

# SHOPGIRL

## ABOUT THE PRODUCTION

*“As Ray Porter watches Mirabelle walk away, he feels a loss. How is it possible, he wonders, to miss a woman who he kept at a distance, so that when she was gone, he would not miss her? Only then does he realize how in wanting part of her but not all of her, he had hurt them both, and he cannot justify his actions except that, well, it was life.”*

From one of today’s most beloved entertainers, Steve Martin, comes a very poignant and bittersweet look at modern relationships. SHOPGIRL follows the intertwined lives of three people searching for connection; but it is neither a conventional comedy nor a typical fairy-tale romance. Instead, it is a disarmingly tender exploration of love in the real world, of the confusion and miscommunication between men and women that throw a wrench in the works of so many contemporary love affairs. It is a story that raises provocative, conversation-sparking questions about the different things we want from love—and about how sometimes we settle for what we need.

Written by Martin (based on his novella) and directed by acclaimed British director Anand Tucker (“Hilary and Jackie”), SHOPGIRL begins as three disparate Los Angelenos’ paths unexpectedly collide. Sweet but as yet unspectacular Mirabelle, played by one of the leading ladies of her generation, Claire Danes (“The Hours”), works in the unfrequented glove department at Saks Fifth Avenue by day and toils alone at her unfulfilled dreams of being an artist by night. All she wants is to be loved. When she meets Jeremy, portrayed by indie star Jason Schwartzman (“Rushmore”), a hapless young font-maker of little ambition and zero means, she begins an awkward relationship with him. Then along comes Steve Martin’s Ray Porter—the older, wealthier, far more worldly charmer who sweeps Mirabelle completely off her feet.

Like a 21st century Jane Austen, Martin observes this unlikely trio as their completely different interpretations of who one another are and what their relationships mean lead to a tangle of misunderstandings and unexpected realizations. In the end, what happens to Mirabelle, Jeremy and Ray might not have been what any of them dreamed but, well, it was life.

Steve Martin writes, produces and stars in SHOPGIRL, based on his 2000 novella of the same name. The film is directed by Anand Tucker and produced by Ashok Amritraj and Jon Jashni for Hyde Park Entertainment, along with Martin. Andrew Sugerman serves as executive producer and Marcus A. Viscidi as co-producer. Bridgette Wilson-Sampras also stars in the film, along with Sam Bottoms, Frances Conroy and Rebecca Pidgeon.

**SEARCHING FOR CONNECTION:  
THE STORY OF SHOPGIRL**

In the year 2000, writer, actor, comic and entertainer Steve Martin made his debut as a novelist with a slim, even minimalist, 130-page-long story entitled *Shopgirl*. Although he had published several books of acclaimed essays previously, this deceptively simple tale was by far Martin's most intimate and revealing work to date, exploring the funny choices and undoable mistakes people make in the universal human quest to find connection. The book was lauded by critics for its insightful look at the hopes, dreams—and especially the delusions—of men and women looking for love in the big city.

At the center of the story was an unusual heroine—the shopgirl herself, Mirabelle, a naïve young Vermonter set adrift in Los Angeles' numbing world of isolation until she suddenly meets Ray Porter, a smart, highly successful, 50-something millionaire who becomes enchanted by her. Ray shows Mirabelle the affection for which she has so long yearned...then turns her life completely upside down as she realizes that they have completely misunderstood one another. What she saw as a fairy-tale dream, he saw as a temporary pleasure—and both of them, it seems, were wrong.

In exploring the often stormy gulf that lies between men and women in relationships, *Shopgirl* became that rare work in which the artist's most private thoughts and emotions seemed to become intricately entwined with his art. "The story of SHOPGIRL came from a lifetime of experiences, inspired by the successes and failures of one's own life," says Martin, "as well as from listening to other people talk about their relationships. I think one of the main ideas in SHOPGIRL is that when you play with other people's hearts, and there's no way out of this, people get hurt. Even with honesty, there's no way you can influence the outcome or the effects that someone is feeling inside a relationship. It's part of life's journey that you go through. But the good news, you know, is that some people will find each other."

Despite his close affinity to the story, Martin early on dismissed the notion of turning the book that meant so much to him into a movie. "I originally thought there was no way this novella could ever be a movie because it was so interior," admits Martin. "But then, a year after it was published, scenes just started popping into my head. And, being a screenplay writer myself, I naturally started thinking about the actual events of the story and the characters' lives, and then one day I sat down and wrote the screenplay."

In fact, the effort was a bit more complicated than that. Martin spent several months taking the richly literary narrative of the novella and completely reworking it into a much more immediate and cinematic tapestry of three colliding lives. It was a unique challenge, especially because SHOPGIRL was completely different from any of Martin's earlier acclaimed screenplays. It wasn't based on a classic work like "Roxanne." And it wasn't a rollicking satire like "L.A. Story." It certainly wasn't a conventional romantic comedy in which the characters are pre-destined to make all their wildest (and most unlikely) dreams come true—but rather something more delicate, more sharply funny and more essentially human.

Because the completed screenplay for SHOPGIRL seemed to defy genre, Martin knew the film would require an observant and creative director at the helm. He also felt that because the story is set against the backdrop of an ever-trendy yet ineffably lonely Los Angeles it would be fun to bring an outsider's sensibility to the city. This led Martin

into collaboration with British director Anand Tucker, who earlier had won international acclaim and numerous awards for his feature film debut, “Hilary and Jackie,” starring Emily Watson as the brilliant but tragic young cellist Jacqueline Du Pre, and who most recently produced the critically praised “Girl With a Pearl Earring.”

Tucker was completely enchanted by Martin’s screenplay. “I remember falling head over heels in love, instantaneously,” the director says. “This was the best script that had ever landed on my doorstep. It was taut, brave, honest and very much like real life. I saw it as an emotional thriller—as the interior journey of a person looking for love, which is in a sense all of our journeys. It’s a universal situation, but in Steve’s screenplay it was absolutely riveting.”

Tucker also found himself relating strongly to the story’s characters—foibles, dark sides and all. “I found myself identifying utterly and appallingly with Ray Porter, perhaps too much for my own good,” he admits. “But I was also so moved by the story of Mirabelle. After I read the novel, I also felt it was one of the best screen adaptations of a novel I’ve seen. And I think that’s because Steve understands both art forms intimately, and he also knows they are very, very different creatures. So whereas the novel gives you a sort of larger view of this world, the screenplay of SHOPGIRL allows you to really identify with the characters and see your own life through their experiences.”

The director was so driven to take on the project that he flew out to personally talk with Martin about his ideas for the film. Although he was initially nervous about meeting a man he considers a cinematic hero, Tucker hit it off with Martin right from the start. Tucker recalls: “I knew that I would have to take what he wrote and interpret it through my own heart and my own eyes—that would be the only way to bring it to life, so I figured either I would click with him or I wouldn’t, but thank goodness we clicked!

“Apart from being a wonderful writer and a great actor, another thing about Steve is that he’s a supreme collaborator,” Tucker continues. “He’s so brilliant that often just a few hours after we had a conversation about some ideas, I’d get an e-mail and there would be a new scene. It was a lovely process working with him.”

Says Steve Martin: “Anand’s vision for the film and my vision for the film were always aligned. Most of all, we both love movies where something important happens in every scene. Not in an action way, but in the sense that there is always something emotionally important taking place.”

### **A LONELY INNOCENT LOOKING FOR SOMETHING TRUE: CLAIRE DANES TAKES ON THE EVOLVING HEART OF MIRABELLE**

At the base of the teetering romantic triangle formed in SHOPGIRL is Mirabelle—quiet, thwarted, yearning Mirabelle—who stands stoically behind the dull glove case at Saks Fifth Avenue, just waiting for customers to appear. Living with no one but her cat to keep her company in a drab Los Angeles apartment and still hoping to one day have enough just to pay off her undying student loans, it is Mirabelle’s simple, vulnerable yet insistent need for love—or connection of any kind—on which the story of SHOPGIRL turns.

For the offbeat heroine, Steve Martin and Anand Tucker knew they would have to find an actress willing to take some rather large risks in getting to the heart of a 20-

something woman who turns out to be deeply complex—and who *doesn't* find herself on the expected path to typical, mythical happily-ever-after romance.

After meeting with essentially every eligible actress possible, they found what they were looking for in Claire Danes, the 24-year-old actress who has already become a quintessential component of today's young Hollywood generation. Having demonstrated a broad versatility with roles that range from the blockbuster action thriller "Terminator 3" to Stephen Daldry's star-studded critical hit "The Hours" to the popular indie film "Igby Goes Down," Danes seemed ready for a breakthrough with an original and heart-breaking character like Mirabelle.

The actress quickly won over Steve Martin with her uncanny ability to embody Mirabelle's poignant vulnerability and romantic naïveté just as Martin had always envisioned it. "Claire's talent is very deep and she's quite emotionally intelligent for her age," notes Martin. "She was able to take on very, very complicated scenes in just the right way, which is impressive."

Martin also felt Danes was pitch-perfect in capturing Mirabelle's physical presence and more subtle underlying layers—from her long-held-back sensuality to the chemical depression that threatens to engulf her. "It was important that Mirabelle be very simple and quiet in her beauty," he says. "Mirabelle also has several other essential qualities. She's never malicious, she never exploits her relationship with Ray in any way and yet she's also a little mischievous. I like all those complications in her character. To have a person appear so artless, and yet at the same time have all these quirky little traits, I really like that."

Danes had actually read Martin's novella purely for pleasure when it was first published, but when she received the script, the poignancy of the tale came alive for her all over again. "I connected with the story and identified closely with Mirabelle. I think most people I know have had similar experiences to the characters in SHOPGIRL," says Danes. "And one of the things that I found so extraordinary about Mirabelle is that she is so ordinary. She's someone people can really relate to and I felt lucky to be able to realize her."

She continues: "It's a very emotional role. It's quiet and tender and earnest and subtle. I found it very compelling. Mirabelle's not somebody who's out saving the whole world—she's simply trying to live a good life and for a movie to take her experiences seriously I thought was quite moving. There's nothing overtly heroic about her struggles, but upon closer viewing we discover that she ultimately makes choices that require great insight, bravery, compassion and love."

Danes also found the film's comic sensibilities unique. "It's definitely not a typical overt comedy but the humor in the film derives from that kind of unavoidable misunderstanding that always occurs between the sexes," she observes. "There are certainly some very funny moments and it was amazing to be in the middle of two such brilliant comic actors as Steve Martin and Jason Schwartzman."

One of the biggest challenges of Mirabelle was allowing the character to develop and blossom—bit by bit opening outwards—as the film's story progresses and Mirabelle makes her own decisions about what she wants from love and life.

"Mirabelle is a woman who isn't entirely formed at the beginning of the story," Danes explains. "Part of what's so fascinating about her is that you get to see her make the transition to maturity in the course of the film. She goes through this experience with

Ray Porter and she comes out a grown-up in the end. She may be broken-hearted, but I believe that through the events in SHOPGIRL, Mirabelle truly comes into her own.”

### **LOVE UNRECOGNIZED:**

#### **STEVE MARTIN REVEALS THE BITTERSWEET WORLD OF RAY PORTER**

When it came to casting Ray Porter, the romantic yet resolutely single entrepreneur who swoops into Mirabelle’s life expecting no strings or commitments, Steve Martin had a number of ideas for leading men. Knowing that Ray is a profoundly conflicted character—a man who ranges from being sincerely seductive to caddish, from showing incredibly generosity to being completely closed off—he knew the role needed a special touch. Then, he was hit with an epiphany.

“I did spend all this time writing the character so, it occurred to me, why not just be in it, too? I even thought of asking Tom Hanks at one point, but I think this turned out well and I’m happy with the casting,” laughs Martin.

Not only did Martin know Ray Porter’s lonely but carefully controlled psyche at the most intimate levels, he also welcomed the opportunity to play one of the most mature and nuanced roles of his career. “I’m often playing fathers, but Ray Porter is an adult, a man on the move with a romantic life and a sexual life. It’s interesting, actually, to open a car door for a woman rather than to pile the kids in a van, you know,” he jokes.

But Martin also takes Ray very seriously, as a skilled bachelor who is not so much cruel or callous as someone who deludes himself into believing the impossible: that he can somehow have earth-shattering passion without emotional damage or consequences. Despite the blind mistakes Ray makes with Mirabelle, Martin still believes that someone like Ray is capable of change.

“Ray is a guy who’s really struggling with his romantic life,” observes Martin. “He is caught in this communication snafu between men and women where two people in a relationship each hear what they want to hear and don’t hear what they don’t want to hear, and people get hurt. But I think that at the very least Ray comes out of this with some new intelligence about it all. He is someone who is trying to do the right thing, but that doesn’t necessarily justify his behavior.”

Anand Tucker agrees with Martin that Ray’s effect on Mirabelle has many sides to it. “Despite all the things that happen between them, Ray ultimately gives Mirabelle the gift of taking her out of the life she was stuck inside and allowing her to really grow up. It’s a big and beautiful thing that Ray bestows on her and Steve brings out that poignancy in the character,” Tucker says.

Tucker admits to being “bloody petrified” of directing Steve Martin in a role Martin had written, but his fears quickly turned to exhilaration on the set. “As in working on the script with Steve, he turned out to be a tremendous collaborator as an actor,” says Tucker. “He was both incredibly sweet and incredibly creative and so giving of himself that it turned out to be easy.”

Sums up Claire Danes: “Steve has lived with this story for so many years and knows Ray Porter so thoroughly that he truly seemed to just slip right into the role.”

Producer Ashok Amritraj adds, “This is my second film with Steve and the range he possesses as an artist is simply stunning. He is a true Renaissance man—as adept at comedy as drama and as adept as a novelist as a screenwriter.”

**A SOCIALLY INEPT BOY IN A SELF-HELP WORLD:**  
**JASON SCHWARTZMAN PORTRAYS**  
**THE ECCENTRIC PASSION OF JEREMY**

The most unstable leg of SHOPGIRL's love triangle is held up by Jeremy—the graceless, disaster-prone font artist and amplifier salesman who is trying rather dismally to spark a relationship with Mirabelle when Ray Porter steps into the picture. One of the film's most comical, eccentric and ultimately important characters, Jeremy is the very antithesis of Ray—perpetually broke, frustratingly inarticulate and profoundly bumbling where Ray is smooth, sophisticated and consummately romantic. And yet...he cares for Mirabelle in his own way without reservation.

Casting Jeremy was one of the film's first and biggest quandaries. "Who could possibly be Jeremy?" Anand Tucker remembers asking. "Who could be so hopeless, so utterly appalling and yet also be someone who undergoes a big transformation in the middle of the film and remains somehow lovable? It was really hard to find someone like that. Then, one day, this image of Jason Schwartzman from 'Rushmore' just popped into my head and that was that. He turned out to be one of the sweetest, loveliest, most delightful human beings I have ever met."

For Steve Martin, no one was able to get to the core of who Jeremy is better than Schwartzman, the young, risk-taking actor who came to the fore in Wes Anderson's "Rushmore" and most recently starred in David O. Russell's off-beat existential detective story, "I Heart Huckabees."

Says Martin: "We got very lucky with Jason Schwartzman because he brings such humor and truth to the role. One of the great things about Jeremy as Jason plays him is that he grows a lot in the course of the movie but he still has those remnants of his past self even at the end of the film. Nobody can change overnight, but at least Jeremy's trying to be a new person."

Like Claire Danes, Schwartzman was quickly seduced by the script and Martin's writing. "What's really unique about this movie is that it's about something huge—love and loneliness and what it means to be alive—but it takes place inside a very, very small world," he observes. "So you explore a very big, very real thing inside this tiny, beautiful world and that was exciting to me."

Schwartzman connected with Jeremy at a primal level—even as he goes off on an unexpected, life-altering journey with a rock-and-roll band that fills his head with self-help books on tape. "Playing Jeremy was an incredible experience," he says. "Jeremy is like this part of everyone who doesn't know when to stop. He's always saying inappropriate things, kind of like a four-year-old. He often just says whatever comes into his mind. It's like he doesn't have an off switch. He doesn't mean to be inconsiderate at all—he just is, and he's not very aware of his effect on people."

He continues: "But then Jeremy starts to grow up a bit on the road. He makes an effort to be more present. It's probably true that he hasn't changed as much as he looks like he has—I mean, he's still the dude that fixes amps—but he's a little more aware and conscious. He's definitely grown a little sweeter."

Many of the character's oddest quirks were developed by Schwartzman as he explored Jeremy at a deeper level. "Steve Martin sort of drew a picture of Jeremy and

then I had to color him in, like coloring with crayons in a coloring book,” explains Schwartzman. “It was a lot of fun to do that. I was so honored to be a part of this movie and get to work with Steve and Claire and Anand.”

Anand Tucker was equally thrilled to work with Schwartzman. “He’s a very gifted actor and a talented comedian who has a real ability for improvisation,” he notes. “No matter how absurd the things that Jeremy says and does are, the way Jason plays him you can’t help but love the guy. In a sense the story of Jeremy is a fairy tale about the princess who kisses a frog and turns him into a prince.”

Rounding out the cast of SHOPGIRL is Bridgette Wilson-Sampras as the vivacious, flirtatious, gold-digging cosmetics girl, Lisa Cramer, who hopes to win over the mysterious Ray Porter for herself; and playing Mirabelle’s taciturn Vermont parents are acclaimed actors Sam Bottoms and Frances Conroy.

Sums up Anand Tucker of the film’s cast: “This story has incredible wit and humor and a light touch throughout but it’s also deeply emotional. That’s not an easy mix to approach for any group of actors. To be able to put together these elements all at once is a real testament to this cast. They had to be brave enough to go all the way in both directions—and yet still keep it very real and believable.”

### **THE TERRAIN OF RELATIONSHIPS: ABOUT THE VISUAL DESIGN OF SHOPGIRL**

While Steve Martin’s novella tells the story of Mirabelle Buttersfield through Ray Porter’s eyes, the film of SHOPGIRL unfolds through Mirabelle’s eyes—or more accurately, through the sudden shifts and turns of her vulnerable heart. Director Anand Tucker hoped to heighten the story cinematically by fusing Mirabelle’s external world—one that journeys between the extremes of rarified Beverly Hills shops and run-down Silver Lake apartments—with an interior world that moves from confusion to elation, and through depression to realization, as she searches for a connection that is true.

Explains Tucker: “My vision for SHOPGIRL was primarily to have the audience feel as much as possible what it’s like to be inside of Mirabelle. Hopefully, if Mirabelle is happy, you’re happy; if Mirabelle is sad, you feel sad. When Mirabelle laughs, you laugh, too. To do this, I attempted to interpret the stages of Mirabelle’s journey through the prism of how the camera moves around her, what sort of movements it does, what the color design around her is like, as well as using the music, the focus, the depth of field—all of these—to reveal her inner state. Because it is all of these little things together that make the audience feel the emotions of the story. It’s smoke and mirrors—but it’s all about how you orchestrate that smoke and mirrors to very specific effects.”

Almost as if the film were an orchestral piece of music, Anand Tucker broke the story down into five “movements”—five distinct periods in Mirabelle’s growth as a woman—each with their own visual themes. He shared this conception with production designer William Arnold who has won acclaim for his deft work with Paul Thomas Anderson on such emotion-driven films as “Punch Drunk Love” and “Magnolia”—and Arnold in turn used that to create an ever-shifting color palette for Mirabelle that progresses throughout the film.

Mirabelle’s world begins in cool, alienating tones of blues and greens, then moves into passionate reds and the wan paleness of depression before rebounding into pastels

and ultimately bold, confident primary colors before the film ends. “These colors change subtly in the background,” explains Arnold. “It’s not something prominent but it’s there in the backgrounds, in the decorations of each scene and especially in Mirabelle’s costume changes.”

Though SHOPGIRL mostly unfolds inside the private spaces where Mirabelle, Jeremy and Ray Porter dwell in loneliness only to occasionally connect with someone else, some of the film’s most important scenes take place at Saks Fifth Avenue, the ultimate symbol of wealth and success in wealth-and-success-driven Los Angeles. To capture the inimitable atmosphere of a Beverly Hills luxury department store, the production shot on location at Los Angeles’ Saks Fifth Avenue on Wilshire Boulevard in Beverly Hills. Although Saks doesn’t refer to their sales associates as “shopgirls,” they were thrilled to take part in the filming and cooperated generously with William Arnold, who scoured the department store for the right location to place Mirabelle’s glove display.

“Mirabelle’s counter had to be relegated to an out-of-the-way corner where the loneliness and quietness of her character’s working world could be instantly established,” he says. Ultimately, the production designer and his crew redesigned a portion of the second floor of the Men’s Building, surrounding Mirabelle’s remote island of gloves with a rarified display of couture gowns—items she couldn’t even dream of wearing...until she meets Ray Porter. By cleverly utilizing the space, Saks Fifth Avenue was able to remain open throughout every minute of production, selling men’s suits just feet away from where scenes between Mirabelle and Ray were playing out before the cameras.

For the scenes of Lisa Cramer flirting behind her cosmetics counter, the filmmakers used the real thing, replete with the authentic bustle of shopping customers. “With the spectacular help and cooperation from the Saks staff, we were able to show just how jammed and overwhelming to the senses that floor is,” notes Arnold.

On the other side of Mirabelle’s existence, Arnold and his team also immersed themselves in the art world to bring to life the galleries depicted in the film, the art displayed in Ray Porter’s home as well as Mirabelle’s own increasingly expressive drawings and photographs.

Notes set decorator David Smith: “Steve Martin is himself a big collector of art and had mentioned several specific names of artists in the screenplay. With our limited budget, we had to pursue those artists whose work we could rent and pay them a licensing fee. We were particularly lucky to find an artist’s agent, Jennifer Long, who represented Peter Alexander and a few other artists who were our first choices for the gallery paintings.” Meanwhile, Mirabelle’s artwork was created entirely by Allison Hollingsworth, who took them through a progression from withdrawn and held-back to newly energized and gallery-worthy.

Also working closely with Anand Tucker and William Arnold was costume designer Nancy Steiner—who last designed the costumes for Sofia Coppola’s “Lost in Translation”—whose pieces riff on the five different color palettes through which the film travels. Steiner expanded the color shifts Mirabelle goes through to also affect how her clothes fit her and the way she wears them, moving her from a palpable discomfort in her skin to a true sensuality and confidence.

The result was that Claire Danes had some 96 costume changes throughout SHOPGIRL that included vintage, designer and built outfits, requiring two days of

fittings before filming began. Throughout, the costume designer always saw Mirabelle's clothes as an external link to the character's internal transformation. "Mirabelle never wears black through the whole movie until the very end," Steiner explains. "At the end, she has really gathered her strength and so at last we injected black into her wardrobe to accentuate that maturity."

When it came to dressing Ray and Jeremy, contrast was the name of the game. While Ray wears dark tailored suits from Armani and simple, beautiful, casual clothing befitting a successful computer entrepreneur, Jeremy's clothes delve into the grungy, until he ultimately reappears in Mirabelle's life in his snazzy white Helmut Lang suit.

"Nancy Steiner did a wonderful job working all of her costumes into the film's color schemes," comments Anand Tucker. "She really wove the costumes into the film's overall design in a way that feels seamless and helps to create Mirabelle's emotional reality."

To capture all the locations, costumes, colors and emotions of SHOPGIRL, the director brought in cinematographer Peter Suschitzky, whose extensive work with director David Cronenberg Tucker had admired for years. "Peter is really a genius," he says. "As a young man studying film I remember going to see 'Dead Ringers' and being so impressed with Peter's signature style of cinematography and lighting. There are still scenes from it etched into my mind. Later, I remember going to see Bernard Rose's 'Immortal Beloved' and weeping because I'd never seen a film look so beautiful and once again, it turned out to be Peter Suschitzky who shot it. So when this film came together, I immediately called him and I felt so lucky when he said yes."

Adding yet further shadings to SHOPGIRL is the film's original musical score written by award-winning composer Barrington Pheloung. Says producer Jon Jashni of the music: "Barrington's score for SHOPGIRL adds another lush layer on top of our film. His composition is simultaneously thought-provoking and incredibly emotional. Given that the movie is about the complications and comforts of love, it was essential that our score capture the myriad nuances of that—all while subtly building to a powerfully moving resolution. Barrington gave us all that and more."

Whether it was the cinematography, the production design, the costumes or the music, Steve Martin put his creative faith entirely in Anand Tucker to oversee the film's orchestration—and bring his fable to life.

"I trusted Anand completely," sums up Martin. "I really wanted him to be able to do whatever he wanted to do because he had such a complete vision of the movie—down to how the colors and tones match with the feelings and moods. I knew whatever he did, he would bring to SHOPGIRL a clarity and an eloquence and make a beautiful movie."

## **ABOUT THE CAST**

**STEVE MARTIN** (Ray Porter/Writer/Producer) is one of the most diversified performers in the motion picture industry today—actor, comedian, author, playwright, producer—and has been successful as a writer of and performer in some of the most popular movies of recent film history.

Martin is currently the producer, writer and a star in the Touchstone Pictures film SHOPGIRL starring Claire Danes and Jason Schwartzman, from a screenplay written by Martin and adapted from his best-selling novella of the same name.

In February of 2003, he starred with Queen Latifah in the blockbuster comedy "Bringing Down the House" for Hyde Park Entertainment and Touchstone Pictures. In November, he will be seen in the Warner Bros. comic caper "Looney Tunes: Back In Action" opposite Brendan Fraser, Jenna Elfman and all of the Looney Tunes gang. Martin recently starred with Bonnie Hunt and Hilary Duff in the remake of the classic 1950s film "Cheaper by the Dozen" for 20th Century Fox.

Martin hosted the 75th Annual Academy Awards<sup>®</sup>, his second time handling those duties, the first being the 73rd Oscars<sup>®</sup>. That program was nominated for seven Emmy<sup>®</sup> Awards, including his nomination for "Outstanding Individual Performance in a Variety or Music Program."

Born in Waco, Texas and raised in southern California, Martin became a television writer in the late 1960s, winning an Emmy<sup>®</sup> Award for his work on the hit series "The Smothers Brothers Comedy Hour." By the end of the decade he was performing his own material in clubs and on television.

Launched by frequent appearances on Johnny Carson's "Tonight Show," Martin went on to host several shows in the innovative "Saturday Night Live" series and to star in and co-write four highly rated television specials. When performing on national concert tours, he drew standing-room-only audiences in some of the largest venues in the country. He won Grammy Awards for his two comedy albums, "Let's Get Small" and "A Wild and Crazy Guy," and had a gold record with his single "King Tut."

Martin's first film project, "The Absent-Minded Waiter," a short he wrote and starred in, was nominated for a 1977 Academy Award<sup>®</sup>. In 1979, he moved into feature films, co-writing and starring in "The Jerk," directed by Carl Reiner. In 1981, he starred opposite Bernadette Peters in Herbert Ross' bittersweet musical comedy, "Pennies From Heaven."

The actor then co-wrote and starred in the 1982 send-up of detective thrillers, "Dead Men Don't Wear Plaid," and the science fiction comedy "The Man With Two Brains," both directed by Carl Reiner. In 1984, Martin received a Best Actor Award from both the New York Film Critics Association and the National Board of Review for his performance opposite Lily Tomlin in "All of Me," his fourth collaboration with writer/director Carl Reiner.

In 1987, his motion picture hit, "Roxanne," a modern adaptation of the Cyrano de Bergerac legend, garnered Martin not only warm audience response, but also a Best Actor Award from the Los Angeles Film Critics Association and Best Screenplay Award from the Writers Guild of America. Martin was also the executive producer on the film.

In 1988, he co-starred with Michael Caine in the hit comedy film "Dirty Rotten Scoundrels," his second feature collaboration with director Frank Oz (the first being "Little Shop of Horrors"). In 1989, he starred with Mary Steenburgen and Diane Wiest in Ron Howard's affectionate family comedy "Parenthood" for Universal Pictures.

In 1991, Martin wrote, starred in and co-executive produced the critically acclaimed comedy "L.A. Story," a motion picture about a love story set in Los Angeles.

That same year he made a cameo appearance in Lawrence Kasdan's critically lauded "Grand Canyon" and starred with Diane Keaton in the hit Disney film "Father Of The Bride," receiving the People's Choice Award for Favorite Actor in a Comedy Motion Picture for the latter. In 1992, he starred in the Universal comedy feature "Housesitter,"

opposite Goldie Hawn, winning the People's Choice Award for Favorite Actor in a Comedy for the second year in a row.

In 1996, he starred again with Diane Keaton in the hit sequel to "Father of the Bride," and was nominated for a Golden Globe® Award. In 1997, he received universal critical acclaim for his riveting performance in director David Mamet's thriller, "The Spanish Prisoner."

Martin wrote and starred in the hilarious 1999 feature comedy "Bowfinger," opposite Eddie Murphy for director Frank Oz. The film was showcased at the Deauville International Film Festival. Martin's other films include classic comedies like Frank Oz's "Little Shop of Horrors," in which he played a demented dentist; John Hughes' "Planes, Trains and Automobiles," co-starring John Candy; the comic Western send-up "The Three Amigos," co-starring Martin Short and Chevy Chase; "The Lonely Guy," co-starring Charles Grodin; Jonathan Lynn's big-screen adaptation of "Sgt. Bilko," co-starring Dan Aykroyd and Phil Hartman; Richard Pearce's "Leap of Faith," co-starring Deborah Winger and Liam Neeson; "My Blue Heaven," co-starring Rick Moranis and Joan Cusack; and the black comedy "Novocaine," co-starring Helena Bonham Carter and Laura Dern.

In the fall of 1993, Martin's first original play, the comedy-drama "Picasso at the Lapin Agile," was presented by Chicago's prestigious Steppenwolf Theatre. Following rave reviews and an extended run in Chicago, the play was presented successfully in Boston and Los Angeles, and then Off-Broadway in New York at the Promenade Theatre, to nationwide critical and audience acclaim. It has since been, and continues to be, mounted in productions worldwide. "The Underpants," a dark comedy Martin adapted from the 1911 play by Carl Sterneim, premiered Off-Broadway at the Classic Stage Company on April 4, 2002.

Martin was selected as Harvard University's Hasty Pudding Theatricals 1988 Man of the Year and accepted the award at the Cambridge, Massachusetts campus. In 1996, the American Film Institute's Third Decade Council at the U.S. Comedy Arts Festival honored him with a retrospective of his work. He was also presented with the Lifetime Achievement Award at the ceremony. A selection of paintings from his extensive, private modern art collection was given a special exhibition at the Bellagio Hotel gallery in Las Vegas in 2000, with catalog notes he wrote for the show.

After the success of his first novella, *Shopgirl*, Martin's second novella, *The Pleasure of My Company*, published by Hyperion, once again was ranked on bestseller lists around the country including the New York Times bestseller list. He has also written a best-selling collection of comic pieces, *Pure Drivel*, and his work frequently appears in *The New Yorker* and *The New York Times*. He lives in New York City and Los Angeles.

**CLAIRE DANES** (Mirabelle Buttersfield), a remarkable actress who has a grace and poise beyond her years, has already established herself as one of Hollywood's leading actresses.

Danes recently wrapped production on Thomas Bezucha's romantic comedy "The Family Stone" opposite Diane Keaton, Sarah Jessica Parker, Luke Wilson, and Dermot Mulroney. The comedy revolves around the annual holiday gathering of an eclectic bohemian family that's thrown into turmoil when the son introduces his high-strung, self-absorbed fiancée.

Most recently, Danes starred in Richard Eyre's acclaimed drama "Stage Beauty," set in 1660s London, opposite Billy Crudup. "Stage Beauty" was produced by Robert De Niro, Jane Rosenthal and Hardy Justice for Tribeca Productions and released by Lions Gate Films.

Danes starred opposite Arnold Schwarzenegger and Nick Stahl in the box-office hit "Terminator 3: Rise of the Machines" for director Jonathan Mostow. Danes played Kate Brewster, the love interest of John Connor (Stahl). Danes also starred opposite Susan Sarandon, Jeff Goldblum, Ryan Phillippe and Kieran Culkin in Burr Steer's critically acclaimed independent "Igby Goes Down." Additionally, she appeared in Stephen Daldry's Academy Award<sup>®</sup>-winning drama, "The Hours," opposite Meryl Streep, Nicole Kidman, Julianne Moore, Allison Janney, Ed Harris and Toni Collette.

Danes garnered critical acclaim for her performances in Gillian Armstrong's "Little Women" as Beth opposite Winona Ryder, Susan Sarandon, and Kirsten Dunst and in Baz Luhrman's "William Shakespeare's Romeo & Juliet" where she starred as Juliet opposite Leonardo DiCaprio's Romeo.

Danes first caught critics' and audiences' attention in Ed Zwick and Marshall Herskovitz's acclaimed series "My So Called Life." Danes earned an Emmy<sup>®</sup> nomination and a Golden Globe<sup>®</sup> Award for her role as Angela Chase.

Claire's other film credits include: Jonathan Kaplan's "Brokedown Palace" opposite Kate Beckinsale; Scott Silver's "The Mod Squad" opposite Omar Epps and Giovanni Ribisi; Billie August's "Les Misérables"; Theresa Connelly's "The Polish Wedding"; Francis Ford Coppola's "The Rainmaker" opposite Danny DeVito and Matt Damon; Oliver Stone's "U Turn" opposite Sean Penn, Nick Nolte and Joaquin Phoenix; Michael Pressman's "To Gillian On Her 37th Birthday" opposite Michelle Pfeiffer and Peter Gallagher; Jocelyn Moorhouse's "How to Make an American Quilt" opposite Winona Ryder, Anne Bancroft and Ellen Burstyn; Billy Hopkins' "I Love You, I Love You Not" opposite Jude Law; and Jodie Foster's "Home For The Holidays" opposite Robert Downey Jr., Holly Hunter and Anne Bancroft.

Danes currently resides in New York.

**JASON SCHWARTZMAN** (Jeremy) made his motion picture acting debut as Max Fischer, an eccentric high school sophomore in the acclaimed comedy "Rushmore" opposite Bill Murray in 1999 for director Wes Anderson. That year, his performance garnered a nomination for "Most Promising Actor" from the Chicago Film Critics Association. He has since then completed work on four feature films and just recently left his position as lead-drummer for the Los Angeles-based band Phantom Planet. Epic released their second studio album, "The Guest," in February 2002, and the band went on followed by their fourteen-month tour with Incubus.

Schwartzman's recent credits include "Bewitched" with Nicole Kidman and Will Ferrell as well as a starring role in David O'Russell's "I Heart Huckabees" with Dustin Hoffman, Naomi Watts, Jude Law, and Lilly Tomlin. He recently completed filming "Marie-Antoinette" with Kirsten Dunst, written and directed by Sofia Coppola.

Schwartzman made his television debut in the critically acclaimed comedy "Cracking Up" written by Mike White and co-starring Molly Shannon. Schwartzman also starred in "Spun" with Brittany Murphy, Patrick Fugit, John Leguizamo and Mena Suvari. "Spun" premiered at the CineVegas Film Festival in June 2002. Other film credits include Roman

Coppola's directorial debut, "C.Q.," "Simone" starring Al Pacino and Catharine Keener, and the ensemble comedy "Slackers."

**BRIDGETTE WILSON-SAMPRAS** (Lisa Cramer) has been recently seen in a variety of films including "The Wedding Planner," a romantic comedy in which she stars opposite Matthew McConaughey and Jennifer Lopez. Once again, Wilson-Sampras showed her comedic timing in the John Hughes film "Just Visiting," the American retelling of the 1993 French comedy "Les Visiteurs," starring opposite Jean Reno and Christian Clavier. In Sally Field's directorial debut film, "Beautiful," Wilson-Sampras co-starred opposite Minnie Driver in the story of the life of a beauty queen.

Wilson-Sampras' feature film roles have included "Love Stinks," "House on Haunted Hill," "The Real Blonde," "I Know What You Did Last Summer," "The Suburbans," "Nixon," "Higher Learning," "Unhook the Stars," "Mortal Kombat" and the Adam Sandler comedy "Billy Madison."

She also starred in the Darren Star television series "The Street" opposite Tom Everett Scott and Jennifer Connelly. Born and raised in Gold Beach, Oregon, Wilson-Sampras currently resides in Los Angeles.

**FRANCES CONROY** (Catherine Buttersfield) portrays Mirabelle's mother in SHOPGIRL. Recognized for her performances as Ruth Fisher, the matriarch of the funeral parlor family in HBO's "Six Feet Under," Conroy was twice nominated for an Emmy<sup>®</sup> as the Outstanding Lead Actress in a Drama Series, and the ensemble was also nominated twice and won once.

A favorite of legendary playwright Arthur Miller, Conroy is known for her consistently outstanding performances on stage, television and film. Some of her feature film credits include "The Aviator," "Die, Mommie, Die," "Maid in Manhattan," "The Crucible," "Angela," "Neon Bible," "Scent of a Woman," "Sleepless in Seattle," "Billy Bathgate," "Dirty Rotten Scoundrels" and "Rocket Gibraltar."

Her diverse television work has included "Law & Order," "Cosby," "Murder in a Small Town," "Stand Up Tragedy" and "Our Town." She has appeared on stage in numerous Broadway and off-Broadway productions, including the New York Shakespeare Festival and Lincoln Center Productions.

**SAM BOTTOMS** (Dan Buttersfield) portrays Mirabelle's father in SHOPGIRL. Most recently seen in the highly praised "Seabiscuit," Bottoms appeared opposite Tobey Maguire, Jeff Bridges and Chris Cooper in the Gary Ross film. Born in Santa Barbara, California, young Sam tagged along with his older brother Timothy to the set of "The Last Picture Show." On a whim, director Peter Bogdanovich decided to screen-test Sam, and he wound up in the film. Sam's other brothers are Ben and Joseph.

Some of Bottoms' numerous feature film credits include "True Files," "Looking Through Lillian," "Apocalypse Now Redux," "Shadow Fury," "Snide and Prejudice," "Sugar Hill" and "The Trust." His many television roles have included "The Unsaid," "My Neighbor's Daughter," "Mercenary II: Thick and Thin," "Zooman" and the miniseries of John Steinbeck's "East of Eden."

**REBECCA PIDGEON** (Christie Richards) is out to seduce Steve Martin's Ray Porter in *SHOPGIRL*. Most of Pidgeon's recent film work has been under the formidable talents of writer/director David Mamet. She starred in his thriller "Heist," opposite Gene Hackman, Delroy Lindo and Danny DeVito, and his comedy about a film company invading a small town, "State and Main," opposite Charles Durning, William H. Macy, Alec Baldwin and Philip Seymour Hoffman. She also starred in the comedy short "Advice and Dissent" and Mamet's "Catastrophe," a filmed version of a Samuel Beckett play starring John Gielgud and Harold Pinter.

Pidgeon starred in "The Winslow Boy," "The Spanish Prisoner," "The Water Engine," "Homicide," "She's Been Away" and "The Dawning." Born in Cambridge, Massachusetts, Pidgeon is a graduate of the Royal Academy of Dramatic Arts.

### **ABOUT THE FILMMAKERS**

**ANAND TUCKER** (Director) made his directorial debut with the highly acclaimed "Hilary and Jackie," a touching and tragic real-life story of two musically gifted sisters. Anand won the British Independent Film Award as Best Director and was nominated by The British Academy for the Alexander Korda Award for Best British Film and also Italy's Golden Lion for "Hilary and Jackie." Tucker also produced "The Girl with a Pearl Earring," with Andy Paterson, which was released while *SHOPGIRL* was in production. "The Girl with a Pearl Earring," the story of the maid who became the inspiration of Johannes Vermeer's famous portrait, stars Scarlett Johansson, Colin Firth and Tom Wilkinson and was directed by Peter Webber.

Tucker also directed "Saint Ex," a ninety-minute film about the aviator and writer of the classic "The Little Prince," Antoine de Saint Exupery. "Saint Ex" starred Bruno Ganz and Miranda Richardson and was written by Frank Cottrell Boyce for the BBC and Majestic Films. His documentary "The Vampire's Life," about American horror writer Anne Rice, won the BAFTA for Best Arts Documentary and was nominated for an International Emmy®.

Tucker's television credits include three films in the ACE-nominated "Naked Sports" series, as well as "Football Crazy," a portrait of a South London amateur football team for Britain's Channel 4. He has also directed commercials for Rover and Carlsberg. A graduate of the Harrow Film School, Tucker joined the BBC as a production trainee in 1989 and became a director on "The Late Show," a BBC arts program, in 1990.

**ASHOK AMRITRAJ** (Producer), as Chairman and CEO of Hyde Park Entertainment, recently produced the box office smash "Bringing Down the House" which has grossed over \$200 million to date and starred Steve Martin and Academy Award® winner for "Chicago," Queen Latifah. Regarded as one of the more prolific producers working in Hollywood today, Amritraj is looking forward to the upcoming releases of his two latest productions: "Dreamer" starring Kurt Russell and Dakota Fanning to be released through DreamWorks and *SHOPGIRL* starring Steve Martin, Claire Danes and Jason Schwartzman.

Amritraj has grown Hyde Park Entertainment into a cutting-edge option to the traditional Hollywood studio system for filmmakers by making it one of the few progressive independent companies that encompasses most elements of a full-fledged

studio. The Company is capable of developing, producing and co-financing projects as well as handling their international sales and marketing. Hyde Park Entertainment has a first-look deal with Fox, a second-look deal with The Walt Disney Studios and a long-term pan-European deal with the powerful European media consortium, Epsilon. Because of this, the company successfully operates as a studio partner, aiming to produce four major films per year at budgets that range from \$20–\$90 million each.

Through The Walt Disney Studios, Amritraj recently released the critically acclaimed drama/romance “Moonlight Mile,” directed by Brad Silberling, starring Academy Award® winners Dustin Hoffman, Susan Sarandon and Holly Hunter. Through MGM, Amritraj also produced “Original Sin” starring Angelina Jolie and Antonio Banderas and the Golden Globe®-nominated “Bandits,” directed by Barry Levinson and starring Bruce Willis, Billy Bob Thornton and Cate Blanchett.

Amritraj’s film “Jeans” was selected by the Film Federation of India as the country’s sole nomination for Best Foreign Film in the 1998 Academy Awards®. The nomination earned him the title of “Spirit of India’s Man of the Year.” Amritraj also received the “Pride of India” Lifetime Achievement Award.

Over the last twenty years, Amritraj has produced or executive produced over eighty films. Amritraj brings to his Hollywood activities a unique perspective from his previous career in professional sports. Amritraj has played in every major tennis tournament during his nine-year career including Wimbledon and the U.S. Open. Part of the Amritraj tennis dynasty, he was also a finalist at the 1974 Wimbledon Junior Tournament and won the World Team Tennis Championship in 1978 receiving the Most Valuable Player Award.

He is on the Foreign Film Board of the Academy of Motion Picture Arts and Sciences, a member of the British Academy of Film and Television Arts and is on the International Council for the Emmy® Awards.

**JON JASHNI** (Producer) is currently President of Hyde Park Entertainment—a production and financing company with output deals at 20th Century Fox and Disney. In addition to SHOPGIRL, starring Steve Martin and Claire Danes, the company also recently produced “Dreamer,” starring Dakota Fanning and Kurt Russell, for DreamWorks. Both films are enjoying gala premieres at the upcoming 2005 Toronto Film Festival. Other recent Hyde Park productions include “Bringing Down the House” (starring Steve Martin and Queen Latifah), “Raising Helen” (starring Kate Hudson for Disney) and “Walking Tall” (starring The Rock for MGM). Prior to joining Hyde Park in 2002, Jashni was a producer of the phenomenally successful romantic comedy “Sweet Home Alabama” (starring Reese Witherspoon for Disney). The film opened to a \$36-million weekend and set the record for the biggest-grossing September opening ever. The film grossed \$140 million domestically.

Jashni is currently producing a new version of Robert E. Howard’s “Conan the Barbarian” franchise with writer/director Robert Rodriguez (“Sin City”) and, in partnership with filmmaker Kevin Burns, a remake of Irwin Allen’s classic event film “The Poseidon Adventure” (directed by world-class filmmaker Wolfgang Petersen). Both are intended for 2006 release by Warner Bros. Burns and Jashni are also developing new versions of Allen’s classic series “Lost in Space,” “The Time Tunnel” (Sci-Fi Channel) and “Land of the Giants” (NBC)—the latter two in partnership with Fox Television.

Jashni has co-produced two films that have garnered three Academy Award® nominations. The first, the critically acclaimed “The Hurricane” from Universal Pictures, was directed by Norman Jewison and garnered a Best Actor nomination for its star, Denzel Washington. The second, 20th Century Fox’s “Anna and the King,” starred Jodie Foster and Chow Yun-Fat, received two nominations and grossed over \$125 million worldwide. His involvement in “Anna and the King” stemmed from his collaboration with director Andy Tennant on the \$100-million-grossing “Ever After” (starring Drew Barrymore and Anjelica Huston for Fox).

Jashni was, prior to that, partnered with industry powerbroker Irving Azoff in the Warner Bros.-based production company Giant Pictures. Their association resulted in the production of the aforementioned “The Hurricane” (Universal/Beacon 1999), “Jack Frost” (Warner Bros. 1998) and “The Inkwell” (Touchstone 1994).

Jashni partnered with Azoff after a stint as a Columbia Pictures production executive where he was involved in the development and production of such films as “Groundhog Day,” “Mo’ Money,” Stephen King’s “Sleepwalkers,” Bram Stoker’s “Dracula” and “Fools Rush In” (another Tennant-helmed project).

Jashni began his career at Daniel Melnick’s The IndieProd Company, where he was involved in the production of “Air America,” “Mountains of the Moon,” “Roxanne,” “Punchline” and “Quicksilver.” He was named by *The Hollywood Reporter* as one of the Next Generation Class of ’98 and holds an M.B.A. from UCLA.

**ANDREW SUGERMAN** (Executive Producer) has been involved in the production of a diverse range of motion pictures as an executive producer and line producer. He recently completed the upcoming comedy “Grilled” for New Line Cinema, starring Ray Romano and Kevin James, directed by Jason Ensler. Last year he executive produced the hit family road-trip comedy “Johnson Family Vacation” starring Cedric the Entertainer, Vanessa Williams and Bow Wow, for Fox Searchlight. He served as line producer on Howard Deutch’s caper comedy “The Whole Ten Yards” starring Bruce Willis, Matthew Perry and Amanda Peet, released by Warner Bros., which followed the action-thriller “Ballistic: Ecks vs. Sever” starring Antonio Banderas and Lucy Liu; directed by Kaos, also from Warner Bros. He produced the comedy “Boat Trip” starring Cuba Gooding Jr., Roger Moore, Vivica A. Fox and Will Ferrell, released by Artisan, and Walter Hill’s boxing drama “Undisputed” starring Wesley Snipes, Ving Rhames and Peter Falk, released by Miramax. He line produced Erik Skoldbjærg’s drama “Prozac Nation,” based on the Elizabeth Wurtzel novel, starring Christina Ricci, Jessica Lange, Anne Heche and Jason Biggs.

Sugerman’s extensive line producing credits also include “Spiders” starring Lana Perillo and Josh Green; “The Prophet’s Game” starring Dennis Hopper, Stephanie Zimbalist and Sondra Locke; “Kimberly” starring Gabrielle Anwar, Sean Astin, Molly Ringwald, Patty Duke and Lainie Kazan; “The Sterling Chase” starring Alanna Ubach, Jack Noseworthy and Nicholle Tom; “Michael Angel” starring Dennis Hopper and Richard Grieco; and “Blue Motel” starring Sean Young, Soleil Moon Frye and Robert Vaughn. He executive produced “Love Kills” starring Mario Van Peebles, Leslie Ann Warren, Daniel Baldwin and Louise Fletcher.

As a producer and executive producer, Sugerman's credits also include "McCinsey's Island," "Mercy Street," "Somebody Is Waiting," "Savate," "Spilt Milk" and "Deadly Rivals," among others.

Additionally an accomplished writer and director, Sugerman shared the writing credit for the story of the NBC Family Special "A Place at the Table," starring Danny Glover and Lukas Haas, and directed the feature film comedy "Basic Training," starring Ann Dusenberry and Marty Brill.

His television credits include executive producing the special "The Bulkin Trail" starring David Hasselhoff, and producing and directing "The Hayburners" and "Mandy's Grandmother," starring Maureen O'Sullivan, which garnered an Academy Award<sup>®</sup> nomination.

**MARCUS A. VISCIDI** (Co-Producer) recently produced "Wicker Park" starring Josh Hartnett scheduled for release in 2004 and executive produced William Friedkin's "The Hunted" starring Tommy Lee Jones and Benicio Del Toro. Prior to that, he produced Tom D'Amico's "Living In Oblivion" starring Steve Buscemi, "The Real Blonde," "Double Whammy" and "Box Of Moonlight" starring John Turturro and Sam Rockwell.

Viscidi's other feature producer credits include John Schlesinger's "The Next Best Thing" starring Madonna and Rupert Everett, "Mad Love" starring Drew Barrymore and Chris O'Donnell, Horton Foote's "Courtship," Daniel Petrie's "Rocket Gibraltar" starring Burt Lancaster and Macaulay Culkin, "Signs of Life" and the film version of Lanford Wilson's "Lemon Sky" which won the special Jury award at the Sundance Film Festival.

Viscidi's other producer credits include the American Playhouse production of Katherine Anne Porter's "Noon Wine" and Eudora Welty's "The Wide Net." He also produced Keith Reddin's off-Broadway play "Big Time" and "Honour" which received two Tony nominations and starred Jane Alexander and Laura Linney.

Viscidi is presently producing an adaptation of Edith Wharton's novel "Mother's Recompense" with director Anand Tucker and "The Last Kiss" based on the Italian film by Gabriele Muccino.

**BARRINGTON PHELOUNG** (Original Music) was born in Sydney, Australia, and first became involved in music at the age of six when he was given his first guitar. Since then his chosen career has extended into all areas of the music industry. A busy and prolific composer, Barrington has written numerous film scores across all genres. He previously collaborated with Anand Tucker on the acclaimed story of cellist Jacqueline Du Pre, "Hilary and Jackie," garnering a BAFTA nomination in 1999. His film credits also include: "A Previous Engagement"; "The Little Fugitive"; Anthony Minghella's classic romance "Truly, Madly, Deeply"; "Nostradamus," for which he was nominated for Best Original Music category at the Ivor Novello Awards in 1995; "Saint-Ex"; "Shopping"; and the horror film "The Mangler."

He began his work in television in 1985 composing his first television series, the 13-part series "Boon." Since then Barrington's work has been enjoyed on all of the "Inspector Morse" episodes with which he reached No. 4 in the UK album chart in 1991 and received a BAFTA nomination for Best Television Music in 1992. His credits for Australian television are extensive.

Aside from Barrington's film and television work, his work in theatre is also renowned. He has written scores for several West End plays including "Made in Bangkok" by Anthony Minghella, "After the Fall" by Arthur Miller and recently "The Graduate" by Terry Johnson. He has written over 52 commissioned scores for ballet and dance companies in Britain and Europe, conducting and recording several of them including the popular works "Run Like Thunder" and "Rite Elektrik," both choreographed by Tom Jobe. He has recently completed the score for the live show "Wheel of Life," which is performed by the kung-fu Shaolin Monks from China and directed by Micha Bergese. He has also collaborated with Revolution Software to write the music for the interactive computer games "Broken Sword I," "Broken Sword II" and "In Cold Blood."

Barrington continues to keep up his passion for live performance and recently conducted the Royal Philharmonic Orchestra at London's Royal Festival Hall for the Best of British Film Composers celebration.

**PETER J. SUSCHITZKY** (Director of Photography) has shown an extraordinary variety in his choice of work. The London-born cinematographer's feature film credits include six David Cronenberg films, among them "Spider" starring Ralph Fiennes and Miranda Richardson and "eXistenZ" starring Jennifer Jason Leigh; Anthony Hoffman's "Red Planet" starring Val Kilmer and Carrie-Anne Moss; Tim Burton's comedy "Mars Attacks!" starring Jack Nicholson, Glenn Close and Annette Bening; Bernard Rose's "Immortal Beloved" starring Gary Oldman and Isabella Rossellini; Irvin Kershner's "Star Wars: Episode V—The Empire Strikes Back" starring Mark Hamill, Harrison Ford and Carrie Fisher; Ulu Grosbard's romantic "Falling in Love" starring Robert De Niro and Meryl Streep; and the underground classic, Jim Sharman's "The Rocky Horror Picture Show," starring Tim Curry and Susan Sarandon.

Some of Suschitzky's other feature credits include "Crash," "M. Butterfly," "The Vanishing," "The Public Eye," "Naked Lunch," "Valentino," "Lisztomania" and two films with director John Boorman, "Where the Heart Is" and "Leo the Last." He is the son of noted cinematographer Wolfgang Suschitzky.

**DAVID GAMBLE** (Editor) received an Academy Award<sup>®</sup> and ACE nomination, as well as the BAFTA Award, for his editing work on "Shakespeare In Love," directed by John Madden and starring Gwyneth Paltrow, Joseph Fiennes and Geoffrey Rush. He most recently edited Joel Schumacher's acclaimed "Veronica Guerin" starring Cate Blanchett and Colin Farrell. Other credits include Peter Cattaneo's "Lucky Break" and Udayan Prasad's "My Son The Fanatic." His next film is Bernard Rose's "Man With A Movie Camera."

**WILLIAM ARNOLD** (Production Designer) most recently designed "The Last Shot," directed by Jeff Nathanson and starring Matthew Broderick, Alec Baldwin and Calista Flockhart, before preparing for director Anand Tucker's production of SHOPGIRL.

Arnold is credited for two films for director Paul Thomas Anderson: "Punch Drunk Love" starring Adam Sandler and Emily Watson, and "Magnolia" starring Tom Cruise, Julianne Moore, William H. Macy and Philip Seymour Hoffman. He oversaw the design

work on Ed O'Neill's television update of "Dragnet" and the features "Confidence," directed by James Foley and starring Edward Burns, Rachel Weisz, Andy Garcia and Dustin Hoffman, and "Slackers" directed by Dewey Nicks and starring Jason Schwartzman. Arnold's additional production design credits include "Mo' Money," directed by Peter MacDonald and starring Damon Wayans, and "Cold Justice" directed by Terry Green and starring Roger Daltrey.

Arnold was the supervising art director on "Snow Falling on Cedars" and "Pleasantville." He was the set designer on "Only the Lonely," "Men Don't Leave" and "Child's Play," and served as the art director on "L.A. Confidential," "The Rich Man's Wife," "Primal Fear," "The Bridges of Madison County," "Losing Isaiah" and "With Honors."

**NANCY STEINER** (Costume Designer), a Los Angeles native, grew up sketching designs for clothing and costumes from fashion magazines. As she took part-time jobs in retail, she studied how the garments were constructed and took classes at the Los Angeles Trade School for Fashion Design.

As a designer/stylist for video, commercials and prints, her love was feature films, where she could immerse herself in the story and characters in order to create the costume designs. Her most recent credit was the highly acclaimed "Lost in Translation," directed by Sofia Coppola and starring Bill Murray, Scarlett Johansson and Giovanni Ribisi.

Steiner's other feature film credits include Miguel Arteta's "The Good Girl" starring Jennifer Aniston and Jake Gyllenhaal, Michael Gondry's "Human Nature" starring Patricia Arquette and Tim Robbins, Wim Wender's "The Million Dollar Hotel" starring Mel Gibson, Sofia Coppola's "The Virgin Suicides" starring James Woods and Kathleen Turner, Todd Haynes' "Safe" starring Julianne Moore, and Alex Cox's "The Winner."

She has styled music videos for Bjork, Sheryl Crow, Red Hot Chili Peppers, David Bowie, Smashing Pumpkins, Foo Fighters, No Doubt, Nirvana, and the Rolling Stones among others. Her commercial work has helped sell major national and international products like Bacardi, Levi's, Volkswagen, Nascar, Volvo, The Gap, Orbit, Sprint, Puma, Nike and Pontiac.