

the Holiday

In Nancy Meyers' *The Holiday*, a romantic comedy from the director of *Something's Gotta Give* and *What Women Want*, two women trade homes only to find that a change of address can change their lives.

Iris (Kate Winslet) is in love with a man who is about to marry another woman. Across the globe, Amanda (Cameron Diaz), realizes the man she lives with has been unfaithful. Two women who have never met and live 6000 miles apart, find themselves in the exact same place. They meet online at a home exchange website and impulsively switch homes for the holiday. Iris moves into Amanda's L.A. house in sunny California as Amanda arrives in the snow covered English countryside. Shortly after arriving at their destinations, both women find the last thing either wants or expects: a new romance. Amanda is charmed by Iris' handsome brother Graham (Jude Law) and Iris, with inspiration provided by legendary screenwriter Arthur (Eli Wallach), mends her heart when she meets film composer Miles (Jack Black).

"I have found almost everything ever written about love to be true. Shakespeare said, 'Journeys end in lovers meeting.' What an extraordinary thought."

— Iris (Kate Winslet)

Synopsis

Amanda Woods (Cameron Diaz), the owner of a prospering advertising firm that creates movie trailers, lives in Southern California. Iris Simpkins (Kate Winslet)

writes the popular wedding column for London's *Daily Telegraph* and resides in a charming cottage in the English countryside.

Though Iris and Amanda live 6,000 miles apart, they are in exactly the same place: Just before Christmas, Iris and Amanda decide to take a needed break from the men in their lives (played by Edward Burns and Rufus Sewell) — and neither is much in the mood for a nostalgic chorus of “Auld Lang Syne.”

Amanda, wanting to get out of town for the holidays, stumbles onto an internet site that specializes in home exchanges, and finds Iris' English cottage to be the perfect antidote to her troubles. On impulse, Amanda and Iris agree to crisscross continents and move into each other's homes for two weeks.

Iris lands in Los Angeles on a spectacularly clear day warmed by the gusts of the seasonal Santa Ana winds. Not long after she arrives at Amanda's Brentwood home, she is befriended by Arthur (Eli Wallach), a noted screenwriter from Hollywood's Golden Era, and Miles (Jack Black), a film composer who works with Amanda's ex-boyfriend.

In England, where it is anything but balmy, Amanda is just settling into the cozy solitude of the snow-covered Rose Hill Cottage, when Iris' handsome brother Graham (Jude Law) comes knocking at the cottage door.

In an unexpected turn of events, both women discover that the best trips are the ones where you leave your baggage behind.

Columbia Pictures and Universal Pictures Present in association with Relativity Media, A Waverly Films Production, *The Holiday* starring Cameron Diaz, Kate Winslet, Jude Law, Jack Black, Eli Wallach, Edward Burns and Rufus Sewell. The film is written and directed by Nancy Meyers. The producers are Nancy Meyers and Bruce A. Block and the executive producer is Suzanne Farwell. The director of

photography is Dean Cundey ASC. The production designer is Jon Hutman. The film is edited by Joe Hutshing, A.C.E. The costume designer is Marlene Stewart. The music is by Hans Zimmer.

The Holiday has been rated PG-13 by the Motion Picture Association of America for Sexual Content and Some Strong Language.

The Holiday will be released by Columbia Pictures on December 8, 2006.

Credits are not final.

***“I need some peace and quiet...
or whatever it is people go away for.”***

-- Amanda (Cameron Diaz)

The initial spark for her new romantic comedy, *The Holiday*, was ignited a few years ago when screenwriter/director Nancy Meyers was planning a vacation and serendipitously happened upon an internet site that arranges house swapping — across cities, across countries, across continents. “I had no idea this kind of thing ever existed,” she confesses. “On the website, I read about all these fantastic houses. Eventually, I realized I would have to trade mine to get one.”

But the idea of house swapping continued to intrigue her. “I thought it would be a wonderful starting point for two women who are both running away from something,” says Meyers. “Amanda and Iris are both down in the dumps and realize they must do something about it. Swapping houses becomes the first step in taking their lives back.”

Amanda Woods (Cameron Diaz) runs a thriving L.A. marketing business, but is less successful when it comes to romance. “Her most recent break-up has caught her totally off-guard,” says Diaz. “She decides she has to get away — and that getting some distance may help her cope better.”

Meanwhile, across the Atlantic, Iris Simpkins (Kate Winslet) has just learned that the man she loves is about to marry someone else. “It’s like a colossal smack in the

mouth,” says the four-time Oscar® nominee. “Iris is vulnerable and naïve when it comes to love and she needs to find a way to get over this man.”

Deep down, both women realize that the problem they’re facing is larger than just their most recent disappointment. “I think Amanda and Iris are secretly hoping that the change will help them fix something about themselves, help them address issues they’ve been dealing with for a long time. Leaving their environments helps them do that,” says Winslet.

“I have the classic male problem of no follow through. Absolutely never remember to call after a date -- but as this wasn’t a date, I guess I am off the hook.”

— Graham (Jude Law)

“*The Holiday* is about leaving your baggage behind and opening your eyes to what’s in front of you and what you’re really feeling,” observes Jude Law, who plays Graham, Iris’ brother, in the movie.

“When Amanda meets Graham she is attempting to relax and refocus her life,” says Diaz. “And suddenly, she finds herself falling in love, something she truly didn’t expect to happen again so quickly.”

At Amanda’s house in Brentwood, Iris befriends one of her neighbors, Arthur (Eli Wallach), a screenwriter from Hollywood’s Golden Era. It is just the kind of friendship she needs at the moment — someone who is genuinely interested in her. “He’s very good company and his stories about his life, as a screenwriter in Hollywood, fascinate Iris,” says Winslet.

When Iris hosts a Chanukah party for Arthur and his closest friends (played by Bill Macy and Shelley Berman), “I crash the party,” says Jack Black, who plays Miles, a music composer.

Miles is having romantic problems of his own with his girlfriend Maggie, played by Shannyn Sossamon. “Miles is sort of Maggie’s lapdog,” observes Black. “He’s always falling for the heartbreaking hottie. He wants to share his passion for music with her, but she’s not really engaged in his world. It’s Iris who becomes interested in everything Maggie’s been ignoring.”

Music becomes the vehicle through which Miles expresses his growing affection for Iris. “He walks up and down the aisles of the video store singing the themes of all his favorite movies to her,” says Meyers.

Later, when Iris is at his house, Miles plays a piece of music that he wrote for her, telling Iris that it sounds like her. “That was probably my favorite scene,” recalls Black. “I was just sitting at the piano, playing her songs, and we started singing. It was a very romantic idea and a lot of fun.”

Meyers usually puts on music when she writes, and she often creates a mood on set by playing the songs she was listening to when she created a particular scene. On *The Holiday*, she treated the cast and crew to a wide variety of music.

The effect of a piece of music was especially palpable when she was shooting an exterior sequence with Amanda and Graham in a formal garden in the English countryside. “I’m a big Claude Lelouch fan (the French director whose most famous film was 1966’s *A Man and a Woman*, with its memorable score by Francis Lai),” says Meyers, “and I shot a ‘60s style montage with Jude and Cameron. We just improvised all day. It was raining on and off, so as soon as the rain would stop, we’d run out and shoot and then huddle back into the tent until it stopped again. It was a really memorable day.”

Indirectly, the effect of music was even felt in the Chanukah party scene in Los Angeles, which Meyers imbued with a realistically celebratory feel. “That was a wild

day of shooting,” she recalls. “I decided that in addition to doing coverage for each person, I would just run the camera around the table and let the scene play out in live time. It was very freeing for the actors and turned out to be very effective.”

“The wind...it’s what makes it so warm at this time of year. Legend has it, when the Santa Anas blow, anything can happen”

— Miles (Jack Black)

In *The Holiday*, Meyers has fashioned a true ensemble, pairing two of today’s most appealing actresses, Cameron Diaz and Kate Winslet, with two equally charismatic leading men, Jude Law and Jack Black, and a strong supporting cast that includes Eli Wallach, Edward Burns, Rufus Sewell, and Shannyn Sossamon.

Diaz brings a rich history of comedic and dramatic work to her portrayal of Amanda Woods, with credits ranging from her star-making turn in *My Best Friend’s Wedding*, to *There’s Something About Mary*, *Being John Malkovich*, *Gangs of New York*, *In Her Shoes*, and many other successful films over the past decade.

“Cameron is a real comedienne and one of the great rewards of working with her is how much she makes me laugh,” says Meyers. “She is great with dialogue and is really adept at physical humor. She sometimes reminded me of Goldie Hawn, whom I love. She has very similar comedic instincts.” (Hawn notably starred in one of Meyers’ earlier successes *Private Benjamin*).

For her co-star, Law, working with Diaz was pure delight. “Cameron is like having the sun on set every day,” he beams. “She understands the world of this kind of film so well. I learned a great deal just by watching her.”

Law and Winslet were new to the genre of romantic comedy. “The way Nancy breaks down the beats of a scene, the timing of a joke or a reveal, is kind of a science,” says Law, who has earned Oscar® nominations in the past for his

performances in *Cold Mountain* and *The Talented Mr. Ripley*. “It’s hard work, but she makes it look easy.”

Winslet heartily concurs: “Oh yes. The flow and rhythm of Nancy’s writing is incredibly precise.”

The Holiday marked a welcome change of pace for Winslet, who earned her first Academy Award® nomination for *Sense and Sensibility*. Her 1997 performance in *Titanic* made her, at age 22, the youngest actress ever to be twice nominated for an Oscar®. She was nominated again for *Iris*, and then again for *Eternal Sunshine of the Spotless Mind*. “I’ve spent a lot of time in my career wearing corsets,” she says, “and am proud to be part of a contemporary comedy playing an English person.”

Being asked to be funny was another new experience. “The biggest reward for me on this film was to be in the middle of a scene and hear ten people at the video monitor burst out laughing,” she smiles.

But the character of Iris has several facets, all of which Winslet exploited to the fullest. “There were times when Kate brought me to tears,” says Meyers. “She can reveal herself in so many ways, and all of them are honest.”

To complement her two sterling leading ladies, Meyers took great care in choosing their romantic interests. “I wanted Graham to be complicated, but not in the normal way. Hopefully, his issues are unexpected,” she says. “Jude is very right for this part. He is also wonderful with Cameron, and the work he does in this film is quite different from anything I’ve seen him do before.”

The choice of Jack Black to play Miles was more than just a stroke of bold casting on Meyers’ part, she admits. “When I saw Jack in *School of Rock*, I fell in love with him,” she says. “I wrote this part for him because I adored him so much from that

movie. But I never thought he would say yes because it's a very different role for him – it's a love story.”

In truth, Black was surprised when he was approached. “When I first heard that Nancy had written a part with me in mind, I thought, really? Have you heard my band Tenacious D?” he laughs, “because I've got a lot of raunchy humor in my film history. But Nancy said, ‘I know what you do and I like it.’ So I was like, ‘all right, good, let's do it.’ I can't believe I actually got paid to stare at Kate Winslet from really close up and watch her kick-ass acting.”

Meyers cast Amanda and Iris' ex-boyfriends with similar care, honing in on Edward Burns for Ethan and Rufus Sewell for Jasper. Interestingly, Burns had previously directed and starred opposite Diaz in the romantic comedy *She's the One*. In *The Holiday*, their relationship is far less cordial, however, “Cameron gets to punch me twice,” Burns laughs. “I guess you have to be in really good shape to do a romantic comedy.”

Diaz admits that she was in rare fighting form for her scenes with Burns. “I don't think I've ever had as much fun playing a break-up,” she says. “Eddie was perfect as Ethan – dry and deadpan. I didn't want our scene to end. But Ethan deserved to be punched in the face. His actions were beyond questionable. They needed to be called out. And, believe me, I called him out.”

Diaz enjoyed the opportunity to work with Law in a change of pace role for him. “We're used to seeing Jude's more dramatic side and, even here, he brings a certain weight to Graham. But he also brings great humor. He is so funny and completely charming.”

Though Winslet and Sewell have been friends for a decade, they had never worked together before Meyers cast Sewell as Jasper. Acting opposite his longtime friend was all he had hoped for. “One of the best things about getting to play Jasper is the

fact that all my scenes are with Kate,” says Sewell. “All you have to do is look at her and you have the scene.”

Winslet, who recently co-starred with Law in the drama *All the King's Men*, was thrilled that he would be playing her brother in *The Holiday*. “Our relationship is a bit like that anyway,” she said. “So it was perfect casting.”

One of the plum supporting roles in *The Holiday* is Arthur, a wise and winsome screenwriter from Hollywood's Golden Age. Everyone Arthur encounters in the film regards him with respect — and that extended to the actor who played him, an equally seasoned professional with a prolific resume of great films including Tennessee Williams' *Baby Doll*, Arthur Miller's *The Misfits*, *The Good, The Bad & The Ugly*, and *The Magnificent Seven*, as well as stage dramas including Williams' “The Rose Tattoo” and “Camino Real.” “Eli's autobiography came out about the time that I was casting the movie, and I saw him being interviewed,” recalls Meyers. “That was it. He is in many ways exactly the character I wrote. He's had a phenomenal career. He's worked with many of the great legends. He's 90 years old and a true Hollywood person. He understood perfectly the kind of man I was writing about.”

“Nancy has given me rich things to do and say in this movie,” said Wallach. “In an early scene, Iris says to me, ‘If you're not busy, would you like to have dinner with me?’ And I say, ‘Busy? Honey, I haven't been busy since 1978.’ You know how painful it is for an old screenwriter to say that? Nancy put her finger right on the essence of my character. She's devoted to the craft, she's challenging, and she doesn't let you get away with anything.”

Besides being ideal casting for the role of Arthur Abbott, Wallach's personal anecdotes, encompassing over six decades of colorful professional experiences, were an inspiration to the cast and crew. Law especially appreciated the legendary actor's generosity when he was preparing for a drunk scene in *The Holiday*. Wallach

shared with him several tips John Huston had given him for playing drunk when they were working together on *The Misfits*.”

Wallach also bonded with Jack Black. “I had a lot of fun with Jack,” says Wallach. “We teased one another with our own little endings to scenes, because whenever they’d say ‘Cut,’ Jack would just keep on talking.”

Observing the 90-year-old actor was particularly rewarding for Black, who explains that, “watching Eli reminds you that, to be good at acting, you have to let yourself be a little kid in a way.”

“Iris, in the movies, we have leading ladies and we have the best friend. You, I can tell, are a leading lady but for some reason, you’re behaving like the best friend.”

— Arthur (Eli Wallach)

In *The Holiday*, the veteran screenwriter Arthur Abbott (Eli Wallach) recalls writing for leading ladies during a period when headstrong heroines were a Hollywood trademark. To school Iris in the ways of these admirable women, he sends her to the video store to rent some classic Hollywood films. After studying actresses like Barbara Stanwyck in *The Lady Eve* and Rosalind Russell in *His Girl Friday*, she starts to get the picture.

Winslet and her co-stars recognized a similar classic instinct in their writer and director. “The great dialogue in *The Holiday* harkens back to an old Tracy/Hepburn film,” according to Burns. “The situations may be exaggerated, but you feel like you’re seeing real people deal with real issues. Nancy is especially good at finding the humor in that drama.”

And like those halcyon-days comedies, Meyers’ protagonists revel in the ageless battle of the sexes. “Nancy asked me to watch a lot of Cary Grant movies, because he was a master at enjoying his leading ladies,” says Law. “He was able to draw

humor and vulnerability from them by being a very solid male presence, but with his own vulnerability.”

Even more satisfying, says Law, is the fact that *The Holiday* embodies all the virtues of those classic films while still being completely contemporary. “Nancy strives for a timeless feeling in a cutting-edge, modern film,” he added. “There’s no hiding the fact that we’re making it today.”

***“Long distance relationships
can work, you know.”***

— Graham

***“Really? I can’t make one
work when I live in the
same house with someone.”***

— Amanda

Production on *The Holiday* began in Los Angeles, then moved to England for a month before completing filming back in L.A. The California portion of the film is green and lush. In contrast, the English exteriors are very white – cold winter weather with snow and bare trees. The interiors, however, are the exact opposite. Iris’ cottage is warm with color, while Amanda’s house is sleek and modern – darks and lights without many colors in between.

Both Iris and Amanda are taken aback by their new surroundings. Amanda’s Brentwood home conveys confidence with a stylish and contemporary decor, which immediately lifts Iris’ low spirits. Iris lives on a much smaller scale in Shere, a quaint village in the English countryside that dates back to the 11th century.

Principal photography began on a quiet street of graceful homes in the Brentwood area on the Westside of Los Angeles. Real Santa Ana winds gave Meyers and her team a winter day as balmy as the one she had conjured up for her story. Nearby front lawns still displayed Santas, elves and reindeer, reminding anyone who might have forgotten that it really was January in Southern California.

Although Amanda's home is supposed to be in Brentwood, the exterior of the gated property the production used for the film is actually in San Marino, an exclusive suburb adjacent to Pasadena. Visionary Southern California architect Wallace Neff, whose commissions included Mary Pickford and Douglas Fairbanks' legendary Pickfair mansion in Beverly Hills, built the Mission Revival house for his own family in 1928. The interiors of Amanda's house were filmed at Sony Studios in Culver City. "We wanted to make it look like a young woman in her 30s lived here, so we built a very updated interior onstage," relates production designer Jon Hutman.

Hutman and U.K. locations manager Benjamin Greenacre searched long and hard for Iris' cottage. "We came upon Shere in Surrey (which is in the south of England) almost by chance," says Hutman. "Once we found the perfect site, production began just up the hill from St. James Church and down the road from the 16th century White Horse Tavern." The cottage interior was then built at Sony Studios in Culver City.

"It's quite a mad feeling to have just taken over this town – covering it in snow and Christmas decorations, stretching garlands across roads and placing lights in trees," says Greenacre. "We became a huge tourist attraction. They were very generous with us – even when we had to close the local pub for a couple days."

The production also filmed on a medieval street less than an hour away in Godalming, the first town in the world to give its citizens electric streetlights. *The Holiday* brought Christmas lights to Godalming's Church Street. "Combining the square in Shere with Godalming's Church Street made for the perfect village," Hutman says.

Other Los Angeles locations included Arthur Abbott's house, which is in Brentwood and reflected the glamour of old Hollywood, according to Hutman. Miles' house was designed by Richard Neutra, the Vienna-born master of Southern California modernism and is situated on Neutra Place in L.A.'s Silverlake area, near downtown.

The majestic dining room where Amanda and Graham linger over lunch on a gloomy English afternoon was actually the Greystone Mansion in Beverly Hills, though the exteriors for this montage sequence were filmed in England at the Georgian country house, Cornwell Manor. For Meyers, that montage was actually enhanced by the damp winter weather. “Lelouch said that *A Man and a Woman* had to take place in winter because it’s the lovers who provide the warmth,” she says, “and that is one of the reasons I wanted to set *The Holiday* in winter. Of course, I didn’t realize that to make the movie, I would have to wear two coats, two pairs of pants, and two hats for an entire month.”

But director of photography Dean Cundey took it all in stride. “The English crews have a great sense of humor when you’re struggling with weather,” he says. “It’s part of what we do in the film business. With authentic locations and environments, it is always a compromise between ease of working and what really is most interesting and best for the picture.”

“Say a man and a woman both need something to sleep in and both go to the same men’s pajama department. The man says to the salesman, ‘I just need bottoms,’ and the woman says, ‘I just need a top.’ They look at each other and that’s the ‘meet cute.’”

— Arthur

Meyers has always savored the process of building character through costume. “The fittings are a great time to talk about character with the actor,” she observes. “As you go through each scene and put on the clothes, you get to discuss what the scene is about. Through that give and take you start to build your collaboration and the movie begins to take shape. I remember the first costume fitting with Jack Nicholson on *Something’s Gotta Give* took six hours and he only tried on one pair of pants.”

Costume designer Marlene Stewart had long admired the director's commitment to what her characters wear. "Nancy uses clothes to tell the story, and the attention she gives the costumes shows on the screen," says Stewart. "Her films have a classic feeling that gives them visual staying power."

Stewart found an excellent collaborator in Diaz. "Cameron loves to experiment with clothes and try a lot of things on," says Stewart. "Her character typifies the confident working woman of today, so her look is feminine, self-assured, sexy. Clothing in contemporary movies set in L.A. can be very youth-oriented, but we went with a more classic feeling. We used quite a few fabulous pieces – Dior, Balenciaga, Yves Saint Laurent, Narciso Rodriguez, and Dolce & Gabbana."

The simplest character to dress was Ethan, played by Edward Burns, who spends most of his screen time in a pair of blue boxers and a t-shirt. "It was role reversal at its best," laughs Stewart. "The guy was in his underwear instead of the girl."

THE CAST

CAMERON DIAZ (Amanda) made her feature film debut at age 21 as femme fatale Tina Carlyle in *The Mask* opposite Jim Carrey. For the next two years, she worked non-stop in films including the ensemble black comedy *The Last Supper*, the romantic comedy *She's the One* for director Edward Burns, *Feeling Minnesota* opposite Keanu Reeves and Vincent D'Onofrio, and the thriller *Head Above Water* opposite Harvey Keitel.

In 1996, Diaz was named ShoWest's Female Star of Tomorrow by the National Association of Theatre Owners. A year later, she established herself as a star in *My Best Friend's Wedding*, one of the 10 top-grossing films of 1997. Her performance

opposite Julia Roberts and Dermot Mulroney earned Diaz the Blockbuster Entertainment Award for Favorite Supporting Actress in a Comedy.

After starring opposite Ewan McGregor in Danny Boyle's *A Life Less Ordinary*, she took on the title role in the 1998 blockbuster romantic comedy *There's Something About Mary* for directors Peter and Bobby Farrelly. Diaz's disarming portrayal brought her the New York Film Critics Circle Award as Best Actress, plus a Golden Globe nomination, the American Comedy Award, the Blockbuster Entertainment Award for Favorite Actress in a Comedy and the MTV Movie Award for Best Female Performance.

Following the dark comedy *Very Bad Things*, Diaz transformed herself into browbeaten Lotte Schwartz in director Spike Jonze's 1999 critical hit *Being John Malkovich*, which brought Diaz nominations for Golden Globe, Screen Actors Guild and British Academy of Film (BAFTA) awards. Her portrayal of the tough young owner of a pro football team in Oliver Stone's *Any Given Sunday* earned her a Blockbuster Entertainment Award for Favorite Actress. She starred opposite Al Pacino, Jamie Foxx, Dennis Quaid, LL Cool J, James Woods and Ann-Margret.

Diaz took on the role of action hero in the feature film adaptation of the '70s television series *Charlie's Angels*® opposite Drew Barrymore, Lucy Liu and Bill Murray. The three "Angels" won a Blockbuster Entertainment Award and were selected Favorite Action Team, while Diaz was singled out for Best Dance Sequence at the 2001 MTV Movie Awards. The sequel, *Charlie's Angels*®: *Full Throttle*, was released in 2003.

In 2000, she appeared in Showtime's "Things You Can Tell Just by Looking at Her" with Glenn Close, Calista Flockhart, Amy Brenneman and Holly Hunter, and in 2001, she appeared in *The Invisible Circus*, adapted from Jennifer Egan's novel.

Diaz provided the voice of feisty Princess Fiona in the worldwide animated blockbuster hit *Shrek* with Mike Myers, Eddie Murphy and John Lithgow. *Shrek* set box-office records with its theatrical, video and DVD releases, and appeared on dozens of critics' lists in 2001. *Shrek 2* was an even bigger box-office hit, and a third *Shrek* feature will debut next summer.

Diaz was nominated for Golden Globe, AFI and SAG Awards and was chosen Best Supporting Actress by the Boston Society of Film Critics for her work in Cameron Crowe's *Vanilla Sky* opposite Tom Cruise, Penelope Cruz, Jason Lee and Kurt Russell. She next starred in the comedy *The Sweetest Thing* with Christina Applegate and Selma Blair.

Diaz starred opposite Leonardo DiCaprio, Liam Neeson and Daniel Day-Lewis in Martin Scorsese's Oscar®-nominated period epic *Gangs of New York*. She was nominated for a Golden Globe in the Supporting Actress category. She starred most recently in the critically acclaimed *In Her Shoes* for director Curtis Hanson, opposite Toni Collette and Shirley MacLaine.

During 2004 and early 2005, Diaz explored some of the environmentally unique locations on the planet while discovering ways to help preserve them for the 10-episode MTV series "Trippin'." Diaz grew up in Southern California.

KATE WINSLET (Iris) grew up in a family of actors and began performing on British television when she was 13. At the age of 17, she became known internationally for her performance in Peter Jackson's *Heavenly Creatures*. She followed that in 1995 with the role of Marianne Dashwood in Ang Lee's *Sense and Sensibility*, and was nominated for an Academy Award® and a Golden Globe, winning the BAFTA and Screen Actors Guild awards for the role.

Winslet next co-starred with Christopher Eccleston in Michael Winterbottom's *Jude*, then portrayed Ophelia in Kenneth Branagh's *Hamlet*. She went on to appear as

Rose in James Cameron's *Titanic* opposite Leonardo DiCaprio and at the age of 22, became the youngest actress ever to be twice nominated for an Oscar®.

In 1998, Winslet starred in *Hideous Kinky* for director Gillies MacKinnon and, in 1999, co-starred with Harvey Keitel in Jane Campion's comedic drama *Holy Smoke*. She also starred in Philip Kaufman's period drama *Quills* along with Geoffrey Rush, Joaquin Phoenix and Michael Caine.

Her portrayal of a young Iris Murdoch in the Richard Eyre production of *Iris* brought Winslet her third Oscar® nomination, as well as Golden Globe and BAFTA nominations. She next starred in Michael Apted's *Enigma*, a spy drama about code breakers during the early days of WWII and in *The Life of David Gale* with Kevin Spacey. Winslet dyed her hair blue and orange for her winning portrayal of the quirky Clementine in *Eternal Sunshine of the Spotless Mind*, for which she received Academy Award®, Golden Globe and BAFTA nominations for Best Actress. Winslet starred opposite Johnny Depp in the Oscar®-nominated *Finding Neverland*, and also appeared in *Romance and Cigarettes*, a film musical directed by John Turturro.

She recently starred in Columbia Pictures' drama *All the King's Men* alongside Jude Law and Sean Penn, under the direction of Steven Zaillian, and in the drama *Little Children* directed by Todd Field.

JUDE LAW (Graham) received Oscar® and Golden Globe nominations for Best Actor in 2003 for his performance in the Civil War drama *Cold Mountain*, directed by Anthony Minghella. He was previously Oscar®-nominated as Best Supporting Actor for his portrayal of Dickie Greenleaf in Minghella's *The Talented Mr. Ripley*. Law also received a Golden Globe nomination for *Ripley*, and won the BAFTA Award for Best Supporting Actor.

In 2004, Law starred opposite Julia Roberts, Clive Owen and Natalie Portman in Mike Nichols' Oscar®-nominated film *Closer*.

In 2002, Law starred in Sam Mendes' *Road to Perdition* opposite Tom Hanks and Paul Newman. He previously starred in David Cronenberg's sci-fi crime drama *eXistenZ*, and won the London Film Critics Circle Award for his portrayal of Lord Alfred 'Bosie' Douglas in *Wilde* opposite Stephen Fry and Vanessa Redgrave.

Law made his American film debut in the futuristic *Gattaca* opposite Uma Thurman and Ethan Hawke. Other films include Clint Eastwood's *Midnight in the Garden of Good and Evil* opposite Kevin Spacey and John Cusack, and Jean-Jacques Annaud's World War II epic *Enemy at the Gates*.

Law starred opposite Kathleen Turner and Eileen Atkins in the Broadway hit "Indiscretions" and won a Theater World Award as well as a Tony nomination for Outstanding Supporting Actor. He originated the role of Michael in the same play in London and received the Ian Charleson Award for Outstanding Newcomer. Earlier, he worked with the National Youth Music Theater and appeared in several productions in the West End and at the National Theater.

Law was recently seen in *All the King's Men* for director Steven Zaillian and in Minghella's *Breaking and Entering*.

JACK BLACK (Miles) first came to widespread recognition as the sarcastic music store worker in the Stephen Frears comedy *High Fidelity*. In 2003, Black received a Golden Globe nomination in the Best Actor category for his performance in *School of Rock*. Black played a failed rock musician who masquerades as a substitute teacher at a private school in the hit comedy directed by Richard Linklater and written by Mike White.

The following year, Black produced and starred in the hit comedy *Nacho Libre* directed by Jared Hess (*Napoleon Dynamite*) and written by Mike White, Jared Hess and Jerusha Hess.

Black portrayed filmmaker and showman Carl Denham in Peter Jackson's 2005 epic *King Kong*, which also starred Naomi Watts, Adrien Brody, Andy Serkis and Colin Hanks. He provided the voice of Lenny in the 2004 animated feature *Shark Tale*, which also featured vocal performances from Will Smith, Angelina Jolie, Renée Zellweger and Robert De Niro.

The multi-faceted Black is lead singer of the rock-folk comedy group Tenacious D, which he created with friend Kyle Gass. The band had a variety series on HBO in 1999. Their 2001 self-titled debut album was quickly certified gold. Tenacious D recently starred in their first feature film, *Tenacious D: The Pick of Destiny*.

Black's previous screen credits include the Barry Levinson comedy *Envy* with Ben Stiller, the Farrelly brothers' *Shallow Hal*, which also starred Gwyneth Paltrow, *Orange County* from director Jake Kasdan and writer Mike White, *Saving Silverman* with Jason Biggs and Steve Zahn and the independent drama *Jesus' Son* with Billy Crudup. He made his feature film debut in 1992 for director Tim Robbins in *Bob Roberts*.

Black recently wrapped production in Michel Gondry's *Be Kind Rewind* and the untitled *Noah Baumbach Project*. Both films, in which Black has lead roles, will be released in 2007.

ELI WALLACH (Arthur) has enjoyed a career that has spanned six decades, amassing awards, critical kudos and a list of credits that includes a number of classic films and plays.

Wallach's first public performance came at the age of 15 in an amateur production. After graduating with a BA degree from the University of Texas in Austin and earning his MA from the City College of New York, he received a scholarship to New York's

Neighborhood Playhouse. He graduated in 1940 and acted in minor roles on stage before enlisting in the Army in 1941.

Wallach served in the Army's Medical Administrative Corps during World War II, and reached the rank of Captain. After he left the service, he resumed acting, making his Broadway debut in "Skydrift" in 1945. In 1946, he appeared in the Equity Library Theater's production of "This Property Is Condemned" in New York.

Wallach was one of the earliest members of the Actor's Studio and he spent two seasons with Eva LaGallienne's fledgling American Repertory Theater before landing Broadway starring roles in Tennessee Williams "The Rose Tattoo" (1951), for which he won a Tony Award, and "Camino Real" (1952). In the 1950s, he emerged as one of the American theater's most respected actors proving to be a versatile performer of considerable range. Among his other theatrical credits are Eugene Ionesco's "Rhinoceros" (1961) opposite Zero Mostel, the double bill "The Tiger" and "The Typist" (1963) with wife Anne Jackson, "The Waltz of the Toreadors" (1973-74) with Jackson and daughter Roberta Wallach and Tom Stoppard's "Every Good Boy Deserves Favour" (1979). In the late 1990s, Wallach enjoyed success in the Off-Broadway hit "Visiting Mr. Green."

Beginning in the late 1940s, Wallach also started appearing on the small screen. He was memorable as the Dauphin opposite Julie Harris' Joan of Arc in "The Lark" (NBC, 1977), and also appeared in "Skokie" (CBS, 1981), "Anatomy of an Illness" (CBS, 1984), "Legacy of Lies" (USA Network, 1992) and the ABC drama series "Our Family Honor," as the patriarch of a mob family (1985-86).

On the big screen, Wallach first came into prominence in *Baby Doll* (1956), the controversial film adaptation of the Tennessee Williams short story. He went on to portray numerous, often hot-headed characters, from the Mexican bandit leader in John Sturges' *The Magnificent Seven* (1960), *The Good, The Bad and The Ugly* (1966), to Clark Gable's buddy in *The Misfits* (1961). He gradually mellowed into

more sober, avuncular roles, like the psychiatrist evaluating Barbra Streisand's character in *Nuts* (1987), but he could still play unsavory types, including a short-sighted hit man in *Tough Guys* (1986) and mafioso Don Altobello in *The Godfather III* (1990). Other movies include *Lord Jim*, *The Moon-Spinners*, *How to Steal a Million*, *The Brain*, *The Deep*, *Cinderella Liberty*, *Movie, Movie*, *The Hunter*, *Girlfriends*, *Sam's Son*, *The Two Jakes*, *Article 99*, *Hollywood Mistress* and *Night and the City*.

For much of the 1990s, he lent his distinctive vocal talents to narrations and character voices on such acclaimed series and specials as "The Donner Party" (PBS, 1992), "Lincoln" (ABC, 1992), Ken Burns' documentary mini-series "Baseball" (PBS, 1994) and "The West" (PBS, 1996). He has also remained active on the big screen in such diverse roles as a Wall Street businessman in *The Associate* (1996) and a rabbi in Edward Norton's feature directorial debut *Keeping the Faith* (2000).

Wallach most recently worked with his long-time friend, director Clint Eastwood on *Mystic River* (2003), *The Hoax* (2006) starring Richard Gere and Alfred Molina and *Mama's Boy* (2006) starring Diane Keaton and Jon Heder, and he will make an appearance in an episode of the breakout series "Studio 60 on the Sunset Strip" in a role that Aaron Sorkin wrote specifically for him.

Wallach and wife Anne have three children, one of whom, Peter, is a special-effects director. They have three grandsons.

EDWARD BURNS (Ethan) continues to entertain audiences as actor, writer, director and producer.

Burns completed principal photography on *Purple Violets* starring opposite Debra Messing, Patrick Wilson and Selma Blair, marking the eighth time Burns has written, directed, produced and starred in a motion picture. Burns just released two films, *Looking for Kitty* (which premiered at the 2004 Tribeca Film Festival) and *The*

Groomsmen, which he directed, wrote and starred in opposite Brittany Murphy, John Leguizamo, Jay Mohr and Donal Logue. Additionally, Burns just wrapped production on the Japanese horror remake *One Missed Call*.

Burns starred opposite Dustin Hoffman and Andy Garcia in director James Foley's *Confidence*, which had its world premiere at the 2003 Sundance Film Festival. Other recent acting roles include the romantic comedy *Life, Or Something Like It* opposite Angelina Jolie, and *Fifteen Minutes* co-starring Robert De Niro. Burns also starred opposite Tom Hanks in Steven Spielberg's *Saving Private Ryan*. The critically acclaimed World War II epic marked the first film in which Burns acted in a film he did not write and direct himself.

Burns was lauded by critics and audiences alike for his first feature, *The Brothers McMullen*, which premiered in competition at the 1995 Sundance Film Festival, winning the Grand Jury Prize. Burns wrote, directed and starred in the film, which was shot on a budget of only \$25,000 and went on to gross over \$10 million at the domestic box office, making it the most profitable film of 1995. The film also won Best First Feature at the 1996 Independent Spirit Awards.

The second film Burns wrote, directed, produced and starred in, was the romantic comedy *She's The One* with Jennifer Aniston and Cameron Diaz. Additional films on which Burns wore multiple hats include the intimate drama *No Looking Back*, with Lauren Holly and Jon Bon Jovi, the romantic comedy ensemble *Sidewalks of New York*, featuring Heather Graham, Brittany Murphy, Rosario Dawson and Stanley Tucci, and the 1980s-set drama *Ash Wednesday*, starring Burns and Elijah Wood as two New York brothers trying to escape their past.

For television, Edward Burns and brother Brian served as creators and executive producers of the half-hour comedy "The Fighting Fitzgeralds" for NBC starring Golden Globe winner Brian Dennehy.

Burns was born in Woodside, Queens and raised on Long Island. Initially an English major, he decided to focus on filmmaking, which he studied at Hunter College in New York City before making *The Brothers McMullen*. After the film won the Grand Jury Prize at Sundance, festival founder Robert Redford was so impressed with Burns' talents that he served as executive producer on both *She's The One* and *No Looking Back*.

RUFUS SEWELL (Jasper) has distinguished himself with a wide range of film, television and stage roles.

This year, the English actor starred in Tom Stoppard's acclaimed new play "Rock 'n' Roll" directed by Trevor Nunn, for which Sewell received glowing reviews. Set in Prague and Cambridge, "Rock 'n' Roll" spans the years 1968 to 1990 and also stars Brian Cox and Sinead Cusack. It premiered at the Royal Court Theatre before moving to the West End.

He was recently seen in the period films *The Illusionist*, directed by Neil Burger and starring Edward Norton and Paul Giamatti, and *Tristan & Isolde* opposite Sophia Myles and James Franco. He also portrayed the French aristocrat Armand in *The Legend of Zorro* in 2005.

His earlier Hollywood work includes the films *A Knight's Tale*, *Dark City*, *Dangerous Beauty*, and *Bless the Child*. He also appeared in Christopher Hampton's *Carrington* opposite Emma Thompson and Jonathan Pryce, as well as John Schlesinger's *Cold Comfort Farm*, Kenneth Branagh's *Hamlet*, John Turturro's *Illuminata*, and *The Very Thought of You* with Joseph Fiennes and Tom Hollander. He made his film debut in Don Boyd's *Twenty-One*.

Sewell first gained mainstream attention in 1994 with his television debut as Will Ladislav in the BBC adaptation of "Middlemarch." He returned to the small screen in 2003, earning rave reviews for "Charles II: The Last King" directed by Joe Wright for

the BBC. More recently, he played Petruchio in the BBC's modern adaptation of William Shakespeare's "The Taming of the Shrew" for which he received a BAFTA nomination for Best Actor.

Sewell's West End theatrical debut as Thomas Kratsky, the Czechoslovakian hustler in "Making It Better," brought him the London Critics Circle's Best Newcomer Award in 1993. He opened to rave reviews in the Broadway production of Brian Friel's "Translations" opposite Brian Dennehy. Other notable theater credits include "Rat in the Skull" directed by Stephen Daldry, the title role of "Macbeth" in London's West End and his acclaimed performance in the revival of John Osborne's "Luther" at the Royal National Theatre.

Sewell studied at London's Central School of Drama.

THE FILMMAKERS

NANCY MEYERS (Director, Writer, Producer) spent two decades writing and producing hit films before making her directing debut in 1998 with a witty update of a classic comedy *The Parent Trap*, starring Dennis Quaid, Natasha Richardson and Lindsay Lohan in her first feature film. For her second outing as a director, the romantic comedy *What Women Want*, Meyers told the story of a man who could hear the inner thoughts of women. Mel Gibson and Helen Hunt starred as professional rivals who become lovers in the worldwide critical and box office hit.

Meyers next wrote and directed 2003's *Something's Gotta Give*, a sophisticated comedy about unexpected love starring Jack Nicholson, Diane Keaton and Keanu Reeves. Keaton earned an Oscar® and SAG nomination, and won the Golden Globe Award and the National Board of Review award for her work, while Nicholson was honored with a Golden Globe nomination.

Meyers' first credit as co-writer and producer was *Private Benjamin*, the groundbreaking comedy starring Goldie Hawn as a privileged young widow who impulsively joins the Army. Meyers received an Academy Award® nomination as well as the Writers Guild Award for best original screenplay. The movie was a huge box office hit and Hawn received an Oscar® nomination for Best Actress, while Eileen Brennan was nominated as Best Supporting Actress.

Meyers then co-wrote and produced the critically acclaimed *Irreconcilable Differences*, a cautionary tale about a family damaged by success. The 1984 film starred Ryan O'Neal, Shelley Long and eight-year-old Drew Barrymore. Next came the 1987 romantic comedy *Baby Boom*, which Meyers also co-wrote and produced. *Baby Boom* was her first collaboration with Diane Keaton, who starred as a management consultant with a latent maternal side.

In 1991, Meyers and Keaton were reunited for *Father of the Bride*, with Meyers again a co-writer and producer. Keaton starred opposite Steve Martin in this remake of the 1950 comedy. A box office hit, *Father of the Bride* spawned a 1995 sequel, which also starred Martin and Keaton.

A Pennsylvania native, Meyers settled in Los Angeles after graduating from American University in Washington, D.C. She is also the mother of two daughters.

BRUCE A. BLOCK (Producer) has a wide-ranging background as a producer, director, film consultant, teacher and author.

Born in Cincinnati, Block attended Carnegie-Mellon and USC. He directed, acted in and designed the scenery and lighting for regional and off-Broadway theater before moving into the arena of commercials, visual effects and animation.

Block met Nancy Meyers and her former partner, Charles Shyer, in 1981 and worked on all of their subsequent films, first as a consultant on *Irreconcilable Differences*, then as associate producer on *Baby Boom* and *Father of the Bride*, and co-producer on *Father of the Bride II* and *I Love Trouble* (all written by Meyers and Shyer, and directed by Shyer). Block was co-producer of *The Parent Trap*, and producer on *What Women Want* and *Something's Gotta Give*, which were all directed by Meyers. He was also visual consultant on Shyer's remake of *Alfie*.

Block also served as filmic consultant on James L. Brooks' *As Good As It Gets* and *Spanglish*, and on Rob Minkoff's *Stuart Little*.

As a teacher, Block has inspired a generation of new filmmakers with his courses in directing at USC over the past 25 years. His book, [The Visual Story](#), is now in its seventh printing.

SUZANNE FARWELL (Executive Producer) was raised in Miami and earned her BA from Florida State University, and MA in English Literature from Pepperdine University. She began her career in entertainment at the William Morris Agency working for a motion picture literary and packaging agent.

In 1997, Farwell began working with Nancy Meyers on *The Parent Trap* (Meyers' directorial debut). She continued her work with Meyers, running her production company Waverly Films from 2001 to 2004. During that time Farwell served as co-producer on *Something's Gotta Give*, also written, produced and directed by Meyers.

Farwell, her husband and six-year-old daughter Kate live in Los Angeles.

DEAN CUNDEY ASC (Director of Photography) is an Oscar® nominee for his innovative work on *Who Framed Roger Rabbit*, the 1988 film that combined fully realized animated figures with live actors.

Cundey's pioneering use of motion control photography has allowed such directors as Steven Spielberg, Ron Howard, and Robert Zemeckis to realize their visions in films including *Jurassic Park*, *Hook*, *Apollo 13*, and the *Back to the Future* trilogy.

His mastery of motion control also proved invaluable in creating the illusion that Lindsey Lohan had a twin in the 1998 comedy *The Parent Trap*, Cundey's first collaboration with director Nancy Meyers. Cundey and Meyers teamed up again in 2000 for the romantic comedy *What Women Want*.

Born and raised near Los Angeles in the San Gabriel Valley city of Alhambra, Cundey studied film at UCLA, and was planning a career in production design. He changed his mind after enrolling in a photography class taught by legendary cinematographer James Wong Howe.

Cundey's first big film was John Carpenter's *Halloween*. He later also shot Carpenter's *The Fog*, *Escape from New York*, *The Thing*, and *Big Trouble in Little China*. In addition to the *Back to the Future* films and *Who Framed Roger Rabbit*, Cundey's collaborations with Zemeckis include *Death Becomes Her* and *Romancing the Stone*. Other credits include such eclectic titles as *Project X*, *Big Business*, *The Flintstones*, and *Rock 'n' Roll High School*.

Cundey's latest films are *Whisper* and *Sakura: Blue-Eyed Samurai*. He shot the 2004 film *Garfield* and was second unit director of photography on its sequel, *Garfield: A Tail of Two Kitties*.

JON HUTMAN (Production Designer) grew up in the Brentwood neighborhood where much of *The Holiday* is set.

Hutman previously collaborated with Nancy Meyers on *What Women Want* and *Something's Gotta Give*. Most recently, he designed the 2005 dramatic thriller *The Interpreter* for director Sydney Pollack. He designed and co-produced Lawrence

Kasdan's *Dreamcatcher* in 2003 and *Mumford* in 1999. He also designed *French Kiss* and art directed *I Love You to Death* for Kasdan. Hutman was Robert Redford's production designer on *The Horse Whisperer*, *Quiz Show*, and *A River Runs Through It*.

Hutman designed *Nell* for Yale classmate Jodie Foster, as well as her directorial debut *Little Man Tate*. Additional film credits include *Coyote Ugly*, *Lolita*, *Flesh & Bone*, *Taking Care of Business*, *Trespass*, *Meet the Applegates*, and *Heathers*. He also served as art director on *Shag* and *Wanted: Dead or Alive*.

Hutman has also worked in television and won an Emmy Award for designing the pilot of "The West Wing." He was a design consultant and producer for another critically acclaimed series, "Gideon's Crossing," and has directed episodes of both "Gideon's Crossing" and "The West Wing."

Hutman earned a degree in architecture from Yale University and studied scenic design, painting and lighting at the Yale School of Drama. He began his film career as an art department assistant on *To Live and Die in L.A.*

JOE HUTSHING, A.C.E. (Editor) is a two-time Academy Award® winner, honored for his work on Oliver Stone's *Born on the Fourth of July* and *JFK*. He also won a BAFTA Award for *JFK*.

Hutshing received additional Oscar® nominations for his work on Cameron Crowe's *Jerry Maguire* in 1996 and *Almost Famous* in 2000. Hutshing has also been honored by the American Cinema Editors. He won the Eddie Award twice, for *JFK* and *Almost Famous*, and received Eddie nominations for *Born on the Fourth of July* and the critically acclaimed HBO film "Live from Baghdad." Hutshing also won an Emmy Award for "Live from Baghdad."

Hutshing previously collaborated with Nancy Meyers on the 2003 hit romantic comedy *Something's Gotta Give*. He began his career 20 years ago as assistant editor on the Martha Coolidge comedy *Valley Girl*. His long association with Oliver Stone began with his work as associate editor on *Wall Street* and continued with *Talk Radio*, *Born on the Fourth of July*, *The Doors* and *JFK*. Hutshing also edited Adrian Lyne's *Indecent Proposal*, Lawrence Kasdan's *French Kiss*, John Woo's *Broken Arrow*, Martin Brest's *Meet Joe Black*, Crowe's *Vanilla Sky*, Curtis Hanson's *The River Wild* and Iain Softley's *The Skeleton Key*. He was also an additional editor on Spike Jonze's *Being John Malkovich*.

Hutshing graduated from the University of Oregon with a degree in fine arts.

MARLENE STEWART (Costume Designer) earned her first credits working on music videos, including memorable designs for fashion-forward pop superstar Madonna. Stewart created image-shaping costumes for 11 Madonna videos including "Vogue," "Material Girl," "Like a Prayer," and "Express Yourself."

Stewart's film work spans a wide variety of genres, periods and looks. She has collaborated with an intriguing array of directors, ranging from Alejandro González Iñárritu on *21 Grams* to Oliver Stone on *The Doors* and *JFK* to Michael Mann on *Ali* and Bebban Kidron on *To Wong Foo Thanks for Everything, Julie Newmar*.

Her credits also include Andy Tennant's *Hitch*, James Cameron's *Terminator 2: Judgment Day* and *True Lies*, Mary Lambert's *Siesta*, Joel Schumacher's *Falling Down*, James L. Brooks' *I'll Do Anything*, Curtis Hanson's *The River Wild*, Joe Pytka's *Space Jam*, Rob Bowman's *The X-Files*, Tony Scott's *Enemy of the State*, Dominic Sena's *Gone in Sixty Seconds*, David McNally's *Coyote Ugly*, and Antoine Fuqua's *Tears of the Sun*.

After earning a degree in History at University of California, Berkeley, Stewart studied at the Fashion Institute of Design and Merchandising in Los Angeles. She

received the Bob Mackie Award for Design for her student work and began her design career by launching her own women's clothing line, Covers.

A Boston native, Stewart designed the costumes for three Madonna tours as well as tours for Cher, Paula Abdul, and Gloria Estefan. She created music video looks for Janet Jackson, Rod Stewart, Bette Midler, Debbie Harry, Smashing Pumpkins, the Bangles, and the Eurythmics, and was the first recipient of the American Music Awards' Best Costume Design Award.

HANS ZIMMER (Composer) is one of the film industry's most respected composers and has more than 100 film scores to his credit, including three for best picture winners.

In 1994, he won both the Academy Award[®] and a Golden Globe Award for his revolutionary score for the animated blockbuster *The Lion King*, which also spawned one of the most successful soundtrack albums ever. The composer's music for *The Lion King* continued to draw applause in the award-winning stage production of the musical. The show earned the 1998 Tony Award for Best Musical, as well as a Grammy Award for Best Original Cast Album.

Zimmer has garnered six additional Academy Award[®] nominations, the latest for his *Gladiator* score, for which he also won a Golden Globe and earned a Grammy Award nomination. His other Oscar[®] nominations were for *The Prince of Egypt*, *The Thin Red Line*, *As Good As It Gets*, *The Preacher's Wife*, and *Rain Man*. Zimmer has also received seven Golden Globe nominations for his scores for *Spanglish*, *Gladiator*, *The Lion King*, *The Last Samurai*, *Pearl Harbor*, *Spirit: Stallion of the Cimarron*, and *The Prince of Egypt*, winning on two occasions.

His most recent films are the summer blockbusters *The Da Vinci Code*, which re-teamed Zimmer with director Ron Howard, and *Pirates of the Caribbean: Dead Man's Chest*, his seventh film with Jerry Bruckheimer. His other film credits include

The Weather Man (also directed by Gore Verbinski), *Batman Begins*, and *Madagascar*. His long list of film credits includes *The Ring Two*, *Pearl Harbor*, *Matchstick Men*, *Shark Tale*, *Black Hawk Down*, *The Ring*, *Hannibal*, *Crimson Tide* (for which he won a Grammy), *Thelma & Louise*, *Driving Miss Daisy*, *Mission: Impossible 2*, *Riding in Cars With Boys*, *A League of Their Own*, *Black Rain*, *Backdraft*, *True Romance*, *Days of Thunder*, and *My Beautiful Laundrette*.

Upcoming projects include *Pirates of the Caribbean: At World's End* and *The Simpsons Movie*.