

# RULES DON'T APPLY

## SYNOPSIS

An aspiring young actress (Lily Collins) and her ambitious young driver (Alden Ehrenreich) struggle hopefully with the absurd eccentricities of the wildly unpredictable billionaire Howard Hughes (Warren Beatty) for whom they work. It's Hollywood, 1958. Small town beauty queen, songwriter, and devout Baptist virgin Marla Mabrey (Collins), under contract to the infamous Howard Hughes (Beatty), arrives in Los Angeles. At the airport, she meets her driver Frank Forbes (Ehrenreich), who is engaged to be married to his 7<sup>th</sup> grade sweetheart and is a deeply religious Methodist.

Their instant attraction not only puts their religious convictions to the test, but also defies Hughes' #1 rule: no employee is allowed to have any relationship whatsoever with a contract actress. Hughes' behavior intersects with Marla and Frank in very separate and unexpected ways, and as they are drawn deeper into his bizarre world, their values are challenged and their lives are changed.

# THE RULES DON'T APPLY

Music, Eddie Arkin/Lyrics, Lorraine Feather

One day I told my friend I was terribly blue.  
Was it far too late to do what I dreamed I could do?  
He thought for a moment, then he answered.  
He said, "The rules don't apply to you."

He said it very simply, and quietly too,  
But as if there wasn't any doubt at all that he knew.  
He gave me a gift that I would treasure.  
He said, "The rules don't apply to you."

In the movies we see, in the shows on TV,  
And in anthems passionately sung,  
There's a message that you've got to keep believing in yourself,  
But they generally mean, if you're young.

Is it written in the air, as it seems to be,  
That we haven't long at all to find our destiny?  
I'll always remember to be grateful  
That the rules don't apply to me

I wouldn't lie.  
The rules don't apply.  
The rules don't apply to you

## ABOUT THE PRODUCTION

Set in 1950s Hollywood, *RULES DON'T APPLY* follows the burgeoning romance between aspiring actress Marla Mabrey (Lily Collins) and her ambitious driver Frank Forbes (Alden Ehrenreich). She is a small town beauty queen, songwriter, and devout Baptist. He is a Methodist engaged to his junior high school sweetheart. Both are employed by billionaire Howard Hughes (Warren Beatty) who has forbidden romance between his employees. As Frank and Marla fall in love and defy the rules, the sexual and cultural repression of the 50s makes way for the more liberated 1960s.

The unconventional comedy offers a window into the often surreal realm of Howard Hughes, the billionaire movie mogul, famed aviator and legendary eccentric – who was both a rule-maker for many young stars and a rule-breaker - challenging the industry's social mores and restrictive moral code. Elements from the real Hughes' life are woven into a fictional comic tale that explores the changing landscape for women, the meaning of love and the transformative power of redemption and family.

The ensemble cast includes Alec Baldwin as real-life businessman Bob Maheu, Annette Bening as dignified Baptist mother Lucy Mabrey, Haley Bennett as actress Mamie, Candice Bergen as Hughes' secretary Nadine, Matthew Broderick as Hughes Company senior driver Levar Mathis, Dabney Coleman as Raymond Holiday, Steve Coogan as pilot Colonel Nigel Briggs, Taissa Farmiga as Frank's fiancée Sarah Bransford, Ed Harris as Mr. Bransford, Megan Hilty as actress Sally, Oliver Platt as businessman Forester and Martin Sheen as Hughes CEO Noah Dietrich.

The film's evocative ambiance of late 50s and early 60s ingénues, magnates, studios and lavish hotel rooms is provided by a decorated team that includes five-time Oscar®-nominated cinematographer Caleb Deschanel, four-time Oscar®-nominated production designer Jeannine Oppewall, two time Oscar®-winning costume designer Albert Wolsky, Oscar®-winning set decorator Nancy Haigh, Oscar®-winning makeup artist Valli O'Reilly, Emmy and BAFTA nominated hair stylist Cydney Cornell and acclaimed visual effects supervisor John Scheele.

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Hollywood in 1958 was on the cusp of change. The major studios were beginning to see their all-encompassing power wane as independent, artist-driven companies rose. At the same time, the tightly contained Studio System – with its carefully cultivated idols under airtight contracts -- would soon be declared over. And the popular films of the day would soon begin to mirror not the conservative values of the 50s but the churning sexual, political and social revolutions of the 60s.

1958 was also when a young Warren Beatty was just starting his career. Raised in Virginia within a Baptist family, he would arrive in Hollywood in 1958 and debut as a film star in 1961 opposite Natalie Wood in Elia Kazan's *Splendor In The Grass* -- a story of sexual repression's consequences for two love-struck youngsters. The film presaged a coming era at the movies that would question every societal precept -- of love, family, industry, religion, war, sexuality, politics, right down to what makes a 'meaningful' life.

Beatty would himself develop into one of America's premier Academy Award winning filmmakers. He has been nominated for 14 Academy Awards and won the Thalberg Award, among many others. "In Warren's films, there is always a sense of melancholy mixed with a sense of humor, no matter what subject he writes about" his wife and two-time co-star Annette Bening observes. "Whether he's making a film about Hollywood or politics or social mores."

*Bonnie & Clyde* (1967) used the exploits of the Depression-era outlaws to explore the creation of anti-hero rebels and is considered one of the first films of the 'New Hollywood' era. *Shampoo* (1975) looked at the atmosphere of Nixon's 1968 election via the escapades of a Beverly Hills hairdresser and his wealthy clients. *Heaven Can Wait* (1978)-- adapted the 1941 classic *Here Comes Mr. Jordan* into a comedy not only about love, football and celestial errors, but one set against the increasing corporatization of late 70s America.

*Reds* (1981) followed real-life journalist John Reed into the Russian Revolution and romance but became equally a look at the rise of the American Left. *Dick Tracy* (1990) redefined the comic book genre in bringing the famed detective to life. *Bugsy* (1991), the story of the real-life gangster who created Las Vegas unraveled the inner contradictions of the Great American Con Man. The prescient *Bulworth* (1998) turned the 1996 political campaign into the tale of a plain-speaking U.S. Senator who becomes a pop sensation -- in a satire touching on themes of globalization, race, media and the costs of our broken political system.

After taking a break to raise a family, Beatty returns with *Rules Don't Apply*, a film he had had in the back of his mind for many years, that reflects Beatty's own upbringing and arrival in Hollywood at a time of societal change.

Beatty admits to a long-time amusement with Hughes: "He could do whatever he wanted to do but there was a certain level of Puritanism that he never quite kicked," but devised a story that utilized Hughes' mystery and impact while avoiding a telling of the tycoon's life. "I didn't write a biopic of Howard Hughes at all," says Beatty. "This is more a love story of two young people in 1958 who happen to be working for Hughes -- a love story that explores the sometimes comical and sometimes sad consequences of American puritanism in the late 50s and early 60s when I first came to Hollywood."

That theme is personified by the film's romantic leads: Marla Mabrey, a Southern Baptist virgin pursuing Hollywood stardom despite her 'square' religious upbringing; and Frank Forbes, a Fresno Methodist and a member of Hughes' vast stable of drivers who aims to follow in the tycoon's business footsteps. Both Marla and Frank vie to at least get a rarefied chance to meet Hughes, who is hidden in a fog of rumors and speculation. Yet as both are figuring out how to navigate the rules of their upbringings while getting ahead in Hol-

lywood, their growing attraction makes them fall foul of Hughes' most incontrovertible rule: that drivers and starlets must never, ever date.

Comments Beatty: "The story of Howard Hughes himself has an inevitable downward trajectory, I was more interested in telling the story of two people who, like myself, came to Hollywood in the time of Hughes, and fell in love when the rules were against them."

The film also hones in on how the shifting power differential between men and women makes its mark on Marla and Frank -- as their relationship progresses from 1958 to the post-Kennedy era of 1964. "Over that brief period, the country saw a strong burst of feminism," observes Beatty. "Some refer to the late 50s and early 60s as the sexual revolution. I think it's fair to say there were real developments in the liberation of women, and that it resulted in a lot of turmoil, re-thinking, acceptance and denial. And it continues."

It is in this context that Marla breaks free of the expectations of the time. As director of photography Caleb Deschanel puts it: "We watch over the course of the film as Marla and Frank triumph over the restrictions of the 50s -- and become modern people."

The film also reflects the shifts in Hollywood in a time of cultural change. Beatty himself witnessed the evolving of the former Studio System into a new, more creatively free Hollywood that led to groundbreaking films of the 70s. He recalls: "From the first picture that I did, I felt I began to see the handwriting on the wall. That some actors were going to take on more responsibilities and control and I realized if I didn't take the responsibility for delivering a movie, that I would never really get to do what I, at times, wanted to do. Of course, there are times when you just want to act and play your character, but I've enjoyed doing both," he says.

## THE ACTRESS

At the center of *Rules Don't Apply* are its two would-be, Howard Hughes-crossed lovers, who are up against Hughes' controlling ways, traditional notions of sin and guilt, as well as their own highly individualistic ambitions, even as they are inescapably drawn to one another. Beatty cast two relative newcomers to play the two Hollywood newcomers. "I like to say that character is plot -- and casting is character," says Beatty. "So ultimately casting becomes plot. When I met Lily and Alden, I thought oh, I see now how things happen in this story."

Lily Collins, who made her debut as Sandra Bullock's daughter in the Oscar®-nominated *The Blind Side* and became the lead in *The Mortal Instruments* and Snow White in *Mirror Mirror*, plays small-town beauty queen Marla Mabrey. In *Rules Don't Apply*, though at first innocent to Hollywood ways and under the watchful eye of her protective mother, Marla is smart, tough and grows increasingly savvy, as she chafes against conventions and ideals that don't seem to lead to satisfaction or happiness.

Says Beatty of the casting: "It took me I would say less than ten seconds to realize that Lily was the person who would be, in my opinion, perfect for this story."

Says Collins: “I was about to go on vacation when I suddenly got a call saying, ‘Warren says you need to be back soon because you need to start rehearsing.’ I was a bit terrified but also rather in awe of having this opportunity. It is a story so unlike anything else out there right now. “

The actress admits she was initially nervous when shooting began. “Of course I was nervous because it’s Warren Beatty! But I felt if he believes in me and there’s something there that he sees, I better not let him down. I felt very much like Marla in that sense, not wanting to let Howard Hughes down,” says Collins, who immersed herself in research – reading books from the period, watching films and talking to those who had been there, including Beatty, to explore how a small-town novice such as Marla would have found Hollywood at that time.

“I read books on the 50s and studied actresses who worked under Howard Hughes. But there was also a lot of just talking with Warren – who explains so well the feeling of that time – as well as with Caleb Deschanel, Albert Wolsky and Jeannine Oppewall. I got so much from hearing them speak about the environment for women then,” she recalls. “The more I understood the mindset of the times and the more that Warren told different stories, whether they were his personal stories or stories he’d come across in his career, I started to understand the moral shifts going on and the sexual repression.”

It was clear to Collins why Marla starts to rebel against it all, especially when she comes away with far more than she ever expected from a hotel meeting with Hughes. “It seemed to me that in the late 50s, women were expected to be very demure. They clearly had a certain kind of power, but at the same time, Hollywood was very much run by men,” Collins observes. “You were given a voice, but you could only use it up to a point as a woman. I think Marla comes to challenge that limit to which women were allowed to use their voices. In Hollywood, Marla starts to realize she has an independence she maybe didn’t even know she had.”

Collins sees Marla as ultimately choosing the one thing that seemed unlikely for a Hollywood starlet then: her own path. She continues: “Marla starts out with the assumption that there is a very, very specific set of rules that young women must abide by to be successful. Yet through her journey in Los Angeles and all that she learns in her relationship with Frank, and also her relationship with Howard, she truly discovers that those rules don’t have to apply to her. In fact, they don’t have to apply to anyone.”

For Collins, the greatest drive within Marla is to be authentic, despite the pressure to recreate herself as a pure feminine fantasy. “I’ve observed that there was a lot of filtering that women did in the 50s. The women who existed behind closed doors were not the women that you saw on screen,” she notes. “But Marla just wants to be Marla all the time. I think that’s part of what makes her so alluring to me in her own way.”

Even as Marla is encountering her sense of self and its power, she is torn by her competing desires. For one thing, she has to figure out what to do with her prohibited feelings for her driver, Frank. “I think of Frank very much as Marla’s forbidden fruit. They are definitely attracted but between their religions, the scruples of the time, the rules Howard Hughes has set and their own Hollywood dreams, it just seems it can never actually hap-

pen,” Collins muses. “Yet they can’t quite help themselves and because of that, it becomes this very fraught relationship.”

Collins’ most delicate moments come as she sings Marla’s composition, “Rules Don’t Apply.” Beatty brought in jazz songwriter Lorraine Feather (the god-daughter of Billie Holiday) and composer Eddie Arkin to create the film’s centerpiece song. Says Collins: “When Marla sings it for the first time to Frank, it’s like a baring of her soul. It’s her really exploring being a young woman who has feelings and is going to go after them, even if it’s said by others to be immoral.”

Still, it was a daunting proposition for Collins, who sang the song live on set. “It was terrifying,” she confesses of the scene. “But there was something really freeing about it. There was something so pure about that. And I also felt that since, in the film, Lily says she’s a songwriter not a singer, she too would have had nerves in that moment. So if my voice cracked, it was fine, because that’s exactly how Marla felt in that moment.”

The performance matched Beatty’s aim. “I love Lily’s voice when it is utterly unforced. She sings so honestly,” Beatty says.

Later, Collins sings the same song to Hughes, to different impact. Explains Collins: “Marla has drunk alcohol for the first time and when she sings it to Howard, he feels the song coming from this genuine, loving place and he interprets it as: ‘I see you. I hear you. I feel your struggles. Sometimes we put these rules upon ourselves – and those rules don’t have to apply to you, either.’ It’s a beautiful message that she shares with both men and ultimately in sharing it with them, I think she finally believes it within herself.”

Equally challenging was Marla’s drunkenness, as someone who has never had a sip of alcohol, downs a bottle of Hughes’ champagne. “Marla goes from devastation to comedy to drama in just a few minutes – there are so many emotions in that scene,” she says. “It was literally a rollercoaster ride. I felt like I had overcome a war when we finished that scene. It was scary but extremely satisfying.

“I hadn’t quite realized how effective it can be for an actor to relinquish self-control. It’s those moments when you stop doing what you planned that you get to something spontaneous, something even you weren’t expecting. I’m always going to take that lesson with me.”

## THE DRIVER

Ask Collins for her thoughts on her co-star Alden Ehrenreich and the response is unequivocal: “Alden is a complete movie star,” Collins declares. “When he walks in a room, you want to pay attention. When he speaks, you want to know what he’s saying. He’s grounded and fun but with an intellect, and I think that’s why Marla is attracted to Frank, also.”

Ehrenreich has appeared in Woody Allen's *Blue Jasmine*, Park Chan-Wook's *Stoker* and the Coen Brothers' *Hail Caesar*, and is set to star in the coveted role of the young Han Solo in *Star Wars Episode IV*. As with Collins, Beatty had an inkling early on about Ehrenreich – having first met him years ago, just as Ehrenreich was starting his career – and stayed in touch. Ehrenreich calls it “a five-year audition.”

Explains Ehrenreich: “I met Warren when I was 19 and had just done my first film. We developed this friendship, or sort of apprenticeship, where we'd hang out and talk about all the movies Warren's made and I'd get all kinds of stories. He has an interesting perspective, not only on the film industry right now but also on the history of cinema and it was a great learning experience.”

Working with Beatty offered Ehrenreich an insight into his methods. “Warren approaches filmmaking in quite an unconventional way,” observes Ehrenreich. “Every person involved in the film begins their work by coming to his house and getting to know him – which sets the stage. That's something I think he took from Elia Kazan who would also hang out with his actors for a long time. I think part of what he's doing is getting to know what is deep inside people and how to work with them on that level – and that also influences how he envisions the movie.”

For Ehrenreich, part of the appeal of *Rules Don't Apply* is that it's about a search that has now become a defining part of modern life over the last half century: the search for how we each can break out of the limitations we think are imposed upon us: “I think the film is about a lot of things,” says the actor. “But at its heart it's about choosing your priorities in life – about whether you're going to let yourself be controlled by one kind of system or another or if instead, you're going to take the chance to create your own life free from society's pressures and guilts.”

Ehrenreich felt an instant connection to Frank, who begins the film as a Hughes driver but has barely concealed business ambitions – ambitions that are boosted when he gets a chance to join Hughes' inner circle. “Frank is someone who is very ambitious, very driven to succeed,” says Ehrenreich. “When we first meet him, he's never even seen Hughes but once they do meet, they slowly develop a very interesting kind of kinship. Howard eventually learns to trust Frank, even though he doesn't trust easily, to say the least, which puts Frank in an unusually privileged position.”

It's also in his capacity as a driver for Hughes that Frank meets Marla, who is unlike most of his starlet passengers. “They're both kind of lost in this new world and they strike up a bond that feels like it *should* be romantic,” Ehrenreich observes. “But they're also thrust into this crazy situation that Howard Hughes creates, where it seems the things they want in their careers are destined to keep them apart.”

As Frank and Marla hit barriers in their relationship, the realities of Hollywood as a business -- and a fantasy -- start to become clearer to both. Says Ehrenreich: “The heat of their feelings, which are being held at bay, drives them to act erratically and starts to wreak havoc on their lives. At the same time, these are two people who have been intoxicated by the dream of Hollywood -- and I think they start to realize the dream they're going after is partially a mirage. That's a big awakening for them.”



Like Collins, Ehrenreich turned to Beatty for some of his research. “I picked his brain not only about films he’s been part of, but also the transition between the old Hollywood of the 50s and the new Hollywood of the 60s and 70s. He was so young when he started but he knew people like Orson Welles and Charlie Chaplin, so getting first-person insight like that was invaluable. It was like being in film school,” he muses.

All along, Ehrenreich was anticipating working one-on-one with Beatty as Hughes starts to grudgingly acknowledge Frank, then takes him under his wing – and vice versa. “There’s a lot of very personal emotional content to Frank’s relationship with Howard,” Ehrenreich notes. “Warren always talked about Frank and Howard as a kind of father-son relationship, but in the sense that Frank starts to become for Howard his father.”

Beatty was gratified by Ehrenreich’s performance. “Alden is smart. He’s got a great sense of humor. He’s good looking. But he has also has genuine humility. As does Lily. They both have genuine humility, and that is a very important character element in this film,” he says.

Equally important, the chemistry between Ehrenreich and Collins was readily apparent. “They’re good on their own, but they make each other better,” concludes Beatty.

## THE BILLIONAIRE

Having become a symbol of decline in more recent times, it would be easy to forget how powerful and popular Howard Hughes was at one time. Long before he became the quintessential celebrity eccentric in the latter half of his life, Hughes was enormously influential on the culture – as a paradigmatic chaser of the American Dream.

After inheriting a fortune and the family tool business from his father, who died when he was just 18, Hughes became enchanted by all manner of industries involving big dreams. First, he cemented his reputation in Hollywood with the hits *Hell’s Angels* and *Scarface*. Then, even as he was producing and directing movies, he founded Hughes Aircraft Company, while also setting aviation records as a risk-taking pilot. Already a global icon and the most famed American flyer since Charles Lindbergh, Hughes then took over TWA, ushering America into the Jet Age. But by the late 1940s, the man celebrated for his daredevilry and industrial shrewdness, and envied for his glamorous Hollywood affairs, was shadowed by rumors of obsessive compulsions, reclusiveness, the hiring of body doubles and numerous other intriguing idiosyncrasies.

While writing the character, Beatty combined fact, apocryphal stories and imagination presenting a Hughes who is as lonely and misunderstood as he is wealthy and powerful. Beatty’s Hughes is a legend wrestling with his own smothering myth, a tangle of contradictions: at once brilliant and more than a little eccentric. Both seducer and loner, buoyed by power but in search of something more while also battling mental illness.

As cinematographer Caleb Deschanel notes: “Warren’s Howard is someone who is both fascinatingly strange and at the same time really human and slightly tragic.”

Beatty never had a personal encounter with Hughes, but Hughes' presence was strongly felt in Hollywood when Beatty arrived. He met many people who had worked with Hughes, which gave him a different perspective. "I knew many people who knew Howard very well – and really everyone spoke very highly of him," he notes. "By that point, I don't know that Howard was terribly interested in making more money. He was interested in flying, in filmmaking, in politics and in other things."

Still there was a sense that Hughes' unusual life lent itself to a kind of constant dissonance between his image and his reality. "I think sometimes if you have all the financial resources and power to do whatever you want to do in life, that can be trouble," Beatty observes.

Beatty also points out that Hughes' cryptic public image was partly of his own making. The late 50s was a time when privacy was more attainable even for the very famous – and it was also more cultivated, something the film plays upon.

"Hughes created a kind of mystery around himself," suggests Beatty, "that I don't think you *could* create now with all the social media. The interesting thing is that in the 30s, 40s and even the 50s privacy was actually possible for the very famous. And sometimes privacy was maybe overly glamorized as well. Hollywood actors were taught very much then to control how they were seen in every aspect. I don't know that it's possible any more, unless one wants to become a complete recluse."

Says Annette Bening of Beatty's take on Hughes: "I think it's very funny and sort of outrageous – but then there is this core of pain and softness within Hughes that he also gets across. It's both hilarious and very, very touching."

Beatty approaches the act of directing as emerging from a close alliance with the actors, which includes himself when he's acting in his own films.

"Directing is always a collaborative experience," Beatty concludes. "I've been lucky enough to work with what I would call great actors in many of my films and what is interesting is that I always feel that they're sort of directing me a little bit, too, in a scene. It's always a give-and-take. So when you are directing yourself, it is somewhat the same thing in that you are relying on your fellow actors. If you know them well enough, you will know how you are doing just from the way they are responding to you."

## THE ENSEMBLE

Around Lily Collins and Alden Ehrenreich is an accomplished cast, each of whom creates a distinctive persona, many loosely based on historical figures or composites. They range from award-winning household names including Alec Baldwin, Annette Bening, Candice Bergen, Matthew Broderick, Steve Coogan, Ed Harris, Oliver Platt and Martin Sheen to up-and-comers including Haley Bennett and Taissa Farmiga.

Says Beatty: "Alec Baldwin is priceless as Bob Maheu, whom I knew. There's no actor more fun to work with than Matthew Broderick. He has such a great sense of what's

funny and he's a pleasure to be around. The same applies to Oliver Platt, who was also hilarious in *Bulworth*, and there's not a funnier person going than Steve Coogan."

He continues: "Marty Sheen is a rare gift to any movie that he's in -- as is Candy Bergen, who I've known since she was 17 and who has a great comedic sense, as well as being a fantastic dramatic actress. Taissa Farmiga is wonderful, and I think she has a big future -- and Ed Harris was kind enough to come in and work with his wife Amy Madigan as Taissa's parents. Haley Bennett and Megan Hilty are also very impressive. Dabney Coleman personifies that which is most meaningful from Hughes' childhood. Paul Sorvino is always perfect."

One cast member had an up-close look at the development of the story -- Beatty's wife, the four-time Oscar® nominee Annette Bening (also seen this year in *20<sup>th</sup> Century Women*), who portrays Lucy Mabrey. She says: "I've known about this story for a long time, as it continued to evolve."

Bening notes this is the first time she has been directed by Beatty. "I've made movies with him but I've never been directed by him. I'd been told by other actors that being directed by him was a great experience, but had never been there first-hand. I found that his enthusiasm is infectious and he is incredibly attentive. He really respects actors, and he really wants to hear what they have to say. He's just a great audience, so I felt very free and it was a delight. Also, he got to boss me around, which I think he kind of enjoyed!"

For Bening, Lucy Mabrey was also a fun challenge, different from any other character she has played. "I think Lucy's a pretty intelligent woman," she observes. "She's also a very religious person and somewhat suspicious of the circumstances under which her daughter has been brought to Hollywood by Howard Hughes. She feels protective and not at all sure it's a good idea. She's a loving mother who of course wants happiness for her daughter but she finds the whole situation a bit strange. Yet, I think she ends up surprising people in her reactions to what happens to Marla. Lucy's not entirely who she seems."

Two-time Tony Award winner and Golden Globe nominee Matthew Broderick portrays one of Hughes' myriad right-hand men: the head of his pool of drivers, Levar Mathis, who guides Frank on his odyssey into Hughes' mysterious world. Broderick says the draw was both Beatty and a story that felt like nothing else out there.

He notes: "There's a retro quality to the movie because it feels so personal. It feels like a Warren Beatty movie, not a movie made by committee. You can see in his filmmaking that he cares about every hair on every head and it's really and completely his movie. Those aren't so common anymore."

## THE DESIGN

*Rules Don't Apply* re-creates a world that existed not all that long ago, yet has nearly disappeared visually: the Hollywood of the late 1950s. To create the film's vivid style, Beatty convened a team of acknowledged masters in their fields: director of photography Caleb Deschanel, production designer Jeannine Oppewall and costume designer Albert Wolsky.

“Albert did *Bugsy* for us and won the Academy Award®. For me, he’s faultless – and he’s also one of the few people that I know who is anywhere near my age,” Beatty quips. “He’s done a terrific job on *Rules Don’t Apply*. Jeannine Oppewall is an equally great production designer. She is fun to work with, no nonsense, and will say exactly what she feels. Caleb is a master cinematographer and brought us wonderful images.”

Deschanel, a winner of the American Society of Cinematographers Lifetime Achievement Award, is a five-time Oscar® nominee for *The Right Stuff*, *The Natural*, *Fly Away Home*, *The Patriot* and *The Passion of the Christ*, as well as an award-winner for such films as *Being There* and *The Black Stallion*. Known for being able to illuminate the mythic as well as the intimate with his compositions and lighting, he brings both qualities to *Rules Don’t Apply*.

Observes Matthew Broderick: “Caleb really gives this film the look of a classic Technicolor movie from that Golden Age of Hollywood, but it also looks modern. Somehow, he marries the two seamlessly. And he use lighting in ways I just haven’t seen in a long time – where it really captures the feeling in people’s eyes. His visuals are so beautiful to look at, as well as just original and unexpected.”

Adds Annette Bening: “There’s such a glamorous ambiance to the whole movie. It’s sort of a step up from reality, and more the way movies used to look.”

Deschanel says he watched 50s and 60s television for inspiration, rather than movies. “Television gives you such a wonderful reference for how really life was at that time,” he explains. “And what’s wonderful about *Rules Don’t Apply* is that it is about two characters who start out as very much part of that era but by the end of the film, they’ve become modern characters.”

A big focus for Deschanel in creating the look of the film was lighting and shadow. “One important element is that Howard Hughes is always in the dark. Often cinematographers have to fight directors who always want to make things brighter but Warren was the opposite,” he recalls, “because he really wanted this specific, dark and mysterious environment for Howard. So, when Lily first meets Howard in his hotel suite, at first you can barely make him out. I wanted it to be that kind of moment where you want to see more of him and you’re anxious to have that chance so when he does finally come into the light in the film, it’s fascinating to finally see him clearly.”

One of Deschanel’s favorite scenes is the film’s climax. “I love the final scene in the bedroom with the curtains, when Lily comes to see Howard after several years. There are a lot of puzzle pieces that link up in that moment and it all comes together in a wonderful way, yet with Howard maintaining his mystery right to the end.”

As the father of two leading female actors and filmmakers [*Zoey and Emily*], Deschanel also loved that the film is partly about the rise of women in Hollywood, and in the world. “Having seen where things were in the 60s, I think things are so much better now,” he observes. “That doesn’t mean there isn’t still a lot of room for improvement and more progress. But I like that this film takes place in a period of time when it was sort of the nascence of the ideal that we might one day have full equality.”

Jeannine Oppewall, an Oscar® nominee for *L.A. Confidential*, *Pleasantville*, *Seabiscuit* and *The Good Shepherd*, is no stranger to period films – nor to historical Los Angeles. But for *Rules Don't Apply* she creates the more secretive and exclusive Hollywood of Howard Hughes, a largely behind-the-scenes realm of hotel rooms, screening rooms, rented houses, restaurants and the back seats of cars.

“This film brings back an L.A. that’s really hard to find today,” Oppewall points out. “There are parts of that Old Hollywood that are still out there but the challenge in this film was piecing it all together with what we needed to create for these characters. I think one of the lovely things about this film is that Warren does things in such an old-fashioned Hollywood way where he really takes his time to think about every frame and I think people are a bit starved for that kind of filmmaking. Warren also has a way of telling big stories with a light hand.”

Another challenge was that Howard Hughes was, as Oppewall says, “a man who lived mainly in dark hotel suites at this juncture.” She and her team became virtual hoteliers, recreating posh resorts including the Beverly Hills Hotel, the Desert Inn of Las Vegas, The Acapulco Princess, London’s Ritz and Managua’s Intercontinental. “They couldn’t all be the same, so each hotel has its own style,” Oppewall notes. “The Desert Inn is Midcentury Modern, Managua is in the style of Grand Dame South American hotels, while London is cooler-toned European luxury.”

The Beverly Hills Hotel allowed the film the rare privilege of shooting exteriors. Then, Oppewall built the interior of the suites from scratch on a stage. For both the Acapulco Princess and the Desert Inn, she utilized the former Arrowhead Springs Hotel & Spa in San Bernardino, designed by celebrated Southern California architect Paul Williams. In a twist, the building is now the headquarters for Campus Crusade for Christ. However, the group welcomed the production, and Oppewall was able to create two diverse designs, tearing down one “hotel” and crafting another in an entirely opposite decorative style.

“That place is a real jewel,” says Oppewall of the Williams complex in the Southern California mountains. “The original interiors had been done by Dorothy Draper, who was also known for her luxury hotel designs. And it even once had an Elizabeth Taylor Wedding Suite. One of the things you realize looking at this former hotel is how much our sense of space has changed. You look at these movie star suites and think, that’s not much bigger than a typical middle class bedroom now! Also people had far fewer possessions so houses and rooms weren’t as cluttered.”

That is certainly the case for the rented house to which Marla and her mother arrive in the Hollywood Hills. “Originally Warren and I talked about using a typical Spanish Mediterranean but then we started looking at newer Mid Century houses of the era, because Hughes was known for his interest in architecture,” says Oppewall. “The house we found was crazy because it’s on such a steep hill and it was just an insane task getting equipment in and out of there, but then ... it has that amazing view.”

Oppewall also utilized the real Musso & Frank Grill, a restaurant that’s been on Hollywood Boulevard since 1919; and the Hollywood Studio Club YWCA, designed by legendarily prolific California architect Julia Morgan, who also designed Hearst Castle.

A fun aspect for Oppewall was working in an arena new to her: aeronautics. Her team recreated both a 50s-era control tower – based on a dilapidated relic at the Ontario airport that Oppewall explored with a rickety ladder -- and the cockpit of the now exceedingly rare, propeller-driven Lockheed Constellation, the design of which Hughes had commissioned when he was heading TWA. (Scrapped after the coming of jets in the 60s and 70s, there are few working Constellation survivors.)

“I’m no aviation expert so it was kind of a steep learning curve,” she muses. “We realized early on we weren’t going to find a usable Constellation. So we got to work with research and photos and a consultant who knew the Constellation inside and out. The aim was to get all the gizmos in the cockpit visually right – while also working for the funny way that scene goes!”

Throughout, Oppewall took great pleasure in collaborating with Beatty. “Because Warren is the writer, he’d already spent years imagining how these characters would move within the sets – that was very important to him and different from other directors I’ve worked with,” she says. “Warren reads ground plans to scale very, very well, so we were able to talk in great detail about the layout. It was an interesting dance with him every day. With Warren, you learn how to tease and parry -- and I found it a lovely way to work.”

Many of the cast were similarly enthusiastic about working with costume designer Albert Wolsky, who is known for clothing that evinces character in every stitch. An Oscar® winner for *All That Jazz* and *Bugsy*, he has been nominated for his work on *Sophie’s Choice*, *The Journey of Natty Gann*, *Toys*, *Across The Universe* and *Revolutionary Road*. He recently designed costumes for Alejandro G. Inarritu’s Best Picture winner *Birdman*.

“Albert is such a gem,” smiles Lily Collins. “He’s so particular and delicate and precise to the millimeter. He taught me so much about proportion and how the slightest change can alter your entire body shape and give a whole new impression.”

She adds: “Warren was very particular about Marla’s look and how he wanted to see her evolving as a young woman really would. And Albert – with his colors and his patterns and even his hats and purses – created Marla’s shifts so beautifully.”

Adds Broderick: “Albert Wolsky is simply one of the greats. He’s so smart and funny and everyone looks gorgeous in his clothing. I think my character was frustrating for him because he just wears a uniform. But even with that, he put such great care into those suits and shirts, getting the fit and every detail just right.”

The sets, costumes and photographic style became another major source of inspiration for the actors. “The Hollywood that Jeannine, Albert and the crew created was somehow both intimate and totally transporting,” sums up Alden Ehrenreich. “You could see that it was so moving for Warren to be on the sets because it looked a lot like the world that he must have found when he came from Virginia to California in 1959. It was an incredibly rich environment that made this imaginative love story feel so real.”

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## **ABOUT THE CAST** **(in alphabetical order)**

Since 1980, **Alec Baldwin (Bob Maheu)** has appeared in numerous productions on stage, in films and on television. He has received a Tony nomination (*A Streetcar Named Desire*, 1992) an Oscar® nomination (*The Cooler*, 2004) and has won two Emmy awards, three Golden Globes and seven consecutive Screen Actors Guild Awards as Best Actor in a Comedy Series for his role on NBC-TV's *30 Rock*. His films include *The Hunt For Red October*, *Glengarry Glen Ross*, *Malice*, *The Edge*, *It's Complicated*, *Blue Jasmine*, *Still Alice*, and *Mission Impossible: Rogue Nation* among many others.

Baldwin is a 1994 BFA graduate of Tisch and received an honorary doctorate in 2010. He is Co-Chairman of the Board of the Hamptons International Film Festival. He is also the radio announcer for the New York Philharmonic. Baldwin has two daughters, Ireland Elliese Baldwin and Carmen Gabriela Baldwin and a son, Rafael Thomas Baldwin. He is married to Hilaria Thomas Baldwin. In 2016, Baldwin is hosting a summer package of episodes of *The Match Game*, the classic television game show, the proceeds of which Baldwin and his wife will donate to charity.

### **Warren Beatty (Howard Hughes) SEE ABOUT THE FILMMAKERS**

**Annette Bening (Lucy Mabrey)** is a four-time Academy Award® nominee, two-time Golden Globe-winner, and two-time recipient of the Screen Actors Guild Award. In addition to *20<sup>th</sup> Century Women*, upcoming is Michael Mayer's adaptation of Anton Chekhov's play *The Seagull*. Bening most recently completed production on Paul McGuigan's *Film Stars Don't Die In Liverpool*.

In 2011, Bening starred alongside Julianne Moore and Mark Ruffalo in Focus Features' critical and commercial sensation *The Kids Are All Right*. Her role as Nic earned her a Golden Globe and New York Film Critics Circle award, as well as Oscar, Screen Actors Guild, Critics Choice, and Independent Spirit nominations in the Best Actress category.

Bening also starred in the critically acclaimed film *American Beauty*, for which she won two Screen Actors Guild Awards and a BAFTA Award, and received both an Academy Award nomination and a Golden Globe nomination for Best Actress.

For her role in *Being Julia*, Bening won the Golden Globe and the National Board of Review Award and received an Oscar and Screen Actors Guild Award nominations.

Her other film credits include *Danny Collins*, *The Search*, *The Face Of Love*, *Girl Most Likely*, *Ginger & Rosa*, *Ruby Sparks*, *Mother And Child*, *The Women*, *Running With Scissors* (Golden Globe nomination), *Mrs. Harris* (Golden Globe, Emmy, Screen Actors Guild nominations), *In Dreams*, *The Siege*, *The American President* (Golden Globe nomination), *Mars Attacks!*, *Richard Iii*, *Love Affair*, *Bugsy* (Golden Globe nomination), *Regarding Henry*, *The Grifters* (Oscar® nomination), *Guilty By Suspicion*, *Valmont*, *Postcards From The Edge* and *The Great Outdoors*.

Bening has been honored at the Deauville, Boston, Palm Springs and Chicago Film Festivals with Lifetime Achievement Awards, as well as receiving the Donostia Prize at the San Sebastian International Film Festival.

She was last seen on stage in Public Theater's Shakespeare in the Park production of *King Lear* in summer of 2014. Her additional theater credits include *Ruth Draper Monologues* at the Geffen Playhouse, Anton Chekhov's *The Cherry Orchard* at the Mark Taper Forum, Alan Bennett's *Talking Heads* at the Tiffany Theater, Henrik Ibsen's *Hedda Gabler* at Geffen Playhouse, and *Medea* at UCLA.

She received both a Tony Award nomination and won the Clarence Derwent Award for Outstanding Debut Performance of the Season for her role in *Coastal Disturbances*.

Bening graduated from San Francisco State University and was accepted by the American Conservatory Theater in San Francisco, where she trained until she joined the acting company.

A natural talent, with a striking presence, **Haley Bennett (Mamie)** is quickly establishing herself as one of Hollywood's most dynamic actresses.

Bennett stars in several highly anticipated films this fall. First up is Antoine Fuqua's *The Magnificent Seven* opposite Denzel Washington and Chris Pratt. The film, which is based on the 1960 western of the same name, is about a group of gunmen who band together in order to save a poor village from savaged thieves. Sony will release the film on September 23rd. She also stars in the film adaptation of *The Girl On The Train* opposite Emily Blunt. Based on the best-selling novel by Paula Hawkins, the film is about a recently divorced woman (Blunt) who becomes obsessed with figuring out what happened to a young woman (Bennett) who goes missing. Universal will release the film on October 7th.

Bennett recently wrapped production on *Thank You For Your Service* starring opposite Miles Teller, which is the directorial debut of Academy Award nominated writer Jason Hall (*American Sniper*). The film follows a group of U.S. soldiers returning from Iraq who struggle to integrate back into family and civilian life, while living with the memory of a war that threatens to destroy them long after they have left the battlefield. The film will be released by Dreamworks in 2017. Bennett also recently filmed an Untitled Terrence Malick film opposite Christian Bale and Michael Fassbender.

Bennett was last seen in *Hardcore Henry*, a first-person action film from the eyes of Henry, who is resurrected from death with no memory and must discover his identity and save his wife from a warlord with a plan to bio-engineer soldiers. Her other film credits include Antoine Fuqua's hit film *The Equalizer* opposite Denzel Washington and Chloe Grace Moretz; Gregg Araki's festival darling *Kaboom* opposite Thomas Dekker and Juno Temple, which premiered at the Cannes International Film Festival in 2010 as well as Sundance the following year; *Sleepwalking In The Rift*, a series of vignettes directed by Cary Fukunaga; and the title role in The Weinstein Company's *Kristy*, an elevated genre film from the producers of *Half Nelson* and *Blue Valentine*.

Bennett made her on screen debut opposite Drew Barrymore and Hugh Grant in the Marc Lawrence-directed film *Music And Lyrics*. She then went on to star in a range of different films including the hugely successful *Marley And Me* opposite Jennifer Aniston and Owen Wilson and directed by David Frankel, *Arcadia Lost* opposite Carter Jenkins and Academy-Award-Nominee Nick Nolte, and in Shekhar Kapur's short film *Passages*, opposite Lily Cole and Julia Stiles which premiered to critical acclaim at the



prestigious Venice Film Festival.

**Candice Bergen (Nadine Henly)** is perhaps most famous for her iconic title role on the critically acclaimed CBS comedy *Murphy Brown* for which she received five Emmy awards and two Golden Globe awards. She previously garnered much acclaim for her performance as a college student caught up in the turmoil of a campus revolt in *Getting Straight*, as the personification of the clean cut all-American dream girl of the '40's in Mike Nichol's *Carnal Knowledge*, and as the newly liberated wife in *Starting Over*, for which she received an Oscar nomination for Best Supporting Actress.

Candice attended the Westlake School for Girls in Los Angeles, the Cathedral School in Washington, D.C., as well as school in Switzerland, and the University of Pennsylvania, where she majored in art history and creative writing and would frequently commute to New York for modeling assignments. She was still attending college when she made her motion picture debut as Lakey in *The Group*.

Some of her other notable roles include *The Sand Pebbles*, where she starred opposite Steve McQueen and Sir Richard Attenborough, Claude LeLouche's *Vivre Pour Vivre*, the revisionist Western *Soldier Blue*, *The Hunting Party*; *Oliver's Story*, *Gandhi*, *Rich and Famous*, *Sweet Home Alabama*, *Miss Congeniality*, *Bride Wars*, *Sex & the City* and as Catherine in the remake of *The Women*, directed by *Murphy Brown* creator Diane English.

Bergen made her Broadway debut as Darlene in the critically acclaimed *Hurly Burly*, directed by long-time friend Mike Nichols, which also starred William Hurt, Judith Ivey and Ron Silver. After nearly thirty years, she returned to Broadway in the 2012 critically acclaimed production of Gore Vidal's *The Best Man*, alongside John Larroquette, James Earl Jones and Angela Lansbury. Candice most recently appeared on Broadway in November 2014 opposite Alan Alda in *Love Letters*.

In addition to *Murphy Brown*, her other television credits include *Boston Legal* which garnered her two Emmy nominations and both a Golden Globe and SAG nomination. Candice also appeared in *House M.D.* and starred in four TV movies for CBS including *Mayflower Madam*, *Murder: By Reason of Insanity* and *Mary & Tim*. She was also seen in the highly rated ABC mini-series *Hollywood Wives* based on the best-selling novel by Jackie Collins. In addition, Bergen had two shows on The Oxygen Network; *Exhale* and *Candice Checks it Out*.

Bergen has also achieved great success in the worlds of photography and journalism. Her work has appeared in *New York* magazine, *Life*, *Esquire*, *Vogue*, *Cosmopolitan*, and *Ladies Home Journal*. Her autobiography, *Knock Wood*, enjoyed critical acclaim and several weeks on the New York Times best-seller list. It's sequel, *A Fine Romance*, was published in April, 2015 and became an instant New York Times bestseller.

Bergen resides in New York with her husband Marshall Rose.

Two-time Tony award-winning stage actor and instantly recognizable film presence, **Matthew Broderick (Levar Mathis)**, will next be seen on screen in *Manchester By The Sea* directed by Kenneth Lonergan and *Look Away* alongside Chloe Sevigny and Aidan Turner.

On stage, Broderick was last seen in the off-Broadway production of *Shining City* at the Irish Repertory Theatre. Prior to that, he starred in A. R. Gurney's comedy *Sylvia* alongside Annaleigh Ashford. Other theater credits include the smash Broadway hit *It's Only a Play* opposite his frequent co-star Na-

than Lane; the award-winning Broadway run of *Nice Work If You Can Get It*; the Broadway production of Neil Simon's *The Odd Couple*; and *The Foreigner* at the Roundabout Theatre. In 2005, he starred in the feature film version of *The Producers*, reprising his Tony-nominated performance he gave during the record-breaking production on Broadway.

A New York native, he made his professional stage debut opposite his father, James Broderick, at age 17 in the production of *On Valentine's Day*. His performance in Harvey Fierstein's *Torch Song Trilogy*, won him the Outer Critics Circle Award for Best Supporting Actor. Broderick won his first Tony Award for Neil Simon's *Brighton Beach Memoirs*, and starred in the play's sequel, *Biloxi Blues*. He won his second Tony for his role as J. Pierrepont Finch, in the Broadway revival of *How to Succeed in Business Without Really Trying*. Additional theater credits include *Night Must Fall* and *Taller Than a Dwarf*.

On screen, Broderick starred in the critically acclaimed film *You Can Count on Me* opposite Laura Linney. He also earned considerable acclaim starring opposite Reese Witherspoon in the Independent Spirit Award winning political satire *Election*, directed by Alexander Payne.

Broderick has also starred in such blockbuster movies as *Ferris Bueller's Day Off*, *Glory*, *War Games*, and Disney's *The Lion King*, as the adult voice of Simba. Additional credits include *The American Side*, *Dirty Weekend*, *Tower Heist*, *Margaret*, *Bee Movie*, *Then She Found Me*, *Deck the Halls*, *The Last Shot*, *The Stepford Wives*, *Inspector Gadget*, *Godzilla*, *Addicted to Love*, *The Cable Guy*, *Mrs. Parker and the Vicious Circle*, *The Night We Never Met*, *The Freshman*, *Family Business* and *Max Dugan Returns*.

In addition to his stage, screen and Broadway credits, he has also appeared on *Modern Family*, *30 Rock*, the Showtime film *Master Harold...and the Boys* and received an Emmy nomination for the TNT production of David Mamet's *A Life in the Theater* in which he starred opposite Jack Lemmon.

Broderick resides in New York with his wife Sarah Jessica Parker and their three children.

**Lily Collins (Marla Mabrey)** is a rising star in Hollywood. She has already gained praise for her numerous roles in the industry and has become one of the most sought after young actresses in the business.

In addition to *Rules Don't Apply*, Collins has also recently been cast as the young female lead opposite Matt Bomer in *The Last Tycoon*, Amazon's drama based on F. Scott Fitzgerald's final unfinished novel. The project is written and directed by Billy Ray, and has a core cast that also includes Kelsey Grammer and Rosemarie DeWitt. The pilot was picked up as a full series, and will be available to stream later this year.

She is also set to star in *To The Bone*, which is the feature directorial debut of TV writer Marti Noxon. The dark comedy will be produced by Bonnie Curtis, Julie Lynn and Karina Miller, and also stars Keanu Reeves and Kathryn Prescott. She also recently wrapped filming *Okja*, a Netflix monster movie from *Snowpiercer* director Bong Joon-ho. The film also stars Jake Gyllenhaal, Tilda Swinton, and Kelly Macdonald.

In 2014, Collins starred alongside Sam Claflin in Christian Ditter's film *Love Rosie*, which is based on Cecelia Ahern's novel [Where Rainbows End](#).

Collins has also starred in the on-screen adaptation of Cassandra's Clare's best-selling fantasy-

action book series *The Mortal Instruments*. She played a seemingly ordinary teenager, Clary Fray, who discovers she is the descendant of a line of Shadowhunters, a secret cadre of young half-angel warriors locked in an ancient battle to protect their world from demons.

In 2013, Collins appeared on-screen in Josh Boone's *Stuck in Love*, which follows the story of a literary celebrity who is still hung up on his ex-wife. Collins plays their college-aged daughter, who -- like mother, like daughter -- is lusted after by her aspiring-writer schoolmate, played by Logan Lerman. The film also stars Greg Kinnear, Jennifer Connelly, Nat Wolff, Liana Liberato and Kristen Bell. Also, in 2013, she appeared in *The English Teacher* starring opposite Julianne Moore, Nathan Lane and Greg Kinnear. The film follows an English teacher as her life is disrupted when a former student returns to her small town after failing as a playwright in New York.

Collins was seen in 2012 playing Snow White in Tarsem Singh's *Mirror Mirror*. She teamed up with an all-star cast including Julia Roberts as the Evil Queen and Armie Hammer as Prince Andrew Alcott. Prior to *Mirror Mirror's* release, she starred opposite Taylor Lautner, Sigourney Weaver, and Alfred Molina in *Abduction*, where she follows a young man who sets out to uncover the truth about his life after finding his baby photo on a missing person's website.

In 2011, she starred in the Screen Gems film *Priest* opposite Paul Bettany, Karl Urban and Stephen Moyer. The film, directed by Scott Stewart, centers around a warrior priest who disobeys church law by teaming with a young sheriff and a priestess to track down a group of renegade vampires who kidnapped his niece.

Collins also appeared on the small screen in 2009 in the final two episodes of the first season of the CW drama "90210." Collins played the character of Phoebe, a West Beverly High School student and rival of Annie.

Collins made her film debut in the 2010 Academy Award® nominated film *The Blind Side* alongside Oscar winner Sandra Bullock and Tim McGraw. The film, based on the Michael Lewis book, "The Blind Side: Evolution of a Game" centers around a teenager who is recruited by a college football program and is groomed into an athletically and academically successful NFL prospect.

Collins has many passions aside from acting. She is also a rising icon in the fashion and beauty industry. Currently, she is an ambassador of Barrie and Lancôme. Collins has served as an Ambassador to Bystander Revolution since 2014 -- giving a speech on its behalf at We Day Seattle, supporting its social media initiatives, and contributing to the initial round of videos for the site.

Collins is also a published journalist and experienced television host. She covered the presidential inauguration for Nickelodeon, both the Democratic and Republican National Convention for *Seventeen Magazine*, she was a contributing writer for CosmoGIRL! Magazine, a host for Nickelodeon's "Hollywood Hang" and "Countdown to Kids' Choice!" (Nickelodeon's unique pre-show to the 2009 Kids' Choice Awards) as well as hosted "Live from the Red Carpet at the Oscars®" for the E! Network.

She attended the 2008 Spanish *Glamour Awards* in Madrid where she received the "Best International Model" Award. She was also presented with the "One to Watch" award at the "2008 Young Hollywood Awards" for her hosting success. She was also the host of *Hollywood Life Magazine's* 5<sup>th</sup> Annual "Hollywood Style Awards" in Los Angeles. The evening honored celebrities, stylists and designers; including Rachel Bilson, Jessica Simpson and Monique Lhuillier.

Collins discovered her passion for journalism at age 15, when she began working for the popular fashion magazine *ElleGirl UK*, where she designed a page informing readers on current Hollywood trends and Los Angeles hot spots.

No stranger to the camera, the entertainment industry has been a big part of her life from the time she was born in West Sussex, England. She started acting when she was an infant with a role on the British version of the television series "Growing Pains." After moving to the states at age six, she took her love of acting and singing to the stage, performing musical theater and drama at the Youth Academy for Dramatic Arts.

Collins currently resides in Los Angeles.

**Steve Coogan (Colonel Nigel Briggs)** was born and raised in Manchester where he trained as an actor at the Manchester Polytechnic School of Theatre. Shortly after Drama School, Steve landed his first job as an impersonator and comic on the satirical, *Spitting Image*.

In 1992 Steve won the Perrier Award for his show at the Edinburgh Fringe Festival. Whilst appearing on various shows at BBC Radio 4, the now infamous Alan Partridge was born. The character moved from Radio to TV and over the years has picked up a number of BAFTAS and British Comedy Awards. Steve took the character on two nationwide sell out tours. The latest series of Mid Morning Matters aired on Sky Atlantic in February 2016 with critical acclaim and was followed by documentary special, *Scissored Isle* for Sky in late May. Alan Partridge's second book, *Alan Partridge: Nomad* will be released in October 2016.

Other TV appearances include *Saxondale* in 2006, *Curb Your Enthusiasm* in 2007, *The Simpsons* in 2012, *Happyish* in 2015 and *The Trip* in 2010. Steve won the BAFTA for Best Male Comedy Performance in 2011 for his performance in *The Trip*, which he will be shooting the second series of later this year. For his work in TV and Film, Steve has won six BAFTA awards and seven British Comedy Awards.

Steve's film career includes five films with Michael Winterbottom and performances in *The Parole Officer*, *24 Hour Party People*, *A Cock and Bull Story*, *Night at the Museum*, *Tropic Thunder*, *In the Loop*, *The Look of Love*, *Alan Partridge: Alpha Papa*, *Despicable Me 2* and *3* and *Philomena*.

In *Philomena*, which was directed by Stephen Frears, Steve starred alongside Judi Dench. He also co-wrote the screenplay with Jeff Pope and in 2014 the film collected the BAFTA for Best Adapted Screenplay as well as two further BAFTA nominations and Four Academy Award® nominations.

Later in 2016, there will be the release of Oren Moverman's adaptation of *The Dinner* starring alongside Richard Gere, Laura Linney and an *Ideal Home* alongside Paul Rudd.

In addition to his acting career, in 1999 Steve set up Baby Cow Productions with Henry Normal, producing several award winning programmes including *The Mighty Boosh*, *Gavin and Stacey* and more recently, *Hunderby*, *Moone Boy* and *Hebburn*. Through these shows, Baby Cow had a prominent role in bringing the now much-loved Julia Davis, Rob Brydon and James Corden to a wider audience.

Rising star **Alden Ehrenreich** has already worked with some of the foremost directors in Hollywood including Francis Ford Coppola, Woody Allen, Park Chan-wook, the Coen Brothers and Sofia Cop-

pola.

Ehrenreich recently gained attention for his role as “Hobie” Doyle in the Coen Brothers film *Hail, Caesar!*, alongside Josh Brolin and Ralph Fiennes. Ehrenreich is currently in production on the *Untitled Han Solo Star Wars Film*, directed by Phil Lord and Chris Miller. Alden will play the title role of Han Solo. Walt Disney Pictures will release the film in 2018.

He recently completed production on the independent film, *The Yellow Birds* directed by Alex Moors playing the lead role of young soldier “Bartle” who has been exposed to the horrors of war in Iraq, and subsequently covers up the death of his best friend.

Ehrenreich landed his first major role in 2009, playing the lead in Francis Ford Coppola's semi-autobiographical film *Tetro*. Additional film credits include; Woody Allen's *Blue Jasmine*, *Beautiful Creatures*, Focus Feature's *Somewhere*, directed by Sofia Coppola; *Twixt*, directed by Francis Ford Coppola, and Fox Searchlight's *Stoker*.

Ehrenreich attended the prestigious Gallatin School at New York University. While there, he created The Collectin, a group which focuses on the creative process in which films and performances might be built around the specific qualities of an actor. They created 6 original plays and 5 short films during their time in New York. Last year, he shot The Collectin's first feature film, *Running Wild*.

Ehrenreich began acting at the age of 4 in various school and summer camp plays, as well as community children's theater groups. Throughout junior high and high school he began writing, directing and starring in student films.

**Taissa Farmiga (Sarah Bransford)** is currently shooting Stacie Passon's film *We Have Always Lived In The Castle*, based on the novel by Shirley Jackson, opposite Sebastian Stan and Alexandra Daddario. She can next be seen in Blumhouse's revenge Western *In A Valley Of Violence* opposite John Travolta and Ethan Hawke, which premiered at SXSW in 2016. She was last seen in the New Group's Off-Broadway revival of Sam Shepard's Pulitzer Prize winning play *Buried Child*, opposite Ed Harris, Amy Madigan and Nat Wolff, for director Scott Elliott.

Farmiga recently starred in the Sony comedy *The Final Girls* opposite Malin Ackerman, Adam Devine and Thomas Middleditch for director Todd Strauss-Schulson, as well as Hannah Fidell's film, *6 Years*, which was produced by Mark and Jay Duplass and acquired by Netflix. Both films premiered at SXSW in 2015. Farmiga broke out at Sundance 2011 in a memorable role in her feature film debut, *Higher Ground*, released by Sony Pictures Classics. She then went on to star in the first and third seasons of Ryan Murphy's hit FX series *American Horror Story*, opposite Jessica Lange. Taissa also starred opposite Emma Watson and Leslie Mann in *The Bling Ring* for director Sofia Coppola.

**Ed Harris (Mr Bransford)** most recently could be seen in writer-director Jonathan Nolan's *Westworld*, on HBO. He is currently filming *Kodachrome* with Jason Sudeikis and Elizabeth Olson for director Mark Raso. Upcoming films in which he stars include Dean Devlin's sci-fi feature, *Geostorm* and James Franco's film adaptation of John Steinbeck's *In Dubious Battle*.

Harris made his feature film directing debut on *Pollock*, receiving an Academy Award nomination as Best Actor for his performance in the title role. His co-star, Marcia Gay Harden, won a

Best Supporting Actress Oscar under his direction. Harris also directed, as well as co-wrote *Appaloosa*, starring opposite Viggo Mortensen. Some of his notable film credits include, *A History of Violence* (Natl. Society of Film Critics Award), *The Hours* (Oscar, Golden Globe, SAG and BAFTA nominations), *The Truman Show* (Oscar nomination, Golden Globe Award), *Apollo 13* (Oscar and Golden Globe nominations, SAG Award), *The Right Stuff*, *The Abyss*, *The Rock*, *A Beautiful Mind*, *The Firm*, *State of Grace* and Victor Nunez's *A Flash of Green*.

Harris won a Golden Globe Award for "Best Supporting Actor," along with Emmy and SAG nominations, for his portrayal of John McCain in the Jay Roach-directed *Game Change* for HBO. He starred with Paul Newman in the HBO miniseries *Empire Falls*, for which he received Emmy, Golden Globe and SAG "Best Actor" nominations. His other television credits include *The Last Innocent Man*, *Running Mates*, *Paris Trout* and *Riders of the Purple Sage*, for which he and his wife Amy Madigan, as co-producers and co-stars, were presented with the Western Heritage Wrangler Award for "Outstanding Television Feature Film."

Harris and Madigan starred on stage in Manhattan earlier this year in a revival of Sam Shepard's Pulitzer Prize-winning play *Buried Child*, directed by Scott Elliott for The New Group (Lucille Lortel nomination). Harris's acclaimed stage work includes Beth Henley's *The Jacksonian*, Ronald Harwood's *Taking Sides*, Sam Shepard's plays *Fool for Love* (Obie), and *Simpatico* (Lucille Lortel Award for "Best Actor"), George Furth's *Precious Sons* (Drama Desk Award, Tony Nomination), *Prairie Avenue*, *Scar*, *A Streetcar Named Desire*, *The Grapes of Wrath*, and *Sweet Bird of Youth*. Harris received both an Outer Critics Circle Award nomination ("Outstanding Solo Performance") and a Lucille Lortel Award nomination ("Outstanding Solo Show") for the Off-Broadway production of *Wrecks* at New York City's Public Theatre. He originated the role, with writer/director Neil LaBute, for the play's world premiere at the Everyman Palace Theatre in Cork, Ireland and won the 2010 LA Drama Critics Circle Award for "Best Solo Performance" for the production at the Geffen Playhouse.

**Megan Hilty (Sally)** is most recognizable for her portrayal of seasoned triple-threat Ivy Lynn in NBC's musical drama *Smash*. She followed up the series with a starring role on the comedy *Sean Saves the World*. This spring, Hilty received critical acclaim for her role of Brooke Ashton in the Roundabout Theater Company's revival of *Noises Off*. She has earned nominations for a Tony Award, Drama Desk Award and Drama League Award and won a Broadway.com Audience Award for Favorite Featured Actress in a Play. Earlier this year, she recurred on Bravo's dramedy "Girlfriend's Guide to Divorce" and the final season of CBS' *The Good Wife*.

This May, Hilty released a live album comprising of songs from her recent concert tour, entitled "Megan Hilty Live at the Café Carlyle." She also completed a residency at New York's Café Carlyle, where she previously performed the last two years. This summer, she appeared in Hulu's *Difficult People* and CBS' *BrainDead* and continued to tour abroad, making her Australian debut as part of the Adelaide Cabaret Festival. In addition to *Rules Don't Apply*, she will also complete production on the TV LAND pilot *The First Wives Club* alongside Alyson Hannigan.

In March 2013, Hilty released her debut solo album, "It Happens All The Time," which included fresh interpretations of compositions by contemporary songwriters and producers. Earlier, Hilty starred as Lorelei Lee, the diamond-loving blonde made famous by Carol Channing, in the *Encores!* production of *Gentlemen Prefer Blondes*, to which she earned rave reviews. Additionally, her voice was featured as Rosetta in Disney's *Tinker Bell: Secret of the Wings*. She has also recorded vocals in Disney's *The Secret Life of Magic Gourd*, *Phineas & Ferb*, *Glenn Martin DDS*, *American Dad*, *Tinker Bell and the Pixie Hollow*

*Games, Robot & Monster*, as well as singing as Snow White in the film *Shrek the Third*. Hilty can be heard in the animated film *Dorothy of Oz* with Kelsey Grammer, Hugh Dancy and Lea Michele. She can also be heard alongside Placido Domingo on the opera star's duet album.

A native of Seattle, Hilty moved to New York City after graduating from the prestigious Carnegie Mellon University, and quickly made her Broadway debut as Glinda in *Wicked*. She went on to perform the role in both the national tour and in Los Angeles.

After receiving high praise for her portrayal of Doralee Rhodes in Broadway's *9 to 5: The Musical* Hilty was honored with nominations for Lead Actress in a Musical at the Drama Desk Awards, Outer Critics Circle Awards, the Drama League Awards and L.A. Stage Alliance Ovation Awards. Hilty has previously performed at Carnegie Hall with the New York Pops, the National Symphony Orchestra at the Kennedy Center, the New York Philharmonic at Lincoln Center, the Boston Pops, the Cincinnati Pops, the Houston Symphony, the Phoenix Symphony among many others. She was also featured on TNT's 2012 *Christmas in Washington* special and continues to perform at prestigious venues nationwide. Megan is a frequent guest on PBS' televised Live from Capital Hill concerts. Her solo concert concerts continue to sell out and receive critical acclaim across the country.

Her television credits include guest-starring roles in *Melissa & Joey*, *Bones*, *The Closer*, *Desperate Housewives*, *CSI*, *Shark*, *Ugly Betty*, *Eli Stone* and *The Suite Life of Zach & Cody*. Among Hilty's film credits are *The Bitter Feast*, and the short film *The Happiest Man Alive*, opposite Justin Chambers.

**Oliver Platt (Forester)** is a multiple Emmy, SAG and Golden Globe Award- nominated actor, who has enjoyed success in film, television and stage. He will next be seen on the big screen in Farren Blackburn's *Shut In* opposite Naomi Watts. Recent projects include *Chef* opposite Jon Favreau and Dustin Hoffman; Michael Cuesta's *Kill the Messenger*, opposite Jeremy Renner; and Noah Hawley's Golden Globe-winning television adaptation of *Fargo* for the FX Network. He can currently be seen on television as Dr. Daniel Charles in NBC's *Chicago Med*. Prior to that, Platt had a leading role in Showtime's hit series, *The Big C*, opposite Laura Linney. Platt

Platt has also appeared on screen in the blockbuster, *X-Men: First Class*, alongside James McAvoy; Ed Zwick's *Love and Other Drugs*, with Jake Gyllenhaal; Ron Howard's *Frost/Nixon*, opposite Frank Langella; and the Harold Ramis comedy *Year One*, opposite Jack Black; as well as Nicole Holofcener's *Please Give*, which won critical acclaim at the Sundance and Tribeca film festivals, as well as an Independent Spirit Award. Some of his additional credits include *2012*, *The Ice Harvest*, *Bulworth*, *Married to the Mob*, *Working Girl*, *Flatliners* and *Indecent Proposal*.

Platt made his producing debut on the indie film *Big Night*, which was co-directed by Stanley Tucci and Campbell Scott. He would later re-team with Tucci in *The Impostors*.

A graduate from Tufts University, Platt immediately began working in regional theater, as well as off-Broadway, in such productions as *The Tempest* and John Guare's *Moon Over Miami*. He also starred in the Lincoln Center production of *Ubu*, Jules Feiffer's *Elliot Loves*, directed by Mike Nichols, and received rave reviews for his turn as Sir Toby Belch in *Twelfth Night*.

Born in Windsor, Ontario, Platt is married and has three children. When not shooting in Chicago, he resides in New York.

**Martin Sheen (Noah Dietrich)** is a multiple Emmy and Golden Globe Award- nominated actor, who has created iconic characters on both the the big and small screen.

He began his film career in the tense thriller *The Incident*, followed by the critically acclaimed *The Subject was Roses* and Mike Nichol's *Catch-22*. In 1973 Sheen starred in Terence Malick's *Badlands*. The film has been acclaimed as one of the finest of the decade and was selected for preservation by the Library of Congress.

Sheen continued to produce critically lauded work, both in television and cinema, including starring in *That Certain Summer*, the first television movie to offer a sympathetic portrayal of homosexuality, and *The Execution of Private Slovik*, for which he received an Emmy nomination for Best Actor in a television drama.

In 1979, he starred in Francis Ford Coppola's *Apocalypse Now*. Despite an arduous shoot, the film went on to be a critical and commercial smash and is widely regarded as one of the greatest films ever made.

Sheen's most iconic television role began in 1999, when he starred as President 'Jed' Bartlett in seven seasons of Aaron Sorkin's *The West Wing*. The role earned Sheen a Golden Globe Award, two SAG Awards and six Emmy nominations.

Some of the other notable television shows he has appeared on include *Murphy Brown* (for which he won an Emmy), *Columbo*, *Hawaii Five-O*, *Mission Impossible*, *The Simpsons* and *Two and a Half Men*. More recently, he appeared in *Anger Management* for Lionsgate and FX and currently Sheen can be seen in the acclaimed *Grace & Frankie* on Netflix.

His film career encompasses over 100 features including *Gandhi*, *Wall Street*, *JFK*, *Catch Me If You Can*, *The Departed* and *The Amazing Spider-Man*. He has also narrated a number of documentaries.

Sheen is a political activist and has rallied for workers' rights and the environment among other causes. He is married, with four children and in 2011 celebrated his 50th wedding anniversary.

## **ABOUT THE FILMMAKERS**

Since starring in his first film, *Splendor in the Grass*, in 1961, **Warren Beatty (Director, Writer, Producer, Howard Hughes)** has been said to have demonstrated a greater longevity in movies than any actor of his generation. Few people have taken so many responsibilities for all phases of the production of films as producer, director, writer, and actor, and few have evidenced so high a level of integrity in a body of work.

At least fifteen of Beatty's films are often referred to as classics: *Bonnie and Clyde*, *Shampoo*, *Reds*, *Heaven Can Wait*, *Dick Tracy*, *Bugsy*, *Bulworth*, *Splendor in the Grass*, *All Fall Down*, *McCabe and*



*Mrs. Miller, The Roman Spring of Mrs. Stone, Mickey One, The Only Game in Town, Lilith, and The Parallax View.* His latest film is *Rules Don't Apply*, which he wrote, produced, directed and stars in.

Only Beatty and Orson Welles (*Citizen Kane*) have been nominated by the Academy of Motion Picture Arts and Sciences as an actor, a director, a writer, and a producer for the same film. Beatty is the only person ever to have done it twice, for *Heaven Can Wait* and again for *Reds*.

Beatty has been nominated 15 times by the Academy of Motion Pictures Arts and Sciences, and 8 films he has produced have earned 53 Academy nominations. In 1982 he won the Academy Award for Directing and in 2000 was given the Academy's highest honor, the Irving G. Thalberg Award. He was awarded Best Director from the Directors Guild of America and Best Writer three times from the Writers Guild of America. He has received the Milestone Award from the Producers Guild, the Board of Governors Award from the American Society of Cinematographers, the Directors Award from the Costume Designers Guild, the Life Achievement Award from the Publicists Guild, and the Outstanding Contribution to Cinematic Imagery Award from the Art Directors Guild. The National Association of Theater Owners has honored him as Director of the Year, as Producer of the Year and as Actor of the Year. He has won 16 awards from the New York and Los Angeles Film Critics, the National Board of Review, and the Golden Globes.

In 1992, he was made a Commander of the Order of Arts and Letters in France; in Italy he received the David di Donatello award in 1968 and again in 1981 and its Lifetime Achievement Award in 1998; in 2001, he received the Donostia Lifetime Achievement Award from the San Sebastian International Film Festival; in 2002, he received the British Academy Fellowship from BAFTA; and in 2011, he was awarded the Stanley Kubrick Britannia Award for Excellence in Film. In December 2004, Beatty received The Kennedy Center Honor in Washington, D.C. In addition, he is the recipient of the American Film Institute's Lifetime Achievement Award, the HFPA Cecile B. DeMille Award and many others.

Politically active since the 1960's, Beatty campaigned with Robert Kennedy in his 1968 presidential campaign. That same year he traveled throughout the United States speaking in favor of gun control and against the war in Vietnam. In 1972 he took a year off from motion pictures to campaign with George McGovern. In 1981, Beatty was a founding board member of the Center for National Policy. He is a founding member of The Progressive Majority, a member of the Council on Foreign Relations, and has participated in the World Economic Forum at Davos, Switzerland.

Beatty serves on the Board of Directors of the Motion Picture and Television Fund Foundation. He previously served on the Board of Trustees of The Scripps Research Institute for several years. He has received the Eleanor Roosevelt Award from the Americans for Democratic Action, the Brennan Legacy Award from the Brennan Center for Justice at the New York University School of Law, and the Philip Burton Public Service Award from The Foundation for Taxpayer and Consumer Rights. In multiple forums he has addressed campaign finance reform, the increasing disparity of wealth, universal health care and the need for the Democratic Party to return to its roots. In March of 2013, he was inducted into the California Hall of Fame.

Beatty was born in Richmond, Virginia. He and his wife, Annette Bening, live in Los Angeles and have four children.

**Caleb Deschanel (Director of Photography)** is a five-time Academy Award® nominee, for his work on *The Passion of the Christ, Fly Away Home, The Natural, The Right Stuff* and *The Patriot*, the lat-

ter of which also earned him an American Society of Cinematographers Award for Outstanding Achievement.

His photography for *The Black Stallion* impressed audiences with its beauty, and brought him a BAFTA nomination. He received the National Society of Film Critics Award for cinematography in 1979 for his work on both *The Black Stallion* and *Being There*.

Deschanel's other credits include *Anna and the King*, *The Hunted*, *Message in a Bottle*, *Hope Floats*, *More American Graffiti*, *Let's Spend the Night Together*, *The Slugger's Wife*, *It Could Happen to You*, *National Treasure*, *Killshot*, *The Spiderwick Chronicles*, *My Sister's Keeper*, and *Dream House*. And more recently he photographed *Jack Reacher* and *Abraham Lincoln: Vampire Hunter*.

His credits as a director include *The Escape Artist*, *Crusoe* and a number of short films. His documentary *Trains* won the Silver Bear at the Berlin International Film Festival, and the short *Valley Forge* which has been shown around the world by the United States Information Agency. He has directed a number of episodes of the television series *Twin Peaks*, and *Law & Order* and one episode of *Bones*.

Deschanel graduated from Johns Hopkins University and studied at the University of Southern California Film School and the American Film Institute before interning with cinematographer Gordon Willis.

He most recently wrapped filming *Words Without Author* in Germany for director and writer Florian Henckel von Donnersmarck.

**Jeannine Oppewall (Production Designer)** was born in Uxbridge, Massachusetts. She received an M.A. in literature from Bryn Mawr College before moving to Los Angeles and finding work in the Office of Charles and Ray Eames. At the time, Charles Eames was one of the world's most famous living designers, known principally for his line of furniture for Herman Miller. But the Office also made over 100 short personal, educational, industrial films, many very inventive for their time. It also produced large traveling exhibitions for different clients. So Jeannine learned design at the feet of the master, so to speak.

After leaving the Eames Office, where she worked for about 8 years, she made radio documentaries for KPFK Radio, did some freelance writing, and eventually found a place in the art department of the film business, working for production designer Paul Sylbert.

The first film that Oppewall designed was *Tender Mercies*. She has received Academy Award® nominations for *L.A. Confidential*, *Pleasantville*, *Seabiscuit* and most recently, *The Good Shepherd*. Other films for which she is known are *Catch Me if You Can*, *The Bridges of Madison County* and *The Music Box*.

She served on the Board of Governors of the Academy of Motion Picture Arts and Sciences for nine years, and is currently on the Foreign Language Film Committee.

**John Scheele (Visual Effects Supervisor)** began in film and animation as an undergraduate at Harvard. He later attended California Institute of the Arts, along with classmates Tim Burton, John Lasseter and Paul Reuben. At Disney, he was the Technical Effects Supervisor on the ground-breaking CGI film *Tron*, as its Technical Effects Supervisor. He went on to innovate effects production at Walt Disney Productions during that period, and later for film projects such as *Dick Tracy* and *Batman Returns*. His work

on *Blade Runner* for Ridley Scott and *Woodstock* are further examples of his expertise in a unique hybrid of film restoration techniques and CGI.

Scheele first worked for Warren Beatty on *Dick Tracy* and was mentored afterwards by its legendary production designer, Dick Sylbert.

Scheele and Deborah Ricketts (Stock Researcher) collaborated on several films for Oliver Stone, including *World Trade Center* and *W*, before teaming up for *Rules Don't Apply*. They did two years of research and preparation to pull together the period look for the film, working closely with Beatty at all stages. His original concept was to build only on real photography - and not to allow an artificial look to emerge through the use of CGI.

Research at Paramount, Fox and Warner Bros. yielded startling material, especially for sequences establishing Los Angeles and Las Vegas in the late 1950s and early 1960s. Much of the footage found was unknown and no viewing copy existed: Ricketts found evidence in file cards and written logs, and months of scanning and reviewing footage followed – much of it shot in VistaVision (the equivalent of IMAX at that time).

The results include brilliant and sustained reveals of Hollywood Boulevard, Beverly Hills, the Sunset Strip and Glitter Gulch. These place the audience immersively in the period, with rich detail and atmosphere that would be missing using CG techniques.

Even sequences of the XF-11 and DC-3 in the film were completely built on actual photography. Only the Spruce Goose needed to be recreated digitally, and VFX Plate Supervisor, Elliott Jobe, scanned the real Hercules in its Oregon resting place, to guarantee authenticity.

The lead cars in the film were also selected with the stock footage in mind: The black Chrysler Newport that Frank (Alden Ehrenreich) drives throughout the film is a careful match to the same car that is featured in the select period Los Angeles stock footage.

**Albert Wolsky (Costume Designer)** is a two-time Academy Award® winner, for *All That Jazz* and *Bugsy*. In a career that encompasses more than 75 films, Wolsky also received Academy Award® nominations for *Sophie's Choice*, *Toys*, *The Journey of Natty Gann*, *Across the Universe* and *Revolutionary Road*.

His recent work includes *Charlie Wilson's War*, *Ask The Dust*, *Jarhead*, *The Manchurian Candidate*, *Road To Perdition*, *Maid in Manhattan*, *Runaway Bride*, *Galaxy Quest*, *You've Got Mail*, *Red Corner*, *Lucky Numbers*, *The Jackal*, *The Grass Harp* and *Birdman*.

Wolsky's first project with filmmaker Paul Mazursky, *Harry and Tonto*, led to a prolific 11-film relationship including *Next Stop*, *Greenwich Village*, *An Unmarried Woman*, *Moscow on the Hudson*, *Down and Out in Beverly Hills* and *Enemies: A Love Story*. Wolsky first worked with Bob Fosse on *Lenny*, starring Dustin Hoffman, later designing the costumes for Fosse's *All That Jazz* and *Star 80*, Fosse's last film.

Wolsky's other credits include *Grease*, *Manhattan*, *The Pelican Brief*, *The Heart Is a Lonely Hunter*, *Little Murders*, *The Singer*, *The Falcon and the Snowman* and *Crimes of the Heart*.

Born in Paris, Wolsky immigrated to the United States at age 10. He lived in New York City, graduated from The City College of New York and began his career in New York theater, receiving his first solo Broadway design credit for the play *Generation*, starring Henry Fonda. Other credits include *Sly Fox*, starring George C. Scott, *The Sunshine Boys*, Joseph Papp's production of *Hamlet* in Central park, Tennessee Williams' *27 Wagons Full of Cotton*, starring Meryl Streep, and *The Heiress*, which earned him a Tony nomination in 2013.

The Costume Designers Guild honored Wolsky with a Career Achievement Award, the first bestowed by the guild. Wolsky served for four terms on the board of governors of the Academy of Motion Picture Arts and Sciences.

**Eddie Arkin and Lorraine Feather (songwriters)** composed the evocative song Rules Don't Apply sung in the film by Marla (Lily Collins).

Eddie Arkin is a native Californian, born and raised in Los Angeles. He went to Cal Arts and California State University, Northridge.

Arkin is a noted television composer as well as producer, arranger and songwriter of music for films and records. His film producing/arranging credits include music production numbers featured in *My Best Friend's Wedding*, *The Mask*, *Peter Pan*, *What Women Want*, *Unconditional Love* and others. He composed the dramatic scores to approximately 150 episodes of the TV series *Melrose Place* in addition to scores for *Titans* and episodes of *Burkes Law* to name a few. Arkin received an Emmy nomination for Outstanding Achievement in Music Direction and Composition for *The Pink Panther* TV series.

In addition to his work in film and television, Arkin has arranged and produced many Gold and Platinum albums including 5 Grammy nominated albums. As a songwriter, his compositions have been recorded by many artists including Patti Austin, Barry Manilow, Anne Murray, Sawyer Brown, Diane Schuur, Diane Reeves, David Benoit, Janis Siegel, and Lorraine Feather.

Arkin is also a guitarist who was on the faculty at the USC School of Music from 1976-1981 and remains a guest lecturer in their Music Industry program. He is the author of the theory and harmony book *Creative Chord Substitution For Jazz Guitar* published by Alfred Music as part of their Jazz Masters series.

Lyricist/singer Lorraine Feather was born in Manhattan. She is the daughter of the late jazz writer Leonard Feather, and the goddaughter of Billie Holiday.

Feather moved with her parents to Los Angeles at age 12, then returned to New York at 18 to pursue a career as an actress. Some touring and off-Broadway work followed, as well as a stint in the chorus of *Jesus Christ, Superstar*, but she spent much of the next decade working as a waitress, and in her late 20s, as a singer with Top 40 bands

Feather returned to Los Angeles and spent eight years singing with and writing lyrics for the vocal trio Full Swing, which recorded three albums. When the group disbanded, Feather spent most of the next decade writing lyrics. She was the lyricist for Disney's *Dinosaurs*, *The Jungle Book 2*, and *The Princess Diaries 2*; MGM's *All Dogs Go to Heaven* and *Babes and Toyland*; and Hasbro's *Candy Land* and *My Little Pony*. Feather's work as a lyricist has earned her seven Emmy nominations.

Feather has recorded 11 solo albums as an artist since the late 1990s. Her 2001 release, *New York City Drag*, featured contemporary lyrics to formerly instrumental pieces written by Fats Waller; she

did similar treatments with Duke Ellington and Billy Strayhorn instrumentals on *Cafe Society*, *Such Sweet Thunder* (all Ellington/Strayhorn), and *Dooji Wooji*.

Feather's 2008 CD, *Language*, reached the #1 spot on both the national charts and the Amazon jazz vocal charts. Her 2010 release, *Ages*, focused on different stages of life and was nominated for a 2011 Grammy in the Best Jazz Vocal Album category. Her next two albums, *Tales of the Unusual* and *Attachments*, received Grammy nominations in the arrangement category and for Best Jazz Vocal Album, respectively.

Feather's 2015 release, *Flirting with Disaster*, was her first project to be made up entirely of love songs, and earned the fourth and fifth nominations for Feather's projects in December of 2015, for Best Jazz Vocal Album and Best Arrangement for Instruments with Vocals. She is currently working on her next project, for 2017, entitled *Math Camp*.

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