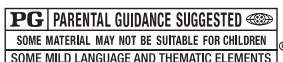


All she ever wanted was a little credit...



CONFESSIONS OF A SHOPAHOLIC

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<http://www.wdsfilmpr.com>



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shopaholicmovie.com

TOUCHSTONE PICTURES
and
JERRY BRUCKHEIMER FILMS

Present

CONFESSIONS OF A SHOPAHOLIC

Directed by P.J. HOGAN
Screenplay by TRACEY JACKSON
and TIM FIRTH
and KAYLA ALPERT

Based on the Books
“CONFESSIONS OF A SHOPAHOLIC”
and “SHOPAHOLIC TAKES MANHATTAN”
by SOPHIE KINSELLA
Produced by JERRY BRUCKHEIMER
Executive Producers MIKE STENSON
CHAD OMAN
RON BOZMAN

Director of
Photography JO WILLEMS, S.B.C.
Production Designed by KRISTI ZEA
Film
Editor WILLIAM GOLDENBERG, A.C.E.
Costume Designer PATRICIA FIELD
Music by JAMES NEWTON HOWARD
Music Supervisor KATHY NELSON
Casting by DENISE CHAMIAN, C.S.A.
JULIE SCHUBERT

Unit Production
Manager HARVEY WALDMAN
First Assistant Director HH COOPER
Second Assistant Director PETER THORELL
ILM Visual Effects
Supervisor JOHN KNOLL

Associate Producers PAT SANDSTON
MELISSA REID
SOPHIE KINSELLA

ILM Visual Effects Producer JILL BROOKS

ILM Animation
Supervisor TIM HARRINGTON

CAST

Rebecca Bloomwood ISLA FISHER
Luke Brandon HUGH DANCY
Suze KRYSTEN RITTER
Jane Bloomwood JOAN CUSACK
Graham Bloomwood JOHN GOODMAN
Edgar West JOHN LITHGOW
Alette Naylor KRISTIN SCOTT THOMAS
Ryan Koenig FRED ARMISEN
Alicia Billington LESLIE BIBB
Drunken Lady at Ball LYNN REDGRAVE
Derek Smeath ROBERT STANTON
Hayley JULIE HAGERTY
Tarquin NICK CORNISH
Miss Korch WENDIE MALICK
Miss Ptaszinski CLEA LEWIS
Allon STEPHEN GUARINO
Jan Virtanen TUOMAS HILTUNEN
Ryuichi YOSHIRO KONO
D. Freak JOHN SALLEY
Joyce LENNON PARHAM
TV Show Host CHRISTINE EBERSOLE
Russell MICHAEL PANES
Event Planner KAITLIN HOPKINS
Clare KATHERINE SIGISMUND
Prada
Manager ALEXANDRA BALAHOUTIS
Prada Store Shopper ELISABETH RILEY
8-Year-Old
Rebecca MADELEINE ROCKWITZ
Jan's Colleague TOMMY DAVIS
Mr. Lewis ANDY SERWER
Girl in Black/
Talking Mannequin KELLI BARRETT
Girl in Pink KRISTEN CONNOLLY
Svelte Manhattanite #1 PALOMA GUZMAN
Svelte Manhattanite #2 ILANA LEVINE
Suze's Mom LENORA MAY
Suze's Dad ED CRESCIMANNI
Charity Store Orla SUSAN BLOMMAERT
Christy JENN HARRIS
Head Waiter MATT SERVITTO
Denny & George Clerk JENNIFER KIM
Woman Candidate GINIFER KING
Hot Dog Vendor STEVE GREENSTEIN
Hot Dog Stand Patron BILL CORSAIR
Alette Girl HEIDI KRISTOFFER
Alette Girl #2 KATE SIMSES
Sample Sale Competitor CLAIRE LAUTIER

Sample Sale
 Worker BRANDI BURKHARDT
 Sample Sale
 Security #1 . . . DENICIA MARIE JEFFERSON
 Bag Lady RENÉE VICTOR
 Chad, the Mail Clerk SCOTT EVANS
 Alette
 Receptionist . . ASMERET GHEBREMICHAEL
 Mailroom Clerk CHRIS BACHMAN
 Gin and Tonic Guy PETER M. KAPETAN
 Comintex CEO JIM HOLMES
 Businesswoman CLAUDIA ROCAFORT
 Smeath's Assistant MOLLY REGAN
 Swap Meet Vendor ROSE ROSCONI
 Swap Meet Vendor #2 ROBIN E. BILLSON
 Swap Meet Vendor #3 RICHARD G. BATISTA
 Wedding Planner MAEVE YORE
 Borders Assistant #1 PTOLEMY SLOCUM
 Borders Assistant #2 JENNY POWERS
 Prada Salesperson VINCI ALONSO
 Sara JENNIFER SMITH
 Alette's Date GONZALO ESCUDERO
 Fund Manager TIM WARE
 Girl #1 ANJALI BHIMANI
 Bank Lender JONATHAN TISCH
 Good-Looking Guy SHONN WILEY
 Alicia's Friend at Party BRAD T. ALDOUS
 Edgar West's Wife ANNIE CHADWICK
 Ryan Koenig's Girlfriend LAURIE COLE
 Woman Hit with Fish KARA JACKSON
 Fan Vending Lady YADIRA SANTANA
 Barman CHARLES DE LA ROSA
 Little Girl
 at Borders JORDYN TAYLOR WILSEA
 Advertising Execs HARVEY WALDMAN
 HOWARD SAMUELSON
 Saleswoman MARCELINE HUGOT

 Bridesmaids ABBY LEE
 CAITLIN MCCOLL
 MARIE-PIERRE BEAUSEJOUR
 Shoestore Girls BEATRICE MILLER
 PAYTON ROI LIST
 ISABELLE PALMIERI

 Stunt Coordinator JILL BROWN
 Stunt Double Rebecca CAROLINE VEXLER
 Stunt Double Suze KIMBERLY MURPHY

Stunt Players JOHN CENATIEMPO
 NANCY WETZEL
 ERIN MAE MILLER
 MARK FICHERA
 SHAWNNA THIBODEAU

CREW

Art Director PAUL D. KELLY
 Assistant Art Directors MIKE AUSZURA
 LARRY W. BROWN
 ADAM SCHER
 TOM WARREN
 Graphic Designer DERRICK KARDOS
 Illustrator I. JAVIER AMEIJERAS
 Storyboard Artist KARL SHEFELMAN
 Set Decorator ALYSSA WINTER
 Assistant Set Decorators LISA K. NILSSON
 VALERIE NOLAN
 ELAINE O'DONNELL
 Leadman PHILIP CANFIELD

 Additional Costumes
 Designed by HOUSE OF FIELD
 MOLLY ROGERS
 DANNY SANTIAGO
 PAOLO NIEDDU
 JACQUELINE OKNAIAN
 JESSICA REPLANSKY
 Costume Supervisors MARK AGNES
 MARCIA PATTEN
 Costumers PAMELA AARON
 WENDY M. CRAIG
 GROWLER

 Costumer to
 Ms. Fisher KEVIN MARK HARRIS

 Makeup Dept. Head LORI HICKS
 Key Makeup
 Artist SANDRA LINN KOEPPER
 Hair Dept. Head ANGEL DE ANGELIS
 Key Hairstylist PAMELA MAY

 Makeup for Ms. Fisher ELAINE OFFERS
 RONNIE SPECTER

 Hairstylist to
 Ms. Fisher BEATRICE DE ALBA

 Camera Operator IAN FOX

| | |
|--|---|
| Camera Operator/ Steadicam DAVE THOMPSON, S.O.C. | Supervising Sound Mixers JEFFREY J. HABOUSH GREG P. RUSSELL |
| First Assistant Camera ROBERT MANCUSO GEB BYERS | Sound Effects Editors F. HUDSON MILLER, MPSE R.J. PALMER GARY WRIGHT |
| Second Assistant Camera . . . SCOTT TINSLEY | Supervising Dialogue Editors TERI E. DORMAN DAVID ARNOLD |
| Script Supervisor DEIRDRE HORGAN | Dialogue Editors JIM MATHENY ALLEN HARTZ |
| Script Coordinator SARAH MCKAIG | Supervising ADR Editors JESSICA GALLAVAN THOMAS WHITING |
| Sound Mixers ROBERT EBER, C.A.S. TJ O'MARA | Supervising Foley Editor VICTORIA MARTIN |
| Boom Operators JASON BENJAMIN SCOTT EDELSON | Foley Editors MATTHEW HARRISON MARK PAPPAS |
| Cableman/Cable Pullers . . KIM H. MAITLAND T.R. BOYCE, JR. | Assistant Sound Editors . . DOUGLAS PARKER MELISSA LYTLE |
| Video Assist. BRIAN CARMICHAEL | Foley by ONE STEP UP, INC. |
| 24-Frame Video Playback JAMES DOMORSKI | Foley Artists DAN O'CONNELL JOHN CUCCI |
| Location Manager MARIA T. BIERNIAK | Foley Mixers JAMES ASHWILL RICHARD DUARTE |
| Assistant Location Managers IAN MACGREGOR STUART NICOLAI | ADR Mixer CHARLEEN RICHARDS |
| Key Location Assistant THOMAS R. POLLERI | ADR Recordist DAVID LUCARELLI |
| Location Assistants JOE AQUINO TOM SEXTON DENNIS VOSKOV | ADR Voice Casting BARBARA HARRIS |
| Post Production Supervisor TAMI R. GOLDMAN | Recordists DAN SHARP TOM BURNS |
| First Assistant Editor BRETT M. REED | Post Production Sound Services . . WALT DISNEY STUDIOS SOUND |
| VFX Editor KEVIN HICKMAN | Re-Recorded at . . SONY PICTURES STUDIOS CARY GRANT THEATRE |
| Apprentice Editors JOE GALDO MICHAEL ZORADI | Chief Lighting Technician JAY FORTUNE |
| Post Production Coordinator DAPHNE LAMBRINOU | Best Boy Electric BRIAN MCCLEAN |
| Post Production Assistants MARIA PAULA AYALA BRANDON HAMILTON CARTER PALMER | Rigging Gaffer THOMAS DOLAN |
| Supervising Sound Editor GEORGE WATTERS II | Best Boy Rigging Electric . . JAMES QUINLAN |
| | Key Grip GEORGE PATSOS |
| | Best Boy Grip GUS MAGALIOS |
| | Dolly Grips LOUIS SABAT |
| | Dolly Grip MICHAEL YURICH |
| | Key Rigging Grip WILLIAM PATSOS |
| | Best Boy Rigging Grip SONNY REA |
| | Property Master PETER GELFMAN |

Assistant Property Master . . . ERIC CHERIPKA
 Assistant Props NATALIE N. DORSET

Special Effects Coordinator MARK BERO
 Special Effects Foreman . . . ROBERT J. SCUPP

Production Coordinator MEEGAN NEEB
 Assistant Production
 Coordinator SARAH D. CONNOLLY
 APOC/Travel Coordinator JILL VAUPEN
 2nd 2nd Assistant Director NATE GRUBB
 Additional 2nd
 Assistant Director . . . DALE PIERCE NEILSEN
 DGA Trainee MAURA KELLY

Dialect Coach for
 Ms. Fisher HOWARD SAMUELSON

Executive Assistant to
 Jerry Bruckheimer JILL WEISS
 Assistants to
 Jerry Bruckheimer DAN CAMINS
 KENT ROTHERHAM
 IVAN LOVEGREN
 Assistants to P.J. Hogan CORI CARLSON
 VIVIAN TSE
 Assistant to Mike Stenson PAUL LYONS
 Assistant to Chad Oman . . . MEGAN HUGHES
 Assistants to Melissa Reid . . . KATY ROZELLE
 HEATHER JACK
 Assistant to Ron Bozman . . JESSICA TUFFLEY
 Assistant to Isla Fisher JANINE ELLIS

Construction
 Coordinator RAYMOND SAMITZ
 Art Department Coordinator . . . ERIK KNIGHT
 Assistant to Ms. Zea ANNIE SIMEONE
 Production Secretary MATTHEW ARTUS
 Production Assistants
 MIRASHYAM BLAKESLEE MONICA ESTRADA
 ADEMOLA MCMULLEN DANA ZOLLI
 JEFF MILLEA ANDREY RAGOZIN
 ALEXIS PAGE SMITH KATYA BLUMENBERG
 LIZA DONATELLI SARAH YASINSKI
 MATT KINSEY GIBRAN LOPEZ
 LOYZO SMOLINSKY NORA TEWKSBURY
 DEREK PATTEN
 Personal Trainer to
 Hugh Dancy JORGEN DE MEY
 Security Coordinator . . . WAYNE PETRUCELLI

Production Accountant TAMARA BALLY
 First Assistant Accountant . . . JUDY PURSLEY
 Second Assistant
 Accountants LISA MADDEN CORRADO
 SANTENA JENARIS KING
 SANKA PERERA

Payroll Accountant LINDA TOON
 Construction
 Accountant RAPHAELLA GIUGLIANO
 Post Production
 Accountant TANYA NIENHOUSE

Unit Publicist MICHAEL SINGER
 Product Placement DAVID B. LEENER
 Researcher VANESSA BENDETTI
 Still Photographer . . . ROBERT ZUCKERMAN

Transportation
 Captain DENNIS J. SALOMONE
 Transportation Co-Captain KEVIN WOOD
 Casting Associate—LA ANGELA DEMO
 Casting Assistants . . . ANNA ROSA PICCIONE
 TOBY GUIDRY
 SABRINA HYMAN
 Extras Casting COMER & GALLUCIO
 CASTING, INC.

First Aid/Medics KATHY COSSU
 MARIE LOUGHRAN
 Caterer TOMKATS, INC
 Craft Service WILSON RIVAS COMPANY

Photography
 Consultant ANTOINE DOUAIHY

Supervising Music Editors JEANETTE SURGA
 JIM WEIDMAN
 Music Editors ANDREW SILVER
 DAVID OLSON
 Assistant Music Editor SAM ZEINES

Executive Music
 Consultant RODNEY JERKINS

Electronic Score
 Produced by STUART THOMAS
 CHRIS BACON
 Score Recorded by ED CHERNEY
 Score Recorded and
 Mixed by ALAN MEYERSON

Score Recorded
at HENSON RECORDING STUDIOS,
HOLLYWOOD, CA
SONY SCORING STAGE,
CULVER CITY, CA

Score Mixed at JNH STUDIOS
Orchestra Conducted by PETE ANTHONY
Orchestrations by JEFF ATMAJIAN
BRAD DECHTER
PETE ANTHONY

Orchestra
Contractors SANDY DECRESCENT
PETER ROTTER

Music
Preparation . . JOANN KANE MUSIC SERVICES
Digital
Workstation Operator ERIK SWANSON
Auricle Operator RICHARD GRANT
Assistant to Composer PAMELA SOLLIE

Title Design ROBERT DAWSON
SIMON CASSELS
End Titles SCARLET LETTERS
Color Timer KURT SMITH
JIM PASSON

Film Data
Management US COMPUTAMATCH/
SOMMERWARE SYSTEMS, INC.

Digital Intermediate &
Dailies by COMPANY 3 LA & NY
Co3 Executive Producer/
Colorist STEFAN SONNENFELD
On-Line Editor ROB DOOLITTLE
DI Producer ERIK ROGERS
Producer MISSY PAPAGEORGE
Dailies Producer EVA MARIA DANIELS
DI Assist DAN GOSLEE
Dailies Colorist SEAN DUNCKLEY
Second Unit
1st Assistant Director LINDA PERKINS
Second Unit Director
of Photography DAVID M. DUNLAP

MIAMI UNIT

Production Supervisor FABIO ARBER
Art Director ROSA PALOMO
Set Decorator SCOTT JACOBSON, S.D.S.A.
Leadman RICHARD E. KRUDER

Choreographer JOANN F. JANSEN
Costumers LYNETTE BERNAY
HEATHER HOLMES
Key Hairstylist GUNNAR SWANSON
Key Make-up Artist ERIN BRASFIELD
Camera Operator TOM WESTON
Camera Operator/Steadicam NEAL NORTON
MIKE MCGOWAN, SOC
Location Manager ELIZABETH A. ELWELL
Gaffer WILLIAM SMALING
Best Boy Electric JIMMY SECKEL
Best Boy Rigging Electric JIMMI LYON
Key Grip GARY SCHWAB
Best Boy Grip MATT ERRICO
Key Rigging Grip DAVID CLARK
Production Coordinator NICK THOMASON
Additional 2nd 2nd
Assistant Directors FRANK HORN
PARNES CARTWRIGHT

Construction
Coordinator MICHAEL METZEL
Construction
Foreman PAUL "REX" HENDRICKS
Art Department
Coordinator ELIZABETH BOLLER
Production Secretary JENNIFER ORTA
Production Assistants
MICHELLE MEHN CHRISTIE STRONG
DANIEL PORTILLA JOSE BRANAS
CHRISTIAN HALL DANIEL GARCIA
DENIS WARBURTON
Production Accountant DESIREE VARNI
Payroll Accountant LEENA P. OGLE
Transportation Captain JON BERGHOLZ
Transportation Co-Captain DANNY P. TAYLOR
Florida Casting UNIQUE CASTING
Extras Casting CASTING INTERNATIONAL
Caterer MY BUDDY'S CATERING
Craft Service CHRISTEN RANUNG

Additional Photography

First Assistant Director PETER THORELL
Second Assistant Director ALYSON LATZ
Costume Supervisor PAMELA AARON
Costumers PATTI EIBEN
MARTA FONTE
Wigmaker ROBERT KRETSCHMER
Choreographer FATIMA ROBINSON
Camera Operator THOMAS LAPPIN

First Assistant Camera BOOTS SHELTON
KATH CORGAN
Second Assistant Camera . . . ETHAN BORSUK
LIZ SINGER

Script Supervisor . . . MASSOULMEH EMAMI
Sound Mixers JIMMY SABAT
JJ SABAT
Boom Operator DANIEL ROSENBLOOM
Video Assist DEVIN DONEGAN
Assistant
Location Manager BIRGIT STAUDT
Assistant Production Coordinator . . . MIA LEE

Visual Effects & Animation by
Industrial Light & Magic
A Lucasfilm Ltd. Company

Compositing Supervisor . . SEAN MACKENZIE
Digital Production
Supervisor KEVIN SPROUT
Layout Supervisor JASON SNELL
Digital Roto &
Paint Supervisor JACK MONGOVAN
Associate Production
Manager BRIAN BARLETTANI
Digital Artists
CHARLES ALLENECK TRANG BACH
SAMATI BOONCHITSITSAK . . . DUNCAN BLACKMAN
JEFF DORAN KATHERINE EVANS
FRANK GRAVATT TREVOR HAZEL
JIRI JACKNOWITZ DREW KLAUSNER
WILL MCCOY BRUCE POWELL
GREG WEINER ERIC WONG
Visual Effects Editor LORELEI DAVID
Location Plate Coordinator . . LAURA MOORE

Visual Effects by METHOD STUDIOS
VFX Supervisor OLIVIER DUMONT
VFX Producer LARRY EWING
2D Nuke Lead BRENDAN SMITH

Additional Visual Effects
by ASYLUM VISUAL EFFECTS
Visual Effects Supervisor . . . PHIL BRENNAN
Producers FRANK SPIZIRI
DARCIE MUANGMAN
Composer HILARY SPERLING
Rotoscope/Paint Artist . JUNKO SCHUGARDT

SONGS

“Emotion In Motion”
Written and Performed by Ric Ocasek
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“Uncontrollable”
Written by Rodney “Darkchild” Jerkins,
Dernst Emile and Lazonte Franklyn
Produced by Rodney “Darkchild” Jerkins
and Dernst Emile
Performed by Adrienne Bailon

“Blue Jeans”
Written by Jessie James, Julian Bunetta
Performed by Jessie James
Courtesy of The Island Def Jam Music Group
Under license from Universal Music Enterprises

“Calling You”
Written by RedOne, Frankie Storm, Kat DeLuna
Performed by Kat DeLuna
featuring Frankie Storm
Courtesy of Universal Motown Records
Under license from Universal Music Enterprises

“Accessory”
Written by Rodney “Darkchild” Jerkins,
Mike Mani, Jordan Omley
Performed by Jordyn Taylor
Courtesy of MySpace/Interscope Records

“Bad Girl”
Written by Esther Dean, Darnell Dalton,
Lamar Taylor, Christopher Maurice Brown,
Jason Perry, Jamal F. Jones,
Eric “Florida Boi” Florence
Produced by Polow Da Don
Performed by Pussycat Dolls
Courtesy of Interscope Records

“Available Tonight”
Written by Rodney “Darkchild” Jerkins,
Osinachi Nwaneri and Lazonate Franklyn
Produced by Rodney “Darkchild” Jerkins
and Osinachi Nwaneri

“Coconut”
Written by Harry Nilsson

“Rich Girl”

Written by Mark Christopher Batson,
Jerry Bock, Kara DioGuardi,
Michael Elizondo, Sheldon Harnick,
Eve Jeffers, Chantal Kreviazuk,
Gwen Stefani, Andre Young
Performed by Gwen Stefani featuring Eve
Courtesy of Interscope Records
Under license from Universal Music Enterprises
Eve appears courtesy of
Aftermath/Interscope Records

“Big Spender”

Written by Rodney “Darkchild” Jerkins
and Kaleena Harper
Produced by Rodney “Darkchild” Jerkins
Performed by Adrienne Bailon

“Fashion” (by Lady Gaga)

Written by Stefani Germanotta, RedOne
Performed by Lady Gaga
Courtesy of Interscope Records
Under license from
Universal Music Enterprises

“Again”

Written by Bruno Mars, Jonathan Yip,
Jeremy Reeves, Rodney “Darkchild” Jerkins,
Phillip Lawrence, Ray Romulus
Produced by Rodney “Darkchild” Jerkins
and Stereotypes
Performed by Natasha Bedingfield
Courtesy of Sony Music Entertainment UK

“Colonel Bogey March”

Written by Kenneth Alford

“Mangos”

Written by Gil Fuller
Performed by Machito
Courtesy of GNP Crescendon Records
By arrangement with Ocean Park Music Group

“Tumbao Cubano (Riff a la Cubana)”

Written by Marion Sunshine,
Pedro Justiz Y Rodriguez
Performed by Cuban All-Stars Big Band
Courtesy of Palladium Records
(Blue Moon S.L.)

“Stuck With Each Other”

Written by Diane Warren
Produced by Rodney “Darkchild” Jerkins
Performed by Shontelle featuring Akon
Shontelle and Akon appear courtesy of
Universal Motown Records

“Descarga Total”

Written by Orlando Valle
Performed by Maraca
Courtesy of Ahi-Nama Music

“El Baile del Abanico”

Written by Chris Westlake
Performed by Chris Westlake and
The Rene Camacho Band

“Takes Time To Love”

Written by Esther Dean, Darnell Dalton,
Lamar Taylor, Christopher Maurice Brown,
Jamal F. Jones
Produced by Polow Da Don
Performed by Trey Songz
Courtesy of Atlantic Recording Corporation

“Rehab (Hot Chip Remix)”

Written and Performed by Amy Winehouse
Courtesy of Mercury Records Limited
Under license from
Universal Music Enterprises

“Rehab”

Written by Amy Winehouse
Performed by Shawn Lee’s Ping Pong Orchestra
Courtesy of Ubiquity Recordings, Inc.

Batman “Theme”

Written and Performed by Neal Hefti
Courtesy of
Twentieth Century Fox Film Corporation

“Prime-Time”

Written by Rolf Anton Krueger
Courtesy of APM Music

“You’re Breakin’ My Heart”

Written by Harry Nilsson

“Girls Just Want To Have Fun”

Written by Robert Hazard
Performed by Greg Laswell
Courtesy of Vanguard Records,
A Welk Music Group Company
Under license from
EMI Film & Television Music

“Elizabethan Serenade”

Written and Performed by Ronald Binge
Courtesy of FirstCom Music

“Don’t Forget Me”

Written by Harry Nilsson
Produced by Trevor Horn
Performed by Macy Gray

“Unstoppable”

Written by RedOne, Kinnda “Kee” Hamid
Performed by Kat DeLuna
Courtesy of Universal Motown Records
Under license from Universal Music Enterprises



The Producers Wish To Thank:

New York City Mayors Office of Film,
Theater and Broadcasting
New York City Police Film and Television Unit

Governor M. Jodi Rell, The State of Connecticut
and the Connecticut Commission on
Culture and Tourism

City of Miami Office of Film, Arts &
Entertainment
Robert Parente, Director
City of Miami Beach Office of Tourism and
Cultural Development
Graham Winick, Film & Event
Production Manager
Miami-Dade County Mayor’s Office of
Film & Entertainment
Jeff Peel, Director

Special Thanks to
Governor Charlie Crist and the Florida
Legislature for Florida’s Entertainment Industry
Financial Incentive
www.filminflorida.com



Prada

“Denny & George” Scarf Provided by
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Sonia Rykiel
Fendi
Burberry
Swarovski
Fashionhaus
Carmen Marc Valvo
Gilles Montezin
Marsha Chun-Matsubara
Tocca
Nina/Delman Shoes

Valentino
Anna Sui
Catherine Malandrino
Alberta Ferretti

Henri Bendel
Barneys
Solve Sundsbo/A Corporation For
Art + Commerce
Bloomberg Television
NBA Entertainment
Jupiterimages Corporation
Shopaholics Anonymous Courtesy of
The Shulman Center
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Thought Equity Motion

Artwork Provided by

Cai Guo Qiang
 Pamela Talese
 Mark Safan
 Thierry Breton

Frank Thiel
 Robert Kelly
 Robert Polidori
 Los Carpinteros

Prints by
 Deluxe®



Filmed in Panavision®

Technocranes provided by
 Majestic Lighting, Panavision®



MPAA #44816



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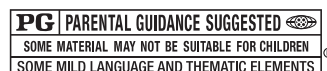
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JERRY BRUCKHEIMER
 FILMS



Touchstone Pictures



CONFESSIONS OF A SHOPAHOLIC

Production Information

In the glamorous world of New York City, Rebecca Bloomwood is a fun-loving girl who is really good at shopping—a little too good, perhaps. She dreams of working for her favorite fashion magazine, but can't quite get her foot in the door—until ironically, she snags a job as a columnist for a financial magazine published by the same company. As her dreams are finally coming true, she goes to ever more hilarious and extreme efforts to keep her past from ruining her future.

Isla Fisher (“Wedding Crashers,” “Definitely, Maybe”) stars in the film from blockbuster producer Jerry Bruckheimer (“Pirates of the Caribbean” trilogy, “National Treasure,” “National Treasure: Book of Secrets”) and director P.J. Hogan (“My Best Friend’s Wedding”). The screenplay by Tracey Jackson and Tim Firth and Kayla Alpert is based on the books “Confessions of a Shopaholic” and “Shopaholic Takes Manhattan” by Sophie Kinsella.

Hugh Dancy (“Black Hawk Down,” “Ella Enchanted,” “King Arthur”) stars as Rebecca’s editor and object of her growing affections. Joan Cusack (two-time Academy Award® nominee



PRODUCTION INFORMATION



for “Working Girl” and “In & Out”) and John Goodman (Emmy® winner for TV’s “Rosanne”) portray the fashionista’s thrifty middle-class parents. The film also features a powerhouse supporting cast, including four-time Golden Globe® winner John Lithgow (TV’s “3rd Rock from the Sun”), Oscar® nominee Kristin Scott Thomas (“The English Patient,” “The Horse Whisperer”), Leslie Bibb (“Iron

Man,” “Talladega Nights: The Legend of Ricky Bobby”), Fred Armisen (“Saturday Night Live”), Julie Hagerty (“Airplane!,” “Lost in America”), Krysten Ritter (“What Happens in Vegas”), Robert Stanton (“Find Me Guilty,” “The Quiet American”), Christine Ebersole (two-time Tony Award® winner for “42nd Street” and “Grey Gardens”), Clea Lewis (TV’s “Ellen”)

and Wendie Malick (TV's "Just Shoot Me").

"Confessions of a Shopaholic" is executive produced by Mike Stenson, Chad Oman and



Ron Bozman. Pat Sandston, Melissa Reid and Sophie Kinsella are associate producers. Behind-the-scenes talent includes director of photography Jo Willems ("30 Days of Night") and acclaimed, Academy Award®-nominated production designer Kristi Zea ("The Departed," "The Silence of the Lambs"). The costume designer is Oscar® nominee and four-time Costume Designers Guild Award winner Patricia Field (TV's "Sex and

the City," "The Devil Wears Prada," "Sex and the City: The Movie"). The film is edited by William Goldenberg (Oscar nominee for "Seabiscuit" and "The Insider"). The composer is James Newton Howard ("My Best Friend's Wedding," "Michael Clayton" and "King Kong"), an eight-time Oscar nominee.

FROM BEST-SELLING BOOKS TO THE BIG SCREEN

Filmmakers Tap Novelist Sophie Kinsella's "Shopaholic" Series

Sophie Kinsella's "Confessions of a Shopaholic" and her four subsequent novels ("Shopaholic Takes Manhattan," "Shopaholic Ties the Knot," "Shopaholic and Sister" and "Shopaholic and Baby") are an international phenomenon, winning a passionate and devoted readership. Each book has made best-seller lists in the U.S. and the U.K.; at one point, Kinsella had three books on *The Washington Post's* top-ten list.

The series' success caught the eye of producer Jerry Bruckheimer. "Our company is always looking for fresh ideas," says Bruckheimer. "Sophie helped us throughout the making of the movie to ensure that Rebecca Bloomwood's transition to the screen would be faithful to the heart and theme of the novels."

Recalls executive producer Chad Oman, "When I first read the novel, I knew 10 or 15 pages in that it was a film we wanted to make. It immediately seemed like a very smart, witty, charming, emotional book."

"If you look at the debt crisis going on in the U.S. right now, with everybody having 27 credit cards, everybody can relate to Rebecca Bloomwood," adds executive producer Mike Stenson.

Kinsella introduced Rebecca Bloomwood eight years ago. Since then, more than 15 million



readers in 35 countries—including the United States and Great Britain, throughout all of Western and Eastern Europe, Scandinavia, Turkey, Japan, China, Korea, Indonesia, Thailand and Vietnam—have grown to love the endearing, hapless, eternally optimistic shopaholic.

To direct “Confessions of a Shopaholic,” Jerry Bruckheimer selected Australian-born, U.S.-based P.J. Hogan as the man for the job. “P.J.’s work has the kind of deft, light touch that we wanted for the movie,” notes the producer. “Both ‘Muriel’s Wedding’ and ‘My Best Friend’s Wedding’ were two pictures that I loved watching. He has such a wonderful sense of humor, and a delightful romantic touch.”

“Rebecca Bloomwood was a character I totally identified with,” says Hogan. “A shopaholic is somebody who believes heavily in retail therapy. Feel bad? Go into a store, you’re cheered up instantly. Everybody can understand that. When we’re down, we’ve all used retail as a way to cheer ourselves up, but Rebecca just can’t stop. She’s never met a bargain that she can say no to.”

For the film version of “Confessions of a Shopaholic,” both the setting and Rebecca’s nationality have emigrated westward across the pond to America. “In my head and in the books, of course, she will always be British,” says the author. “But I have met Becky Bloomwoods all over the world, of every nationality. What matters to me most is that in the film, we have her heart, her foibles and her comedy. The film uses elements from the first two ‘Shopaholic’ books, the second of which is in fact set in New York. Many of my favorite scenes are in the film, and watching them being shot was a huge treat. Becky’s story is really a parable for our times as she tries to cut back her spending, put away the credit cards and turn her life around.”

SHOPPING FOR THE PERFECT CAST **Filmmakers Call on Isla Fisher for Title Role**

The filmmakers knew that the lead character in “Confessions of a Shopaholic” had to be portrayed by a special and spirited talent. So they tapped Isla Fisher for the role.

“She stole people’s hearts in ‘Wedding Crashers’ and ‘Definitely, Maybe,’” says producer Jerry Bruckheimer. “In ‘Confessions of a Shopaholic’ she carries the movie. It’s exciting to see her wit, intelligence and comedic timing in nearly every scene.”

“I thought that Isla would be perfect for the part,” adds director P.J. Hogan. “This role needed someone who was immensely likeable and also very gifted dramatically. And importantly, Isla is a physically gifted comedienne. She’s that rarity, a beautiful woman who isn’t afraid to make a total fool of herself. She’s fearless, which is what the character needed.”

Author and associate producer Sophie Kinsella agrees. “Isla’s fantastic. She’s funny, she’s warm, she’s appealing and she’s the kind of girl that you would just long to be your best friend.”



Likewise, Fisher was a fan of Kinsella's "Shopaholic" series long before she was approached to play Rebecca Bloomwood. "I read all of the books when I was working in London," she says. "People refer to the books as 'Chick Lit,' but I think the more appropriate term is 'Wit Lit' because they are genuinely funny. I felt that the book really spoke to me; I was truly blessed to get this role."



"Rebecca is such a great character," Fisher continues. "She's lovely, optimistic, happy, a good girl who is also an impulsive shopper who falls in love with shiny objects. She has this childlike lust for new things. Becky is so warm, loveable and deeply flawed, and she has tapped into the collective consumer consciousness."

Fisher admits that she can relate to her character's enthusiasm for shopping. "I'm a bags and shoe girl," she says. "I have so many shoes, it's terrifying."

The filmmakers cast British actor Hugh Dancy in the role of Luke Brandon, the workaholic editor of the magazine where Rebecca lands a job as a financial columnist.

"Hugh Dancy is someone we've worked with in the past," says Bruckheimer. "He played Schmid, the medic, in 'Black Hawk Down,' and then Galahad in 'King Arthur.' I think he's a wonderful young actor, extremely handsome, very charming, and I think somebody who is going to be a major movie star."

Adds P.J. Hogan, "Hugh is ice to Isla's fire. They're both what the other needs, and they were a perfect match. Hugh had to be just what he was in the books, a Brit. Hugh has that edge that the Luke Brandon in the books has. Luke grounds Becky and she breathes life into him—he was totally committed to his career and was just letting life pass him by."

"On the surface, Luke appears to be the polar opposite of everything that Becky is attracted to," says Dancy. "He's utterly disinterested in clothes and shopping, and he's in love with the world of finance, which she clearly has a bit of a problem with. But like all good matches,



these initial differences end up being the very thing that draws the two characters together."

"Hugh is so much fun," says Fisher. "He's down to earth, and has that typical British sensibility, very witty, dry and smart. I think he brought all those qualities to Luke, and the relationship between he and Rebecca is very sweet."

Cast as Graham and Jane Bloomwood, Becky's loving if slightly eccentric parents, were John Goodman and Joan Cusack, two of America's most prolific actors. Unlike their daughter, Graham and Jane are thrifty and proud of it.

Says Cusack, “There’s a great fun in shopping, clothes and commercialism, but the passion turns out differently if you become controlled by it, as Becky does.”

Goodman credits his character for some of Rebecca’s flaws. “Graham is a ‘good old lunch pail Joe,’ a regular guy. He’s got a great daughter who’s inherited a little bit of her parents’ loopiness.”

The effervescent Krysten Ritter is an up-and-comer who was perfect for the role of Suze Cleath-Stuart, Becky’s upscale friend and roommate. “I read the first two ‘Shopaholic’ books and was amazed by what page-turners they were,” says Ritter. “I fell in love with Sophie Kinsella’s characters. Suze is the best friend you could ever hope for. She and Becky are like two peas in a pod as well as partners in crime. They both really like clothes and shopping, but Suze is coming from money, so it’s hard for her to understand Becky’s mounting problems at first.”

John Lithgow was cast as magazine magnate Edgar West. The actor says he was drawn to the film’s love story. “Isla and Hugh are young versions of Irene Dunne and Cary Grant, a throwback to a wonderful era with wonderful characters against a glamorous backdrop,” says Lithgow. “I liked the fact that in the story, Becky brings life, humor and spirit to the whole gray subject of finance, and that my character gradually discovers just who this woman is.”



British-born Kristin Scott Thomas portrays French fashion editor Alette Naylor. Fortunately, the actress has lived in France for years. “I’m bilingual, and have made a lot of films in French, so speaking with a French accent comes quite naturally to me,” she says. “Alette doesn’t quite understand the real world, but she basically means well.”

Leslie Bibb plays scheming Alette magazine staffer Alicia Billington. “I like playing villains,” admits the actress. “I like playing girls who aren’t particularly nice. The relationship between Becky and Alicia reminded me of a sibling rivalry, which I felt deepened their interaction. I was also attracted by this amazing, stellar cast, and the fact that Jerry Bruckheimer was producing, P.J. Hogan was directing, I would be dressed by the awesome Patricia Field, which was also a pretty sexy idea.”

Robert Stanton admits that he was more suited for the role of debt-collector Derek Smeath than filmmakers realized. “The only other job I’ve ever had besides acting was as a skip tracer for a student-loan marketing association,” he says. “A skip tracer finds people who have defaulted on their debts. I had to get on the phone and harass people, and I couldn’t do it very well. I would always laugh—playing Smeath in ‘Confessions of a Shopaholic’ was my opportunity to get it right.”

NEW YORK FITS THE BILL NYC a Shoe-In for “Shopaholic” Setting

Once the decision had been made to shift the location of the story to the United States, it was clear that Rebecca Bloomwood’s tale of over-zealous shopping could be set in only one place. “New York is a character in itself, an icon of all cities as well as the world capital of



fashion,” says producer Jerry Bruckheimer. “It wasn’t that much of a challenge to change the location from London to New York, because both cities have the same kind of panache and design sense, along with chaos, crowds and a sense of fun.”

Director P.J. Hogan adds, “The thrill is in the shops. In the book series, Becky Bloomwood heads to Manhattan in the second book, and finds herself in absolute shopping

heaven. And where better to put a shopaholic than in shopping heaven?”

The elaborate shoot, which kicked off in arctic 15-degree temperatures and wrapped at 90 degrees, presented the notable challenge of filming in the streets and stores of one of the busiest, if not outright chaotic, cities on earth.

“Filming on the streets of New York is like voluntarily admitting yourself to an asylum,” says Hugh Dancy. “You’re right there working in the middle of a very busy city. It’s crowded and hectic, but that’s the point. That’s why you do it. Because scenes in New York are grounded in acting. I think it adds something to the character of the movie.”

Filmmakers called on Kristi Zea as production designer. “Kristi is the premier New York production designer,” says Bruckheimer. “She understands the city and the kind of melting pot that it is, the texture that it needs, and with her design and fashion sense created wonderful sets, whether for the *Successful Saving* or *Alette* magazine offices, or her re-design of the famous stores and their window displays.”

Says Zea, “I immediately realized that the film would have great visual potential. It’s fun to dabble in high fashion and trends, and since I come from a costume background, I recognized that this was going to be one of those films where you can just let it all hang out...and you could also set trends. The film goes from one end of the spectrum to the other in



terms of economic views and areas. You have the super-high fashion of Madison Avenue, Fifth Avenue, the Meatpacking District, Tribeca, SoHo and the Lower East Side, and you have Becky’s Mom and Dad, who live in a nice, middle-class world. I liked being able to find the

iconographic element of New York and boost that, but also to find a new way of showing New York.”

Besides NYC, the film shot in Miami and in Connecticut. In fact, the “Shopaholic” odyssey began its first week of shooting in Connecticut, where Zea and her team created myriad locations, including the very first day’s shoot inside the offices in a nondescript building, resulting in a coincidence which amazed author Sophie Kinsella. “Considering what I’ve recently learned about the random order in which movies are made, as it happens the first scene we filmed was also the very first scene I ever wrote of Rebecca Bloomwood for the first book. It was like a psychic moment!”



The interior set of Becky and roommate Suze’s fun, kicky and colorful apartment, which is meant to be in the fast-rising and terminally hip NoLita (North of Little Italy) neighborhood in lower Manhattan, was shot on a Norwalk soundstage. Says Zea, “It was absolutely essential to me that the inside of the apartment be small to realistically match the 100-year-old building we found on Mott Street in Manhattan as the exterior. Suze lives in the bedroom, and Rebecca in the living room, practically on top of each other. The two women also have very distinct



styles, but the idea was to wrap up the differences between the two characters and go a little crazy with color, cool fabrics, mosaic mirrors in the tub, multicolored glass bottles, a fun, exuberant environment.”

Over the next four months, the production hit several New York City historic locations, including St. James Church, St. Anthony of Padua, the elegant Grand Salon of the Jumeirah Essex House hotel on Central Park

South, the majestic former Emigrant Industrial Savings Bank in the Wall Street district, Lord Norman Foster’s Hearst Tower, and the exterior of Rockefeller Center. A nighttime interlude with Rebecca and Luke was shot on a landscaped Rockefeller Center terrace with the landmark St. Patrick’s Cathedral and (perhaps more importantly for Rebecca Bloomwood) the equally churchlike edifice of Saks Fifth Avenue, directly across the street.

It was up to director of photography Jo Willems to take one of the most oft-filmed cities on the planet and look at it with new eyes. “Our goal was to make the girls, the clothes and the city look as gorgeous as possible,” says Willems. “This isn’t a down-and-gritty movie; it’s fun, big and upbeat. The style of the movie is dictated by the story and main character, and I tried to elevate it as much as possible. These days, a lot of movies are desaturated, but we tried to saturate the frame with as much color as we could.”

Filmmakers selected a number of shops and boutiques as locations, including Catherine

Malandrino (in the Meatpacking District), the elaborate Kleinfeld bridal store, as well as a chic stretch of Madison Avenue featuring Yves St. Laurent, Sonia Rykiel and Asprey stores. Key scenes also took place at the Barneys flagship New York store on Madison Avenue and Henri Bendel on Fifth Avenue.

For the scene inside of Barneys—one of America’s most heralded shopping destinations—Rebecca is taken shopping by fashion editor Alette Naylor as a test, which she passes with flying colors to the consternation of arch-rival Alicia Billington.

Rebecca, who pens her financial column as “The Girl in the Green Scarf,” actually finds the all-important billowing “Denny & George” green scarf in a scene shot in New York’s famed Henri Bendel store. The signature fashion locale is a shopping space created from three adjoining townhouses on Fifth Avenue, including the landmark Coty and Rizzoli buildings. It features an extraordinary three-story atrium entrance, fronted by the jewel-like Art Nouveau windows created by Rene Lalique in 1913 and only discovered after Bendel renovated the building. For the atrium, production designer Zea and supervising art director Paul Kelly joined creative forces with Bendel’s own in-house designers and created a “Midsummer Night’s Dream”-themed display. They also created an aviation-themed window display in which Rebecca first sees the green scarf.

“It was a military maneuver for us to install the displays,” explains Kelly, “because we could only have Henri Bendel for eight hours to dress it. We planned it down to the last minute.” New Yorkers were transfixed by the film company’s alterations to the store. “The reaction has been fantastic,” said Bendel’s CEO, Ed Bucciarelli. “We do an elaborate window like this only once a year at holiday time, so to see something like this so early in the year has been quite a treat. What they’ve created is really magical.”

DRESSING SHOPAHOLIC

Award-Winning Costume Designer Patricia Field Sizes Up the Film

Filmmakers knew that a film like “Confessions of a Shopaholic” required brilliant costuming. Enter Patricia Field.



“Patricia Field is one of the great costume designers,” says producer Jerry Bruckheimer. “She’s always been ahead of the curve, finding new designers and dressing our characters in ways that are unique, interesting, colorful and stylish.”

Field has been at it for more than 40 years, since opening her first boutique in 1966. Field is responsible for the noteworthy fashions behind HBO’s “Sex and the City” (including

the smash-hit feature version released in 2008) and “The Devil Wears Prada.”

“The story of ‘Shopaholic’ really appealed to me,” says Field. “It seemed like a fun, positive and entertaining project, which is my kind of movie. I love to entertain...it’s my approach to this business. I had never worked before with Jerry Bruckheimer, and that was a

big draw. Jerry and P.J. Hogan were very positive about me working for them, which is very important.

“I’m a stylist,” continues Field, “even though in the world of costume design that’s kind of a dirty word. I create fashion as art, and I do that by means of collage. I mix old pieces, new pieces, dressy pieces with jeans, all kinds of mixtures. The world of costume design in the orthodox sense is about making the garment from scratch. But I feel that if we’re doing something contemporary, you’re at a disadvantage in trying to make garments when you’ve got the world of designers to choose from. Our film is about a shopaholic who goes around shopping all day.”

Field says she was inspired by the film’s colorful cast. “I always get my main inspirations from the actors and what they bring to their characters. I work with the actor to bring out what they want the character to be. Of course, I have my own ideas, and I share those, but in the end, it’s the actor who’s in front of the camera. I found Isla to be very flirty and fetching, with a twinkle in her eye. She’s petite and cute, but has a sexy Cheshire cat quality that inspired me to dress her in the way I did for the film.”

Isla Fisher enjoyed the costuming process as much as Field did. “It was so much fun creating Rebecca Bloomwood with Patricia Field,” says Fisher. “She’s such an amazing stylist with a unique vision. I wanted Becky to be adventurous and eclectic in her style, and also be the ‘Everygirl’ that we all relate to. It was a fun balance finding and keeping her young, bright and colorful, but at the same time high fashion.”



“Becky is much more adventurous—stylewise—than I am and far more image conscious,” continues Fisher. “I’m much more of a jeans and T-shirt kind of girl.”

“Becky is a happy girl,” says Field. “Although she has a conflict with debt, she’s essentially a positive person. Isla is very animated, funny, sexy, pretty and young, so it was an ideal situation for me. Also, I knew that Jerry Bruckheimer wanted to use a lot of color in the movie, which was fine with me, because I love color. So the costumes for Isla as Becky reflect those qualities.”

Ironically for a story set in New York, Field got several ideas for dressing Isla while on a business trip in Tokyo before the start of production. “While I was there, I shopped for Isla,” Field says. “Her petite size is perfect for the Japanese size range, and young fashion there is extremely animated and colorful. It was an opportunity for me to dress Isla in clothes that we haven’t seen before. The influence isn’t reflected in the fact that she wears clothes designed by the Japanese, but rather in the mix. It reflects the edge that you see in the Tokyo fashion scene.”

Reflecting her “collage” technique, Field adorned Fisher in fashion-forward and often startling combinations of clothing and accessories from some of the world’s most internationally renowned designers, including Balenciaga, Marc Jacobs, Christian Louboutin, Zac Posen, Miu Miu, Salvatore Ferragamo, Prada, Todd Oldham, Gucci, Christian Dior and

Alexander McQueen.

The other characters also received the full Patricia Field treatment, including Rebecca's roommate Suze (Krysten Ritter). "In the story, Suze tries to tame Becky's shopaholic tendencies, so it would have been easy to just make her plain," says Field. "So I conjured up the idea of Suze being like a Williamsburg Girl—the neighborhood across the river in Brooklyn which has attracted a colony of young people. It's young, artistic, a little bohemian and a little rock. I dressed Krysten in a mix of color and neutral—very eclectic—whereas Becky is just color, color, color."

Having costumed actresses portraying fashion editors in "The Devil Wears Prada" and "Sex and the City," Field was determined to give Kristin Scott Thomas' character of Alette Naylor her personal fashion stamp. "A woman like Alette is number one—she's achieved her position after many years and has developed her own sense of personal style. Kristin's wardrobe is very fashion acute. In one scene, she wears an elegant, neutral gown with this gorgeous necklace made of handmade wood beads, a one-of-a-kind accessory. We were trying to show that Alette had her 360-degree choices of what she would and could wear."



As Alicia Billington, Leslie Bibb is physically the opposite of Isla Fisher's Rebecca. Field chose a lot of black and neutral, "a kind of Cruella DeVile inspiration," says the costume designer. Bibb says the wardrobe choice fit her character perfectly. "Alicia is a controlled, driven person, so nothing is left to chance. She works her ass off and everything is calculated, particularly her clothes. I put on Alicia's outfits and was immediately in character. There's an attitude that comes with wearing a four- to five-inch heel."

The men received equal treatment from Field, although the lack of interest that Hugh Dancy's character Luke Brandon shows in what he wears presented the costume designer with interesting challenges. "It's much easier to do head-to-toe gorgeousness than it is to do 'I don't care,'" says Field. "For the first part of the movie, Luke feels that there are bigger things in his life that he's interested in, and through the course of his relationship with Rebecca, he undergoes a little bit of a transformation, which has to be believable."

For her more proletarian characters, John Goodman and Joan Cusack's Graham and Jane Bloomwood, Field still found a way to dress them interestingly. "I went to the costume fitting with thoughts of being slightly eccentric," says Cusack. "Patricia was so brilliant in making that eccentricity attractive and dignified in the way that she makes clothing art. She sees great dignity in clothes and style."

MIAMI: THE HOT ZONE

Hugh Dancy's Character Loosens Up

Having completed their expansive work in New York City and Connecticut, the “Shopaholic” company, including Isla Fisher, Hugh Dancy and Leslie Bibb, flew south for two final but eventful weeks of shooting in the tropical, sensual Babylon by the sea: Miami, Florida. “Jerry Bruckheimer suggested that for the scenes in which the buttoned-up Luke finally gets some fun out of life, it had to be somewhere that forces him out of his routine,” notes P.J. Hogan. “It made perfect sense for that to be in Miami, where everybody loosens their ties. There’s a freedom about Miami, the sense you can be anything you want to be there.”

Again, one of the world’s most famed and influential stores swung wide its doors to the “Shopaholic” company when Prada permitted the shooting of a scene inside their gorgeous store in the Bal Harbour Shops in which Becky tries to educate Luke on the finer points of fashion. “It was very difficult to get Prada to allow us to film inside their store,” says Hogan, “because they’re obviously very conscious of their image. But I think that the names of Jerry Bruckheimer and Patricia Field had a lot to do with getting us access. The Prada store in Bal Harbour was just beautiful, stunning, and it was a real pleasure to shoot there.”

This was followed by scenes inside the atmospheric Art Deco-style lobby (including its distinctive tank full of almost iridescent jellyfish) of the Hotel Victor on Ocean Drive.

The production arranged its biggest set piece in Miami: a Latino street festival which revels in the city’s heady cultural stew. “I love the multicultural aspect of Miami, so I wanted to make sure we got some Cuban influence into the movie,” says Hogan.

The location selected was Espanola Way, built in the 1920s as a quaint, mini-Spanish village for artists and bohemians, replete with brightly colored colonial style edifices and plazas. With multi-hued lanterns hanging overhead and Latino music and food spicing the air, it’s on this location that choreographer JoAnn Jansen created a Cuban folk dance called the “danzon” for a sequence in which Luke surprises Becky by loosening up and literally taking the lead.

Everybody had a great time making the movie. The stars and filmmakers especially appreciated Kinsella’s presence on the set. She served as an associate producer, consulting and watching her character come to life and helping to make sure that Rebecca Bloomwood manifested herself on screen in a way that would be pleasing to her character’s millions of fans. When it was discovered that Sophie Kinsella was on set, the response from some members of the public was as though a movie superstar rather than a literary figure was present, with the “Shopaholic” creator happily signing autographs or chatting with her fans.

“It’s great to have Sophie on the set,” Hogan says, “because as I said to her many times, she’s the Rosetta Stone. She gives me insight into the shopaholic, even beyond the books.”

“It’s an amazing asset to have the author there with the director and the rest of us explaining



MIAMI: THE HOT ZONE



the core principles of the characters,” adds executive producer Mike Stenson. “Having the point of view available to you of the person who actually created those characters was enormously helpful.”

With the rigorous shoot behind them, Jerry Bruckheimer, P.J. Hogan and their team now faced the equally arduous task of post-production.

Jerry Bruckheimer, one of whose trademarks dating back to

“Flashdance,” “Top Gun” and “Dangerous Minds” has been featuring cutting edge soundtracks, was determined to bring the best of today’s artists to the aural landscape of the film. And so, working with music supervisor Kathy Nelson, the producer invited the current crème de la crème to record new songs for “Confessions of a Shopaholic,” including Pussycat Dolls (“Bad Girl”), Shontelle featuring Akon (“Stuck With Each Other”), Trey Songz (“Takes Time to Love”), Jordyn Taylor (“Accessory”) and Adrienne Bailon (“Uncontrollable” and “Big Spender”).

Other recording artists heard in “Confessions of a Shopaholic” include Jessie James (“Blue Jeans”), Kat DeLuna (“Unstoppable” and, featuring Frankie Storm, “Calling You”), Lady GaGa (“Fashion”), Natasha Bedingfield (“Again”), Greg Laswell (“Girls Just Want to Have Fun”) and Amy Winehouse (“Rehab [Hot Chip Remix]”). Harry Nilsson’s “Don’t Forget Me,” was recorded by Macy Gray and produced by Trevor Horn especially for “Confessions of a Shopaholic.”

Meanwhile, the richly toned orchestral score was composed by eight-time Oscar® nominee James Newton Howard, a longtime associate of P.J. Hogan who previously scored the director’s “My Best Friend’s Wedding,” “Unconditional Love” and “Peter Pan,” as well as a long list of credits that also includes “The Dark Knight” (with Hans Zimmer), “Michael Clayton” and “King Kong.”

Jerry Bruckheimer has spent his entire career breaking molds and reinventing genres, and although romance and comedy are elements which have appeared several times throughout his 35 feature films, “Confessions of a Shopaholic” represents the producer’s first foray into romantic comedy as a cinematic form. And as usual, the approach is to give audiences something fresh. “I think we’re all looking for humor and romance in our lives,” concludes Bruckheimer, “and that’s what ‘Shopaholic’ is all about. It’s funny, it’s smart, and it’s going to touch you a little bit when you walk out of the theater. I love to entertain people, and when you can make them laugh, that’s a real gift to the filmmakers.”



ABOUT THE CAST



ISLA FISHER (Rebecca Bloomwood) recently won rave reviews for her role opposite Ryan Reynolds in the romantic comedy “Definitely, Maybe,” which also starred Abigail Breslin and Rachel Weisz. Additionally, she was a featured voice in the hit animated adaptation of the Dr. Seuss classic, “Horton Hears a Who,” which also featured the voices of Steve Carell and Jim Carrey.

Fisher is most widely recognized for her critically acclaimed performance as Vince Vaughn’s off-kilter love interest in the blockbuster “Wedding Crashers.” Film credits also include “The Lookout,” written and directed by Scott Frank and also starring Joseph Gordon-Levitt and Jeff Daniels; the comedy “Hot Rod” with Andy Samberg; “Wedding Daze” with Jason Biggs; David O. Russell’s “I Heart Huckabees”; and “Scooby-Doo.” She also starred in the scripted/improvisation TV series “Pilot Season” with comedic actors David Cross, Andy Dick and Sarah Silverman.

Born in the Middle Eastern country of Oman, Fisher and her family moved to the small city of Perth in Western Australia when she was a young girl. At age 9, Fisher was appearing in commercials broadcast on Australian television. She was well known for her role as Shannon Reed in the popular soap “Home & Away,” which also helped launch the careers of Guy Pearce, Naomi Watts and Heath Ledger. While working on the set of “Home & Away,” she also found the time to write and release two best-selling teen-themed novels.



HUGH DANCY (Luke Brandon) is a film, stage and television star with recent credits that include “The Jane Austen Book Club,” starring Maria Bello and Emily Blunt, “Evening” with Claire Danes and Toni Collette, and the independent film drama “Adam,” which was shown at Sundance this year.

A graduate of St. Peter’s College, Oxford, Dancy’s first acting job was in the series “Trial and Retribution II” for ITV, quickly followed by BBC’s “Dangerfield” and Carlton’s “Kavanagh QC.” In 1998, Dancy was cast in the title role of “David Copperfield” for Hallmark and TNT’s production of the Charles Dickens novel. Subsequent credits include the second series of Granada TV’s hugely popular “Cold Feet,” BBC’s adaptation of “Madame Bovary,” “Young Blades,” a story inspired by Dumas’ “The Three Musketeers,” and “The Sleeping Dictionary” with Bob Hoskins, Jessica Alba, Brenda Blethyn and Emily Mortimer.

In 2001, Dancy starred in Jerry Bruckheimer’s “Black Hawk Down,” directed by Ridley Scott and starring Josh Hartnett, Ewan McGregor and Orlando Bloom. He went on to film the crime thriller “Tempo” opposite Melanie Griffith and Rachel Leigh Cook, returning to the small screen with his titular role in the hit BBC’s adaptation of George Elliot’s “Daniel Deronda.” This was followed by Miramax’s “Ella Enchanted,” opposite Anne Hathaway. Dancy also appeared in the Jerry Bruckheimer epic “King Arthur,” alongside Clive Owen and Keira Knightley.

Dancy played the leading role in Michael Caton-Jones’ “Shooting Dogs” for BBC Films,

followed by his Emmy Award®-nominated performance in the HBO and Channel Four joint venture “Elizabeth I,” starring Helen Mirren and Jeremy Irons.

On stage, Dancy performed in “Billy and the Crab Lady” at Soho Theatre in England. He appeared in Nick Whitby’s play “To the Green Fields Beyond,” directed by Sam Mendes at the Donmar Theatre, and more recently, he starred on Broadway in “Journey’s End.”



JOAN CUSACK (Jane Bloomwood) has received two Academy Award® nominations, one for her comic portrayal of a Staten Island secretary in “Working Girl” with Harrison Ford and Melanie Griffith, and the other for her role as Kevin Kline’s jilted bride in the critically acclaimed “In & Out.” She was the recipient of an American Comedy Award for Best Supporting Actress in a Motion Picture for her role in “Runaway Bride,” opposite Julia Roberts and Richard Gere. She also recently received a Daytime Emmy Award® nomination for her work in “Peep and the Big Wide World.”

Most recently, Cusack appeared in “Kit Kittredge: An American Girl” for HBO Films. She has starred in such films as “Friends with Money,” “Ice Princess,” “Raising Helen,” “School of Rock,” “Arlington Road,” “High Fidelity,” “Cradle Will Rock” and “Where the Heart Is.” She has also starred in films with her brother, John Cusack: “War, Inc.,” “Grosse Pointe Blank” and “Marian Child.” Her filmography includes comedic femme fatale roles in “Addams Family Values,” “Nine Months,” “The Cabinet of Dr. Ramirez,” “Corrina, Corrina,” “Toys,” “Hero,” “My Blue Heaven,” “Men Don’t Leave,” “Broadcast News,” “Say Anything” and “Sixteen Candles,” among others. Cusack was also the voice of Jessie the cowgirl in Disney’s “Toy Story 2.” She made her screen debut in “My Bodyguard” at age 15.

Cusack’s appearances on the small screen include a regular role on “Saturday Night Live” during the show’s 1985-86 season and a starring role alongside Anne Bancroft in the BBC production of Paddy Chayefsky’s “The Mother.” She also starred in the sitcom “What About Joan.”

Cusack’s theatrical work includes the premiere of “Brilliant Traces” at New York’s Cherry Lane Theatre, “The Road” at La Mama and Imogen in “Cymbeline” at the Public Theatre in New York. She portrayed Helena in “A Midsummer Night’s Dream” at the Goodman Theatre in Chicago, and was directed by Joanne Akalitis in “’Tis a Pity She’s a Whore.”

Cusack studied acting at the Piven Theatre Workshop. While at the University of Wisconsin in Madison where she graduated with a degree in English, she appeared with the improvisational group “The Ark.” She has recently finished work on the film “My Sister’s Keeper,” starring Cameron Diaz and Alec Baldwin, and the movie “Acceptance,” based on the Susan Coll novel. She is currently in production on the film “Mars Needs Moms” and “Progress Notes,” an NBC comedy which she will produce and star in next fall in Chicago.



JOHN GOODMAN (Graham Bloomwood) is an award-winning actor most recently seen in “Speed Racer,” “Evan Almighty” and “Bee Movie,” which received a Golden Globe® nomination for Best Animated Film. His upcoming film projects include the romantic comedy “Gigantic,” and he will lend his voice to the animated features “Bunyan and Babe” and “The Princess and the Frog.” He will also return to the stage in “A Christmas Carol” and “Waiting for Godot.”

Goodman won a Golden Globe® for Best Actor and received seven Emmy® nominations for his role in “Roseanne.” He also earned Emmy nominations for his starring roles in TNT’s “Kingfish: A Story of Huey P. Long,” CBS’s production of Tennessee Williams’ “A Streetcar Named Desire” and the Coen Brothers’ film “Barton Fink.” In 2007, Goodman won his second Emmy for Outstanding Guest Actor on “Studio 60 on the Sunset Strip.”

Previous film credits include “Marilyn Hotchkiss’ Ballroom Dancing and Charm School,” “Beyond the Sea,” “Masked and Anonymous,” “Storytelling,” “O Brother, Where Art Thou,” “Coyote Ugly,” “What Planet Are You From?,” “One Night at McCool’s,” “Bringing Out the Dead,” “Fallen,” “The Borrowers,” “Blues Brothers 2000,” “The Runner,” “The Flintstones,” “Mother Night,” “Arachnophobia,” “Always,” “Pie in the Sky,” “Born Yesterday,” “Matinee,” “The Babe,” “King Ralph,” “Punchline,” “Everybody’s All-American,” “Sea of Love,” “Stella,” “Eddie Macon’s Run,” “C.H.U.D.,” “Revenge of the Nerds,” “Maria’s Lovers,” “Sweet Dreams,” “True Stories,” “The Big Easy,” “Burglar,” “The Wrong Guys,” “Raising Arizona” and “The Big Lebowski.”

He has lent his voice to numerous animated films including “Monsters, Inc.,” “The Emperor’s New Groove,” “Tales of the Rat Fink” and “The Jungle Book II.” He also voiced one of the main characters in NBC’s animated series “Father of the Pride.”

Goodman’s stage credits include regional theatre performances in “Henry IV, Parts I and II,” “Antony and Cleopatra” and “As You Like It.” He performed in a road production of “The Robber Bridegroom” and starred in Broadway shows “Loose Ends” and “Big River.” Goodman starred in the NY Shakespeare Festival Central Park staging of “The Seagull,” directed by Mike Nichols, and appeared on Broadway in the Public Theatre’s “Resistible Rise of Arturo Ui.” He also performed in Tennessee Williams’ “Cat on a Hot Tin Roof” at the Los Angeles Geffen Playhouse.

He earned a B.F.A. degree in theatre from Southwest Missouri State.



JOHN LITHGOW (Edgar West) kicked off his career in the theatre. He won a Tony Award® three weeks after his 1973 Broadway debut in David Storey’s “The Changing Room.” Since then, he has appeared on Broadway 19 more times, earning another Tony, three more Tony nominations, four Drama Desk Awards, and induction into the Theatre Hall of Fame. Major roles include “My Fat Friend,” “Trelawney of the ‘Wells,” “Comedians,” “Anna Christie,” “Bedroom Farce,” “Beyond Therapy,” “M. Butterfly,” “The Front Page,” “Retreat From Moscow,” “Mrs. Farnsworth” and the musicals “Sweet Smell of Success” (his second Tony) and “Dirty Rotten

Scoundrels.” In 2007, Lithgow made his Royal Shakespeare Company debut in Neil Bartlett’s production of “Twelfth Night.” Lithgow presented his critically acclaimed one-man show “John Lithgow: Stories by Heart” at Lincoln Center. He recently returned to the stage in Broadway’s revival of the Arthur Miller classic “All My Sons.”

On screen, Lithgow earned back-to-back Oscar® nominations for “The World According to Garp” and “Terms of Endearment.” He’s appeared in more than 30 films, including “All That Jazz,” “Blow Out,” “Twilight Zone: The Movie,” “Footloose,” “2010,” “Buckaroo Banzai,” “Harry and the Hendersons,” “Raising Cain,” “Ricochet,” “Cliffhanger,” “Orange County,” “Shrek,” “Kinsey” and “Dreamgirls.”

On the small screen, Lithgow has been nominated for 10 Emmys®, winning four times, one for an episode of “Amazing Stories,” and three for his role on the hit NBC comedy series “3rd Rock from the Sun.” In the show’s six-year run, Lithgow won a Golden Globe®, two SAG Awards®, the American Comedy Award, and a Star on the Hollywood Walk of Fame. Other TV credits include “The Day After,” “Resting Place,” “Baby Girl Scott,” “My Brother’s Keeper,” TNT’s “Don Quixote” and HBO’s “The Life and Death of Peter Sellers.”

Lithgow has written seven *New York Times* best-selling children’s picture books, created two activity books for parents and children, developed readers for use in elementary schools, and compiled 50 classic poems aimed at young people. He’s earned two Parents’ Choice Silver Honor Awards, and four Grammy® nominations. Simon & Schuster recently released his newest children’s book “I Got Two Dogs.” Lithgow has also performed concerts for children with the Chicago, Pittsburgh, Detroit, Baltimore and San Diego Symphonies, and at Carnegie Hall with the Orchestra of St. Luke’s. He’s released three kids’ albums.



KRISTIN SCOTT THOMAS (Alette Naylor) can currently be seen in Philippe Claudel’s French language film “I’ve Loved You So Long,” for which she has received a Golden Globe® nomination and a BAFTA Award nomination. She recently made her Broadway debut in “The Seagull,” winning the Olivier Award for Best Actress during the play’s run at London’s Royal Court Theatre, and will next appear in Stephan Elliot’s “Easy Virtue,” based on the play by Sir Noel Coward, in which Scott Thomas starred opposite Jessica Biel, Ben Barnes and Colin Firth.

Scott Thomas was nominated for an Academy Award® for her role in “The English Patient,” opposite Ralph Fiennes and Juliette Binoche. She was honored by the National Board of Review and was nominated for a Golden Globe®, BAFTA and Screen Actors Guild Award®.

Making her U.S. film debut in Prince’s “Under a Cherry Moon,” Scott Thomas went on to great acclaim in Mike Newell’s “Four Weddings and a Funeral,” earning a BAFTA Award for Best Supporting Actress. Film credits also include “Angels and Insects,” “Richard III,” “Mission: Impossible,” “The Horse Whisperer,” “Random Hearts,” “Life as a House,” “Gosford Park,” “Bitter Moon,” “The Walker” and “The Other Boleyn Girl.”

Scott Thomas has appeared in numerous French films, including Guillaume Canet’s “Ne le Dis à Personne” (“Tell No One”), Francis Veber’s “Le Doublure” (“The Valet”) and Pascal Bonitzer’s “Petites Coupures” (“Small Cuts”). In television, she has starred in a number of admired mini-series and made-for-TV movies, including “Gulliver’s Travels,” “Belle Epoque,”

“Body and Soul,” “Weep No More, My Lady” and “The Secret Life of Ian Fleming.”

Scott Thomas attended drama school at Paris’ Ecole Nationale des Arts et Technique de Theatre. She has maintained a deep connection to the theatre, starring in celebrated revivals such as Pirandello’s “As You Desire Me” and Chekhov’s “Three Sisters” for London’s Playhouse Theatre.



LESLIE BIBB (Alicia Billington) was recently part of box-office history with her role in the blockbuster “Iron Man,” alongside Robert Downey Jr., Gwyneth Paltrow, Terrence Howard and Jeff Bridges. Bibb can be seen in the horror film “Midnight Meat Train,” in which she stars opposite Bradley Cooper, and the independent comedy “A Good Old Fashioned Orgy.”

Bibb starred alongside Will Ferrell, Sacha Baron Cohen and John C. Reilly in “Talladega Nights: The Ballad of Ricky Bobby.” She also starred opposite Patrick Fugit in the dark romantic comedy “Wristcutters.”

On television, Bibb made her mark as the lead on the WB series “Popular” as the beautiful Brooke McQueen. “Popular” became an instant cult classic with the teen demographic. Feature film credits also include “Private Parts,” “The Skulls” and “See Spot Run.”



FRED ARMISEN (Ryan Koenig) is in his seventh season on “Saturday Night Live.” In his first year, Armisen scored with his character “Fericito.” The Venezuelan comedian coached Sen. John McCain through his opening monologue and brought big laughs to “Weekend Update” and now his own recurring sketch “Showbiz Grande Explosion.” Armisen took on the role of then presumptive Democratic Presidential nominee Sen. Barack Obama alongside “SNL” castmate Amy Poehler as Hillary Clinton during the hotly contested Democratic primaries. Other characters include the vaguely European home-design enthusiast “Nuni,” the Native

American comic Billy Smith, the nonplussed political comedian Nicholas Fehn and as Prince as the often-silent host of the musician’s talk show “The Prince Show.” Armisen has also contributed memorable impressions of Larry King, Apple CEO Steve Jobs, and Iranian President Mahmoud Ahmadinejad in the popular Digital Short “Iran So Far Away.”

Armisen landed on *Rolling Stone*’s “Hot List” and on *Entertainment Weekly*’s “Must List.” He appears in the features “The Rocker” opposite Rainn Wilson and “The Promotion” with John C. Reilly. He has also appeared in the films “Tenacious D: The Pick of Destiny,” “The Ex,” “Eurotrip” and “Anchorman: The Legend of Ron Burgundy.”

Armisen began his career as a musician in the Chicago-based post-punk band Trenchmouth as well as playing with Blue Man Group. His transition to comedy came with the 1998 underground short film “Fred Armisen’s Guide to Music and SXSW,” which followed him through the Austin, Texas “South By Southwest Music Festival” posing as a music journalist. In 2006, he tried his hand at actual musical journalism, profiling the indie darling Cat Power for the music website Pitchfork.com. Blending music and comedy, he became drummer Jens Hannemann and released an instructional DVD, “Complicated Drumming Technique,” in 2007.

He's made guest appearances on "30 Rock," the cable comedy shows "Human Giant" and "Tim and Eric Awesome Show, Great Job!" He's brought his characters to "Late Night with Conan O'Brien," the Chicago Comedy Festival and British television programs. He's also appeared on HBO's "Reverb" and in his eponymous interstitial series on "HBO Zone" as well as in the Wilco documentary "I Am Trying to Break Your Heart."



JULIE HAGERTY's (Hayley) screen credits include Jim Abrahams and David Zucker's "Airplane!," Albert Brooks' "Lost in America," Rob Reiner's "The Story of Us," Woody Allen's "A Midsummer Night's Sex Comedy," Robert Altman's "Beyond Therapy," Frank Oz's "What About Bob?," Peter Bogdanovich's "Noises Off," Oliver Stone's "U Turn," "Freddy Got Fingered," "The Wife," "Boys Will Be Boys," "She's the Man," "Pope Dreams" and "If I Had Known I Was a Genius."

An accomplished stage actor, Hagerty received the Drama Critics Award for her role in "Raised in Captivity" and the Theatre World Award (an accolade given to Broadway's most outstanding newcomer) for John Guare's "The House of Blue Leaves." She also received the Outer Critics Award for her performance in "Mornings at Seven" on Broadway. Her stage credits also include "The Odd Couple," "Moon Over Miami," "Born Yesterday," "The Front Page," A.R. Gurney's "A Cheever Evening" and Shel Silverstein's "Wild Life" and "The Marriage of Bette and Boo."

In addition to the American Playhouse presentation of "The House of Blue Leaves," Hagerty starred in the telefilms "London Suite," "Tourist Trap," "Necessary Pilots" and the mockumentary "Jackie's Back!" The series lead on UPN's "Reunited," Hagerty has also appeared on numerous series including "ER," "Everybody Loves Raymond," "Malcolm in the Middle," "The Guardian" and "Law & Order: Special Victims Unit."



With her model looks and quirky style, actress **KRYSTEN RITTER (Suze Cleath-Stuart)** is fostering an impressive body of work that encompasses both film and television.

Ritter will star alongside Alice Eve and Jay Baruchel in the upcoming film "She's Out of My League," and she recently completed production on the indie feature "How to Make Love to a Woman," in which she stars with Ian Somerhalder and Josh Meyers.

Ritter was last seen in "What Happens in Vegas," with Ashton Kutcher and Cameron Diaz, and "27 Dresses," alongside Katherine Heigl. She has two independent features awaiting distribution this year: "Frost," which premiered at Slamdance and the 2008 Gen Art Film Festival where Ritter stars alongside Jason Behr, and the indie film "BuzzKill," with Darrel Hammond. Other film credits include "Mona Lisa Smile" and the independent feature "The Look."

In television, Ritter is currently shooting an arc on the critically acclaimed dark comedy/drama series "Breaking Bad." Other notable roles include Lucy on the hugely popular "Gilmore Girls" and Gia Goodman on the hit series "Veronica Mars."

Ritter's theatre credits include "All This Intimacy" at 2econd Stage Theatre and the 2006 "24 Hour Plays" at the Signature Theatre in New York.

Ritter is a member of the rock band Ex-Vivian, which produced songs for both “Frost” and “BuzzKill.” She began her career as a client of Elite Model Management.



ROBERT STANTON (Derek Smeath) trained at the NYU Tisch School of the Arts Graduate Acting Program. He can be seen in “Gigantic” and in Luc Besson’s sequels to “Arthur and the Invisibles.” Stanton’s other films include Sidney Lumet’s “Find Me Guilty,” “The Stepford Wives,” “Head of State,” “The Quiet American,” “Mercury Rising,” “Red Corner,” “Next Stop, Wonderland,” “Washington Square,” “Striptease,” “Dennis the Menace,” “Bob Roberts” and “A League of Their Own.”

Stanton’s television work includes multiple guest leads on “Law & Order,” “Law & Order: Criminal Intent,” “Frasier” and Woody Allen’s adaptation of his play “Don’t Drink the Water.” He appeared on Broadway in Tom Stoppard’s “The Coast of Utopia” trilogy at Lincoln Center Theater. His extensive off-Broadway credits include his own play “Love Child,” co-written and performed with Daniel Jenkins, his Obie-winning performance in David Ives’ “All in the Timing,” Brecht’s “The Resistible Rise of Arturo Ui” with Al Pacino, directed by Simon McBurney, and David Lindsay-Abaire’s “Fuddy Meers.” He has performed leading roles in new plays and classics at the Williamstown Theatre Festival, Hartford Stage and as a member of the American Repertory Theatre’s resident company at Harvard University.



CHRISTINE EBERSOLE (Martha Lockyear) is a two-time Tony Award® winner, most recently for her role in the critically acclaimed Broadway musical “Grey Gardens.” The production brought her the 2007 Tony Award for Best Leading Actress in a Musical for her performance in the dual roles of Edith Bouvier Beale and “Little” Edie Beale. In addition, “Grey Gardens” earned Ebersole the Outer Critics Circle Award, the Obie Award and Drama Desk Award for Best Actress in a Musical and a special citation from the New York Drama Critics and the Drama League for Performance of the Year. Ebersole also appears in the recently aired documentary “Grey Gardens: From East Hampton to Broadway,” which was broadcast on PBS’ Emmy®-winning anthology series “Independent Lens.”

Ebersole earned her first Tony® in 2001 for “42nd Street,” which brought her the Best Leading Actress in a Musical Award as well as the Outer Critics Circle Award. Ebersole has also engaged Broadway audiences with her 2003 Tony and Outer Critics Award-nominated performance in “Dinner at Eight” and the 2005 production of “Steel Magnolias.”

Off Broadway, she received the 2003 Obie and Outer Critics Circle awards for her performance in Alan Bennett’s “Talking Heads.” This February, she appears in the Broadway revival of “Blithe Spirit” with Rupert Everett and Angela Lansbury.

Ebersole’s feature film credits include the Best Picture Oscar® winner “Amadeus,” “Tootsie,” “Dead Again,” “Richie Rich,” “Black Sheep” and “My Favorite Martian.”

Ebersole was a cast member of the 1981-82 season of “Saturday Night Live” and received an Emmy® nomination for the daytime drama “One Life to Live.” Among her many other TV

credits are “Boston Legal,” “Samantha Who,” “Law & Order: Special Victims Unit” and the television movies “Gypsy” and “The Dollmaker.” She also appeared on the PBS TV specials “Ira Gershwin at 100: A Celebration at Carnegie Hall,” and “The Rogers & Hart Story: Thou Swell, Thou Witty.”

Additionally Ebersole has recorded three CDs: “Christine Ebersole: Live at the Cinegrill,” “In Your Dreams: Christine Ebersole with Billy Stritch” and, most recently, “Sunday in New York: Christine Ebersole and Billy Stritch.”



CLEA LEWIS (Miss Ptaszynski) has spent much of the last several years in New York, where she has returned to the stage. Her favorite roles include “Absurd Person Singular” on Broadway, and off Broadway, Woody Allen’s “Writer’s Block” (directed by Allen as well), “Last Easter,” “Once in a Lifetime” and “Things You Shouldn’t Say Past Midnight.”

Lewis’ film credits have included “Diabolique,” “The Rich Man’s Wife,” “Scotch and Milk” and most recently “Perfect Stranger.” In addition to her role as Audrey on “Ellen,” Lewis was a series regular on last season’s “Andy Barker, P.I.” Other series on which she was a regular include “Flying Blind” and “Maggie Winters.” She’s had multiple guest appearances on such shows as “Law & Order: Special Victims Unit,” “Friends,” “Mad About You,” “The Martin Short Show,” “The Tracey Ullman Show,” “Madigan Men” and “My Big Loud Greek Family,” among others. Lewis is also the voice of Nicky on the animated series “Pepper Ann” and reads “The Princess Diaries” books on tape for Random House.



Two-time Emmy® and Golden Globe® nominee **WENDIE MALICK (Miss Korch)** can be seen in the upcoming films “Abatu” and “Adventureland.” Film credits include “Racing Stripes,” “The American President,” “Jerome,” “Scrooged,” “On Edge,” “Cahoots,” “Trojan War,” “Funny About Love,” “A Little Sex” and “Mr. Mike’s Mondo Video,” as well as a voice role in “The Emperor’s New Groove.”

On television, Malick starred as the outrageous ex-model and fashion editor in “Just Shoot Me!” Her TV credits include “Jake in Progress,” “Frasier” and HBO’s “Dream On,” for which she earned four CableACE Awards. In 1999, Malick received critical acclaim for her dual roles as famous advice columnists Abigail Van Buren and Ann Landers in the TV movie “Take My Advice.” Other television work includes starring roles in “Trauma Center” and “Good Company,” recurring roles on “NYPD Blue,” “Anything But Love,” “Baywatch” and “Kate & Allie,” and guest roles on “CSI: Crime Scene Investigation,” “The X-Files,” “Seinfeld,” “LA Law,” “Cybill,” “Mad About You” and “Law & Order.” She also starred in the television movies “Paper Dolls,” “Dynasty: The Miniseries,” “Apollo 11,” “Perfect Body” and “North Shore Fish,” in a role she originated on stage.

Malick’s theatrical credits include originating roles in Israel Horovitz’s “North Shore Fish” (New York), Victor Bumbalo’s “Questa” and Oliver Hailey’s “Round Trip” (Los Angeles), for which she was nominated for the Artistic Director’s Award as Best Lead Actress in a Play in

1995. In Los Angeles she was seen in “The Vagina Monologues,” “The Guys,” “Santaland Diaries,” and joined the original cast for the final week of Steve Martin’s “The Underpants.” Malick also starred in the off-Broadway play “Burleigh Grimes” and received rave reviews for “Blithe Spirit” at the Williamstown Theater Festival.

In 2000, Malick was honored by Women in Film as “A Woman of Vision,” along with Tipper Gore, Gwen Ifills and Roseanne. She is on the Board of Directors of The Environmental Media Association, the Board of Advocates for Planned Parenthood (who honored her in 2006 as a “Champion of Choice”), and the Advisory Board of The Humane Society. Through their charitable gift fund, “A Drop in the Bucket,” she and her husband support a medical center in the Congo and share an ongoing commitment to a women’s shelter in Tijuana.

ABOUT THE FILMMAKERS

P.J. HOGAN (Director) made his motion picture directorial debut with “Muriel’s Wedding” in 1994, which he also wrote. When “Muriel’s Wedding” premiered at the Cannes Film Festival’s Director’s Fortnight in 1994, it received a standing ovation. It dominated the Australian Film Institute Awards with 11 nominations, including Best Achievement in Direction. It won AFI awards for Best Film, Best Actress, Best Supporting Actress and Best Achievement in Sound.

In 1996, Hogan followed his success with “My Best Friend’s Wedding,” starring Julia Roberts, Cameron Diaz and Rupert Everett, which was the highest grossing comedy ever at that time. His next project was “Unconditional Love,” which he co-wrote and directed in 2001. In 2004, Hogan directed a live-action version of “Peter Pan.”

JERRY BRUCKHEIMER (Producer) Great stories, well told. They can be for audiences in darkened movie theatres or home living rooms. They can feature great movie stars or introduce new talent. They can be true adventure, broad comedy, heartbreaking tragedy, epic history, joyous romance or searing drama. They can be set in the distant or recent past, an only-imagined future or a familiar present. Whatever their elements, though, if they begin with a lightning bolt, they are stories being told by Jerry Bruckheimer, and they will be great stories, well told.

The numbers—of dollars and honors—are a matter of often-reported record. Bruckheimer’s films have earned worldwide revenues of over \$15 billion in box-office, video and recording receipts. In the 2005-6 season he had a record-breaking 10 series on network television, a feat unprecedented in nearly 60 years of television history. His films (16 of which exceeded the \$100 million mark in U.S. box-office receipts) and television programs—have been acknowledged with 41 Academy Award® nominations, six Oscars®, eight Grammy Award® nominations, five Grammys, 23 Golden Globe® nominations, four Golden Globes, 77 Emmy Award® nominations, 17 Emmys, 23 People’s Choice Award nominations, 15 People’s Choice Awards, 12 BAFTA nominations, two BAFTA Awards, numerous MTV Awards, including one for Best Picture of the Decade for “Beverly Hills Cop,” and 20 Teen Choice Awards.

But the numbers exist only because of Bruckheimer’s uncanny ability to find the stories and tell them on film. He is, according to *The Washington Post*, “the man with the golden gut.” He

may have been born that way, but more likely, his natural gifts were polished to laser focus in the early years of his career. His first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of “Bonnie and Clyde” created for Pontiac, was noted for its brilliance in *Time Magazine* and brought the 23-year-old producer to the attention of world-renowned ad agency BBDO, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, just about 30, he was at the helm of memorable films like “Farewell, My Lovely,” “American Gigolo” and 1983’s “Flashdance,” which changed Bruckheimer’s life by grossing \$92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next 13 years.

Together, the Simpson/Bruckheimer juggernaut produced one hit after another, including “Top Gun,” “Days of Thunder,” “Beverly Hills Cop,” “Beverly Hills Cop II,” “Bad Boys,” “Dangerous Minds” and “Crimson Tide.” Box-office success was acknowledged in both 1985 and 1988 when the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And in 1988 the Publicists Guild of America chose him, along with Simpson, Motion Picture Showmen of the Year.

In 1996, Bruckheimer produced “The Rock,” re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. “The Rock,” named Favorite Movie of the Year by NATO, grossed \$350 million worldwide and was Bruckheimer’s last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with “Con Air,” which grossed over \$230 million, earned a Grammy and two Oscar® nominations, and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures’ megahit “Armageddon,” starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly \$560 million worldwide while introducing legendary rock band Aerosmith’s first #1 single, “I Don’t Want to Miss a Thing.”

By the end of the millennium, Bruckheimer had produced “Enemy of the State,” starring Will Smith and Gene Hackman, and “Gone in 60 Seconds,” starring Cage, Angelina Jolie and Robert Duvall, both grossing over \$225 million worldwide; “Coyote Ugly,” whose soundtrack album went triple platinum; and the NAACP Image Award-winning “Remember the Titans,” starring Denzel Washington. His peers in the Producers Guild of America acknowledged his genius with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21st century with triple Oscar®-nominee “Pearl Harbor.” Starring Affleck, Josh Hartnett and Kate Beckinsale and directed by Bay, the film was hailed by World War II veterans and scholars as a worthy re-creation of the event that brought the United States into the war. In addition to multiple award nominations and the Oscar for Best Sound Editing, it earned over \$450 million in worldwide box-office receipts and has topped \$250 million in DVD and video sales.

“Black Hawk Down,” the story of the 1993 Battle of Mogadishu, starred Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden bestseller was honored with multiple award nominations, two Oscars® and rave reviews.

Turning his hand toward comedy in 2003, Bruckheimer released the raucously funny

“Kangaroo Jack,” a family film that won an MTV Award for Best Virtual Performance for the kangaroo.

And later in 2003, Bruckheimer unveiled “Pirates of the Caribbean: The Curse of the Black Pearl.” Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than \$630 million worldwide, earned five Academy Award® nominations and spawned two sequels: “Pirates of the Caribbean: Dead Man’s Chest” and “Pirates of the Caribbean: At World’s End,” both of which were to become even bigger hits than the first.

Following “Pirates of the Caribbean: The Curse of the Black Pearl,” The Films That Begin With The Lightning Bolt have included “Bad Boys II”; “Veronica Guerin,” starring a luminous Cate Blanchett as the Irish journalist murdered by Dublin crime lords; and “King Arthur,” with Clive Owen starring in the revisionist re-telling of the Arthurian legend.

In 2004 “National Treasure,” starring Cage and Sean Bean in a roller-coaster adventure about solving the mystery of untold buried treasure, opened to cheering audiences and grossed more than \$335 million worldwide.

“Glory Road,” the story of Texas Western coach Don Haskins, who led the first all-black starting line-up for a college basketball team to the NCAA national championship in 1966, debuted in early 2006 starring Josh Lucas, Derek Luke, Al Shearer, Mehdad Brooks and Emily Deschanel. The film was honored with an ESPY Award for “Best Sports Movie of the Year” for 2006, while the writers received a Humanitas Prize for work that “honestly explores the complexities of the human experience and sheds light on the positive values of life.”

Summer 2006 brought the theatrical release of “Pirates of the Caribbean: Dead Man’s Chest,” which sailed into the record books by becoming not only Bruckheimer’s most financially successful film, but the highest grossing movie opening ever in the history of the medium: \$132 million in its first three days. Shattering projected estimates, the film earned \$55.5 million the first day of release. Seizing \$44.7 million on the second day, “Pirates of the Caribbean: Dead Man’s Chest” became the first movie in history to top \$100 million in only two days. The final worldwide take of \$1.1 billion placed “Dead Man’s Chest” in third position among the highest-grossing films of all time.

Teaming for the sixth time with director Tony Scott, Bruckheimer released “Déjà Vu” in late 2006, the story of an ATF agent who falls in love with a complete stranger as he races against time to track down her brutal killer. The film stars Denzel Washington, Jim Caviezel, Paula Patton and Val Kilmer.

In May 2007, “Pirates of the Caribbean: At World’s End,” third in the blockbuster trilogy, opened around the world simultaneously. Shattering more domestic and international records in its wake, “At World’s End” became the fastest film in history to reach half a billion dollars in overseas grosses. By early July, the film had crossed the \$300 million mark domestically and amassed \$625 million internationally, with its total of \$960 million giving “At World’s End” hallowed status as the number-one worldwide movie of the year and the sixth biggest film of all time in total box-office receipts.

Collectively, the “Pirates of the Caribbean” trilogy brought in close to \$2.7 billion at the worldwide box-office, marking it as a truly international cultural phenomenon.

Released on December 21st, 2007, “National Treasure: Book of Secrets”—the follow-up to Bruckheimer’s 2004 hit, again starring Nicolas Cage and directed by Jon Turteltaub—opened to a smash number-one weekend of nearly \$45 million, almost \$10 million more than the first

film. “National Treasure: Book of Secrets” remained in the number-one box-office position for three consecutive weeks and surpassed the first film’s U.S. box-office total of \$173 million after only 18 days in release. It sailed past the \$200 million domestic landmark just a little over a month after it first appeared in theatres and was hugely successful overseas as well, with the combined box-office total reaching \$440 million. In addition to reuniting Cage with “National Treasure” stars Jon Voight, Diane Kruger and Justin Bartha, Academy Award®-winning actress Helen Mirren and four-time Oscar® nominee Ed Harris were also welcomed to the cast.

Next up from Jerry Bruckheimer Films are “G-Force,” an adventure film which combines live action and computer imagery under the innovative direction of Academy Award®-winning visual effects wizard Hoyt Yeatman, and “Prince of Persia: The Sands of Time,” an epic fantasy adventure directed by Mike Newell (“Harry Potter and the Goblet of Fire”) and starring Jake Gyllenhaal, newcomer Gemma Arterton, Sir Ben Kingsley and Alfred Molina.

Could the master film storyteller make the same magic in 47 minutes for the living-room audience? Apparently. As *Time Magazine* recently wrote, “The most successful producer in film history...is on his way to becoming the most successful producer in the history of TV.” Indeed, by mid-2008 Jerry Bruckheimer Television celebrated its 1,000th episode of network television, a remarkable feat by any standards of the medium.

Bruckheimer brought the power of the lightning bolt to television in 2000 with “C.S.I.,” starring William Petersen and Marg Helgenberger. It quickly became the number-one show on television, averaging 25 million viewers a week, and, along with its two spin-offs, “C.S.I.: Miami”—distinguished as the biggest television series hit on a global scale in 2005 as well as being broadcast TV’s #1 primetime series for the summer of 2006—and “C.S.I.: NY,” helped catapult languishing CBS back to the top of the broadcast heap.

Jerry Bruckheimer Television broadened its imprint by telling compelling stories and delivering viewers in huge numbers with “Without a Trace,” “Cold Case” and six-time Emmy Award®-winning “The Amazing Race” on CBS. The Fall 2008 season returned all six current JBTv series (“C.S.I.: Crime Scene Investigation,” “C.S.I.: Miami,” “C.S.I.: NY,” “Without a Trace,” “Cold Case,” “The Amazing Race”) to the schedule, and added a seventh, “Eleventh Hour,” which continues Bruckheimer’s trademark of provocative, investigative drama. Jerry Bruckheimer Television next expands into cable with a new dramatic series for TNT, “The Line,” starring Dylan McDermott.

In 2004, Bruckheimer made the “*Time* 100,” a list of the most influential people in the world. Also in 2004, Bruckheimer was named number one in the Power Issue of *Entertainment Weekly*. The following year, he was the first recipient of the SEAL Patriot Award, in recognition by the SEAL community for his outstanding representation of the U.S. military in motion pictures and television.

In 2006, Bruckheimer was honored with a Doctor of Fine Arts degree from The University of Arizona, his alma mater. “Bruckheimer is unique in the industry in that his creative vision spans both large and small screens. We are pleased to recognize his work through this honor,” said Maurice Sevigny, dean of the UA College of Fine Arts.

Variety selected Bruckheimer as their Showman of the Year for 2006. This award—determined by *Variety*’s top editors and reporters—is presented to an individual who has had significant economic impact, innovations and/or breakthroughs in the entertainment industry. Bruckheimer was presented with the Salute to Excellence Award from The Museum of Television and Radio for 2006 for his contribution to the television medium. And, in 2007, the

Producers Guild of America presented him with the Norman Lear Achievement Award in Television for his extraordinary body of work in television.

The Los Angeles Times listed Bruckheimer as number 8 in its 2006 The Power Issue, which features the 100 people who wield the most influence in Southern California. *Premiere* magazine ranked Bruckheimer as number 10 on its list of 2006 power players, while *Forbes* magazine positioned the producer at 42 on its 2006 Celebrity 100 List. Bruckheimer placed number 24 on *Vanity Fair*'s 2008 New Establishment, an annual list of the world's most powerful people, moving up a couple of notches from number 26 on the 2007 list; and he placed a high number 14 on *Entertainment Weekly*'s The 50 Smartest People in Hollywood issue in December 2007. This was the month in which the lightning bolt struck several times, and in new directions, including the major announcement that Bruckheimer had entered into a collaboration with MTV to develop videogames, establishing a games incubation studio in Santa Monica to create and develop titles; and then the blockbuster opening of "National Treasure: Book of Secrets." On the last day of 2007, *The New York Times*' "Most Wanted" section on its Arts and Leisure page noted that Bruckheimer had both the number-one film ("Book of Secrets") and number-one rated television program ("CSI: Miami") in the United States.

In her 2008 autobiography, "In the Frame," Dame Helen Mirren recalls Bruckheimer, during the course of filming "National Treasure: Book of Secrets," as "gentle, supportive and courageous, proving the saying 'he who dares, wins.'"

Jerry Bruckheimer has been successful in many genres and multiple mediums because he's a great storyteller, takes dares...and almost always wins.

Look for the lightning bolt. The best stories are right behind it.

MIKE STENSON (Executive Producer) is president of Jerry Bruckheimer Films, for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films including "Armageddon," "The Rock," "Crimson Tide" and "Dangerous Minds."

More recently, Stenson served as a producer on "Bad Company" and "Gone in 60 Seconds" and as an executive producer on "Glory Road," "National Treasure," "King Arthur," "Pirates of the Caribbean: The Curse of the Black Pearl," "Bad Boys 2," "Veronica Guerin," "Kangaroo Jack," "Black Hawk Down," "Pearl Harbor," "Coyote Ugly," "Remember the Titans," "Pirates of the Caribbean: Dead Man's Chest," "Déjà Vu," "Pirates of the Caribbean: At World's End," "National Treasure: Book of Secrets" and the upcoming "G-Force" and "Prince of Persia: The Sands of Time."

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor's degree in economics and a master of business administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent film and television as an assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company,

overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and nurtured them through production, including “Rush Hour,” “Instinct,” “Six Days, Seven Nights” and “Mr. Holland’s Opus.”

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving. With his newest position at the helm of Jerry Bruckheimer Films, Stenson spearheaded Bruckheimer’s plan to expand the company’s film production schedule.

CHAD OMAN (Executive Producer) is the president of production for Jerry Bruckheimer Films, for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, “Remember the Titans,” starring Denzel Washington for Walt Disney Pictures, and “Coyote Ugly,” starring Piper Perabo and John Goodman for Touchstone Pictures.

His most recent executive producer credits for Jerry Bruckheimer Films include the upcoming “G-Force” and “Prince of Persia: The Sands of Time.” He also executive produced the critically acclaimed “Veronica Guerin” as well as the blockbuster hits “Pirates of the Caribbean: The Curse of the Black Pearl,” “Bad Boys II,” “Black Hawk Down,” “Pearl Harbor,” “Gone in 60 Seconds,” “Enemy of the State,” “Armageddon,” “Con Air,” “Glory Road,” “Déjà Vu,” “National Treasure: Book of Secrets,” “Pirates of the Caribbean: Dead Man’s Chest” and “Pirates of the Caribbean: At World’s End.”

In addition to his work on Jerry Bruckheimer Films’ many motion picture projects, Oman also supervised production on several television projects, including the ABC dramas “Dangerous Minds” and “Swing Vote.”

Prior to joining Simpson Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production.

Oman served as an associate producer on “Dumb and Dumber,” executive produced Touchstone Pictures’ “The War at Home,” and co-produced “The Desperate Trail” and “The Sketch Artist.” Oman produced “Hands That See” and “Love, Cheat and Steal.”

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles, where he studied screenwriting, and New York University, where he participated in the undergraduate film production program.

RON BOZMAN (Executive Producer) is one of film’s most respected producers with nearly 30 years of experience behind him. With his fellow producers, Bozman won the 1991 Academy Award® for Best Picture for “The Silence of the Lambs,” directed by Jonathan Demme.

His longtime collaboration with Demme began with his position as associate producer of “Something Wild” and co-producer of “Married to the Mob,” then serving as executive producer of “Beloved” and the Oscar®-winning “Philadelphia.” Bozman recently re-teamed with Demme on the feature documentary “Jimmy Carter Man From Plains.”

With Edward R. Pressman, Bozman produced “Waiting for the Light,” followed by “The Ref” for Simpson-Bruckheimer Productions and Disney. His subsequent executive producer credits include “Autumn in New York,” “For Love of the Game,” “Changing Lanes,” “The Human Stain,” “The Stepford Wives,” “Failure to Launch” and “Perfect Stranger.”

PAT SANDSTON (Associate Producer) has been the associate producer for Jerry Bruckheimer Films for more than a decade. He oversees all post production and has worked closely with such top directors as Michael Bay, Ridley Scott, Gore Verbinski, Tony Scott, Joel Schumacher and Jon Turteltaub, to name a few.

Since his time at Jerry Bruckheimer Films, Sandston's department has been nominated for 14 Academy Awards®. From those nominations, "Black Hawk Down" won for Best Editing and Best Sound, "Pearl Harbor" won for Best Sound Editing and "Pirates of the Caribbean: Dead Man's Chest" won for Best Visual Effects.

Sandston's credits for Jerry Bruckheimer Films include "National Treasure" and "National Treasure: Book of Secrets," the "Pirates of the Caribbean" trilogy, "Déjà Vu," "Glory Road," "King Arthur," "Black Hawk Down," "Pearl Harbor," "Bad Boys II," "Gone in 60 Seconds," "Armageddon" and the upcoming "G-Force" and "Prince of Persia: The Sands of Time."

His career began at Paramount Pictures as a production executive. Sandston discovered his true calling in post-production when he began to work at Walt Disney Studios, where he was rapidly promoted to vice president of post production and visual effects for aspects of post production on more than 35 feature films, three EPCOT Center shorts and four Walt Disney Tour films. A partial list of Sandston's credits while at Disney includes "James and the Giant Peach," "Operation Dumbo Drop," "Honey, I Shrunk the Kids," "Mr. Destiny," "Miami Rhapsody" and "Beaches."

MELISSA REID (Associate Producer) is senior vice president of production for Jerry Bruckheimer Films and has been with the company for seven years.

Reid was raised in New York City and graduated from NYU. She moved to Los Angeles to work in the motion picture industry, and was hired as an assistant to the head of the literary department at Writers & Artists Agency.

Reid next took on the task of assistant and story editor at Lawrence Gordon Productions, followed by a development position at Doug Wick and Lucy Fisher's Red Wagon Productions. During her time there, she worked on developing the Academy Award®-winning "Gladiator," "Stuart Little 2" and "Hollow Man." Reid joined Jerry Bruckheimer Films thereafter and has worked on the company's blockbuster hits ever since. Reid was executive in charge of production on both "National Treasure: Book of Secrets" and the upcoming "G-Force."

SOPHIE KINSELLA (Associate Producer) was born in London and educated at Oxford. She worked as a financial journalist for a brief time before deciding that fiction suited her far better than facts. She is the author of the "Shopaholic" series as well as the stand-alone novels "Can You Keep a Secret?," "The Undomestic Goddess" and "Remember Me?" She has also written seven novels under her real name, Madeleine Wickham.

She has acted as a judge on the Costa Book Awards (formerly the Whitbread Book Awards) and is an inaugural judge of the Melissa Nathan Award for Comedy Romance. "Can You Keep a Secret?" and "The Undomestic Goddess" are both in development.

TRACEY JACKSON (Screenplay by) has written original screenplays for Hollywood/Bollywood films, "The Guru," a Working Title Films release starring Heather Graham and Marisa Tomei, and "The Other End of the Line," an MGM release starring Jesse Metcalfe. Jackson has recently worked on screenplays for the upcoming Katherine Heigl film

“The Ugly Truth” and “The Ivy Chronicles” for Warner Brothers and Jerry Weintraub. She spent the early part of her career in television, writing numerous sitcom pilots and the Fox comedy “Babes.”

During the past two years Jackson wrote, produced and directed “Lucky Ducks,” a feature length documentary that explores the controversial topic of psychological problems common to privileged children. She is presently writing a book for Harper Collins.

After studying at Cambridge for three years, **TIM FIRTH’s (Screenplay by)** first professional commissions were the plays “Heartlands,” directed by Sam Mendes, and “A Man of Letters” for the Stephen Joseph Theatre, Scarborough. Firth’s subsequent work includes “Neville’s Island” (1993) and “The End of the Food Chain” (1994), both for the Stephen Joseph Theatre. The Nottingham Playhouse production of “Neville’s Island” went on to London’s West End, where it was nominated for an Evening Standard Award and four Olivier Awards. It has since been produced regularly in the United Kingdom and all over the world and translated into several languages. The television film of “Neville’s Island” was screened on ITV.

Firth’s first play for television was the BBC film “Money for Nothing.” It won Firth the Writer’s Guild of Great Britain Award for best film in 1994. His first series, “All Quiet on the Preston Front,” ran for three seasons between 1994-7, winning the British Comedy Awards Best Comedy Drama, the Royal Television Society Best Drama, the San Francisco Television Festival, the Writers’ Guild of Great Britain Best Drama, and a British Academy of Film and Television Arts (BAFTA) nomination.

His first series for children, “Roger and the Rottentrolls” (1996), was on for four seasons, winning the BAFTA for Best Children’s Entertainment and earning three additional BAFTA nominations.

Firth wrote the critically acclaimed feature film “Calendar Girls,” starring Helen Mirren and Julie Walters, followed by “Blackball,” starring Paul Kaye, James Cromwell and Vince Vaughn. “Cruise of the Gods,” a comedy film for BBC2, starring Steve Coogan, was broadcast Christmas 2002.

Firth’s recent stage work includes the musical “Our House,” which opened at the Cambridge Theatre in 2002 and received three Olivier nominations including Best Musical. He also wrote the Miramax Films comedy feature “Kinky Boots.”

KAYLA ALPERT (Screenplay by) catapulted into the entertainment industry by answering fan mail for the original “American Gladiator.” Since then, she’s written screenplays for Miramax, Disney, 20th Century Fox, New Line and Warner Bros. as well as television pilots for HBO, CBS, NBC, ABC, FOX and the WB, including “Generation Gap” with Debbie Reynolds starring. In addition, she was a writer-producer on the Emmy Award-winning “Ally McBeal” as well as a supervising producer on “LAX.” She received her B.A. in English Literature from Harvard University.

She has no credit card debt.

JO WILLEMS (Director of Photography) attended the Saint Lukas Institute for Visual Arts in Brussels and the London Film School. He received his first professional cinematography opportunity when he was hired to shoot a music video for the band Cable,

directed by Mark Adcock. During this shoot, Willems met director David Slade and they started a friendship and working relationship that exists to this day. Willems and Slade collaborated on numerous projects that led to critical and peer acclaim, including “Mr. Writer” for the rock band The Stereophonics and “Clubbed to Death” for Rob Dougan. Willems was twice nominated for Best Cinematography at the English CAD Awards.

After having shot more than 100 music videos in England, Willems relocated to Los Angeles to continue his career in music videos and features. He has done some of his most important work with director Francis Lawrence, including “Alive” for POD and “Cry Me a River” for Justin Timberlake, both receiving numerous MTV Video Music Awards. Willem’s resume also includes director of photography credits for videos featuring Prince, Britney Spears, Norah Jones, Outkast and Kanye West.

In 2004, Slade and Willems filmed the independent feature “Hard Candy,” which debuted at the 2005 Sundance Film Festival to rave reviews. Willems completed his second feature, “London,” in 2005. The following year, Willems shot “Rocket Science,” which traveled the film festival circuit, appearing at the Sundance, Atlanta, Philadelphia and San Francisco film festivals.

Willems’ most recent feature was another collaboration with director David Slade, “30 Days of Night.”

KRISTI ZEA (Production Designer) is a true renaissance woman of film, having excelled as a production designer, costume designer, producer and director. Zea began her career in feature films as an assistant costume designer of “French Postcards” and design coordinator of Woody Allen’s “Interiors.” She then ascended to the position of costume designer on some of the most notable films of the ’80s, including “Fame,” “Endless Love,” “Shoot the Moon,” “Terms of Endearment,” “The Little Drummer Girl,” “Birdy,” “Silverado” and others.

She then made a lateral move to production design, working on a long list of important films from such filmmakers as Martin Scorsese, Jonathan Demme, Barry Levinson and Sam Mendes, among them “Married to the Mob,” the “Life Lessons” segment of “New York Stories,” “Goodfellas,” “The Silence of the Lambs,” “Lorenzo’s Oil,” “Philadelphia,” “Sleepers,” “Beloved,” “Changing Lanes,” “Red Dragon,” “The Manchurian Candidate,” “The Departed,” “The Brave One” and “Revolutionary Road.”

Zea was an associate producer of “Lucas,” “Broadcast News” and “Philadelphia,” and served as one of the producers of “As Good as It Gets,” for which she received an Academy Award® nomination. She also directed a segment of HBO’s “Women & Men 2: There Are No Rules.”

PATRICIA FIELD (Costume Designer) is one of America’s most prominent fashion designers, as well as a highly sought-after and honored designer for motion picture and television projects. She is an Academy Award® nominee for “The Devil Wears Prada” and a six-time Emmy® nominee, including five for “Sex and the City.” She won an Emmy for the 2002 season of that show as well as for “Mother Goose Rock ‘n’ Rhyme” in 2000. Field has also garnered four Costume Designers Guild Awards for Excellence in Costume Design for Television for “Sex and the City,” and has been nominated a total of seven times.

Field opened her first boutique in New York’s Greenwich Village in 1966, and 20 years later

first designed for film and television, initially for the series “Crime Story.” In 1995, Field designed the costumes for the feature “Miami Rhapsody,” which marked her first collaboration with Sarah Jessica Parker. Following her work on the series “Spin City,” Field was asked to become costume designer for Parker and the other cast members of “Sex and the City,” for which she would work on 34 episodes between 1999 and 2004. Field also designed for “Hope & Faith” from 2003-2006, and also established the look of “Ugly Betty” by designing the costumes for the 2006 pilot.

“The Devil Wears Prada” won Field more praise in 2006. The following year, she lent her talents both to the feature “Suburban Girl,” and the two episodes, including the pilot, of “Cashmere Mafia.” Field then designed “Sex and the City: The Movie.”

WILLIAM GOLDENBERG (Editor) was most recently Academy Award® nominated for his work on “Seabiscuit.” He was Oscar® nominated, along with Paul Rubell and David Rosenbloom, for editing Michael Mann’s controversial film “The Insider.” Goldenberg was also part of the editing team on Mann’s “Heat,” “Ali” and “Miami Vice.”

Goldenberg’s other motion picture editing credits include the Jerry Bruckheimer productions of “Coyote Ugly,” “Kangaroo Jack,” “National Treasure” and “National Treasure: Book of Secrets,” as well as “Alive,” “The Long Kiss Goodnight,” “Pleasantville,” “Domino,” “Gone, Baby, Gone” and the IMAX feature “The Journey Inside.” He also collaborated with editor Michael Kahn (as additional editor or assistant) on “Hook,” “Toy Soldiers,” “Arachnophobia” and “Always.” In addition, Goldenberg edited the short “Kangaroo Court,” which was nominated for an Academy Award®.

For television, Goldenberg worked on the HBO films “Body Language” and “Citizen X,” for which he received an Emmy® nomination for Outstanding Editing for a Miniseries or Special. As an assistant editor, Goldenberg worked on “Punchline,” “Something in Common” and “Jo Jo Dancer, Your Life Is Calling.” He served as associate editor on “Welcome Home, Roxy Carmichael,” and as apprentice on “The Breakfast Club” and “Jagged Edge.”

JAMES NEWTON HOWARD (Composer) reunites with director P.J. Hogan, for whom he wrote the scores for “My Best Friend’s Wedding,” “Unconditional Love” and “Peter Pan.” A famed film composer, songwriter, record producer, conductor and keyboardist, Howard has received Academy Award® nominations for his scores of “Defiance,” “Michael Clayton,” “The Village,” “My Best Friend’s Wedding,” “The Fugitive,” “The Prince of Tides” and songs from both “One Fine Day” and “Junior.” He also received Golden Globe® nominations for the scores of “Defiance” and Peter Jackson’s “King Kong,” and songs from “One Fine Day” and “Junior.”

Howard’s prodigious list of other film composing credits, in nearly every motion picture genre, include “The Dark Knight,” for which he recently received a BAFTA Award nomination, “The Happening,” “The Great Debaters,” “Charlie Wilson’s War,” “I Am Legend,” “The Water Horse: Legend of the Deep,” “Blood Diamond,” “Batman Begins,” “The Interpreter,” “Collateral,” “Hidalgo,” “Signs,” “Unbreakable,” “Dinosaur,” “Snow Falling on Cedars” and “Mumford.”

Howard has also composed the theme music for several television series, including “ER,” for which he’s won 12 ASCAP Awards.

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