).

On television, Maginnis' work includes the costuming for the miniseries *Tales of the City*, which netted her a BAFTA nomination for Best Costume Design. She also created the costumes for the live telefilm version of *On Golden Pond*, starring Julie Andrews and Christopher Plummer.

Versatile composer **Stephen Trask (Original Music by)** is the co-creator, composer/lyricist of the off-Broadway musical, multiple award-winning *Hedwig and the Angry Inch*, which developed into the feature film release by Fine Line Features. His instrumental score for the movie was his feature film debut and the film's soundtrack was Stephen's first commercial release as a record producer.

Immediately thereafter Stephen was tapped by director Alex Steyermark to score and produce songs for *Prey for Rock & Roll*, starring Gina Gershon. For *Prey*, Trask assembled an all-star, all-girl rock band featuring Sara Lee (Gang of Four, Indigo Girls

and The B-52's), Sam Maloney (Hole, Mötley Crüe), Cheri Lovedog (who wrote the screenplay and the songs) and rock legend Joan Jett.

Then Tom McCarthy called Stephen to score the award-winning *The Station Agent* (Miramax), which he followed up with Paul Weitz's *In Good Company*. Currently, Stephen is in development at National Artists with Barry Weisler with the stage adaptation of *The Blue Angel*; Trask serves as composer/lyricist.

For *Hedwig*, Stephen received an Obie Award; the Outer Critics Circle Award for Outstanding off-Broadway Musical; a 1998 *New York Magazine* Award; Drama Desk nominations for Outstanding Music, Lyrics and New Musical; a Grammy nomination for Best Cast Album; two GLAMA Awards; and *Entertainment Weekly*'s Best Soundtrack Award for 2001.

-in good company-