

FUR

AN IMAGINARY PORTRAIT OF DIANE ARBUS

PRODUCTION NOTES

CONTENTS

Credits - Pages 3-15

Synopsis - Pages 16-17

About the Production - Pages 18-26

About the Filmmakers - Pages 27-35

About the Cast - Pages 36-40

PICTUREHOUSE

A Time Warner Company

NICOLE KIDMAN

ROBERT DOWNEY JR.

FROM THE DIRECTOR OF 'SECRETARY'



A FILM BY STEVEN SHANBERG

FUR

AN IMAGINARY PORTRAIT OF DIANE ARBUS

PICTUREHOUSE and RIVER ROAD ENTERTAINMENT present a film by STEVEN SHANBERG NICOLE KIDMAN ROBERT DOWNEY JR. "FUR: AN IMAGINARY PORTRAIT OF DIANE ARBUS" BY BURRILL HARRIS YOUNG AND JANE ALEXANDER ***ELLEN PINKS ***JOSHUA HARRIS ***SARAH AMY ROSS ***LARRY BURRILL ***JACOB BRIGATTAN ***JENNIFER BOZEMAN VINCENT D'ARRELL ***MARIO DELGADO KRISTINA REED ***TODD M. DANZON ***JOSHUA HARRIS ***JANE ALEXANDER ***ALESSANDRO CANINI ***WILLIAM FORKAD LAURA BAKERFOU SCOTT THOMAS ***ANDREW FREEDER
R RATED: STRONG LANGUAGE, SOME DRUG USE, AND SOME SMOKING
www.picturehouse.com

PRODUCTION NOTES

WWW.FURMOVIE.COM

**PUBLICITY MATERIALS ARE AVAILABLE AT:
HTTP://EXTRANET.PICTUREHOUSE.COM/
LOGIN — ADPUB, PASSWORD — DOWNLOAD**

Running Time: 122 minutes

Rating: R for graphic nudity, some sexuality and language

PRESS CONTACTS

NEW YORK

Tom Piechura
The Dart Group
(212) 277-7555
tompiechura@thedartgroup.net

Mary Ann Hult
Picturehouse
(212) 303-1713
maryann.hult@picturehouse.com

LOS ANGELES

Karen Oberman/Michael Lawson
mPRm
(323) 933-3399
koberman@mprm.com mlawson@mprm.com

Veronica Bufalini
Picturehouse
(310) 246-7607
veronica.bufalini@picturehouse.com

FIELD

Elizabeth Brambilla
Picturehouse
(212) 303-1712
elizabeth.brambilla@picturehouse.com

Vicky Eguia
Picturehouse
(310) 246-7608
vicky.egua@picturehouse.com

For more information about Picturehouse please visit www.picturehouse.com

FUR

AN IMAGINARY PORTRAIT OF DIANE ARBUS

FADE UP (WHITE LETTERS OVER BLACK):

This is a film about DIANE ARBUS, but it is not a historical biography. Arbus, who lived from 1923 to 1971, is considered by many to be one of the greatest artists of the twentieth century. Certainly, her pictures changed the face of American photography forever.

What you are about to see is a tribute to Diane: a film that invents characters and situations that reach beyond reality to express what might have been Arbus's inner experience on her extraordinary path.

CREDITS

FILMMAKERS

Directed by STEVEN SHAINBERG
Written by ERIN CRESSIDA WILSON
Inspired by the book "Diane Arbus: A Biography" by PATRICIA BOSWORTH
Produced by WILLIAM POHLAD
LAURA BICKFORD
BONNIE TIMMERMANN
ANDREW FIERBERG
Executive Producers EDWARD R. PRESSMAN
ALESSANDRO CAMON
MICHAEL ROBAN
Director of Photography BILL POPE, ASC
Production Designer AMY DANGER
Edited by KEIKO DEGUCHI
KRISTINA BODEN
Co-Producers GERRY ROBERT BYRNE
MARY JANE SKALSKI
PATRICIA BOSWORTH
VINCENT FARRELL, III
Line Producer ADAM BRIGHTMAN
Music by CARTER BURWELL
Music Supervisor BETH AMY ROSENBLATT
Costume Designer MARK BRIDGES
Casting by ELLEN PARKS, C.S.A

CAST

Diane Arbus NICOLE KIDMAN
Lionel Sweeney ROBERT DOWNEY, JR.
Allan Arbus TY BURRELL
David Nemerov HARRIS YULIN
Gertrude Nemerov JANE ALEXANDER
Grace Arbus EMMY CLARKE
Sophie Arbus GENEVIEVE McCARTHY
Jack Henry BORIS McGIVER
Tippa Henry MARCELINE HUGOT
Althea MARY DUFFY
Allan's New Assistant EMILY BERGL
Fiona (Naked Girl) LYNN MARIE STETSON
Dominatrix GWENDOLYN BUCCI
Lois CHRISTINA ROUNER
Handsome Client MATT SERVITTO
Another Client DAVID GREEN

Fox Model	SANDRIEL FRANK
Fashion Model	KRISTA COYLE
Bald Man	JOSEPH MCKENNA
Carnival Talker	JOHN C. GALLAGHER
Little Diane	COURTNEY TAYLOR BURNESS
Rose the Maid	MAUREEN SHANNON
Man with Dominatrix	DAVID PERKINS
Giant	ERIC GINGOLD
Funeral Home Director	JOSE RAFAEL ARANGO
Transvestite	GEORGE MCGRATH
Singing Little Person	DAVID JOSEPH STEINBERG
Abby	NATALIE DIX
Model Kate	KIM TAGGART
Hank	TEDDY TILKIN
Elevator Man	JESS OSUNA
Siamese Twins	LAURA AND LEESA ANDREW
Stunt Coordinator	CORT HESSLER III
Lionel Stunt Double	NORMAN DOUGLASS
Diane Stunt Double	SHAWNNA THIBODEAU

FEATURING:

NALU TRIPICIAN	RACHEL BOYNTON	MARILYN DOBRIN
CURLY	HEATHER CORBY	JANIE MARTINEZ
SCOTT FISHBEIN	LISA HEYWOOD	TODD ROBBINS
ROCHELLE BOSTROM	ADRIANA BIASA	ARMEN HOVANESIAN
HEDI ALBERTSON	KEVIN "PEPPERMINT" MOORE	JAMES "TIGGER!" FERGUSON
BLUE TOTH	MAYUKO	ANNA MERKULOVA CARRIE NAVAR-
CARINA WRETMAN	PETER LOICONO (DEMI TASSE)	RO LAINE RETTMER
KIM SCHWERT	XAVIER O'CONNOR	PEGGY CAFFERTY AMANDA CONG-
EMIRE LENA	BEN SANDERS	DON LENA S.
SAMMY AREIZAGA	BRIAN "HATTIE" BUTTERICK	MARIE CONSTANTI DELIRIUM
REZA GARAKANI	SEAN ALLISON	TREMENS
MARIA TELESCA	BILL HUNTLEY	
JENNIFER KUSNER	VICTORIA MEBLINA	
	LUCY WALSH	

An Edward R. Pressman Film Corp. Bonnie Timmermann Iron Films Vox3 Production

This film is intended as a tribute to the life of Diane Arbus and her extraordinary photographic career. Although it was inspired by the biography by Patricia Bosworth, which provided invaluable information, as indicated by its title, this film is not a historical biography. Indeed, many of the characters and all of the events, including the character of Lionel and the scenes involving members of Diane's family, are fictional.

Unit Production Manager	ADAM BRIGHTMAN
First Assistant Director	CARL LAWRENCE LUDWIG
Second Assistant Director	LINDA PERKINS
Production Supervisor	MERYL EMMERTON
Production Office Coordinator	KERIN FERALLO
Assistant Production Office Coordinator	ANGELA C. LEE
Script Supervisor	ANNIE WELLES
Additional Script Supervisor	REBECCA FULTON
Production Secretary	CHRISTY KING
Production Accountant	ELIZABETH VERGHESE
First Assistant Accountant	TARA ANDRUS
Payroll Accountant	D'DAN WALTON SERRANO
First Assistant Camera	ERIC SWANEK
Second Assistant Camera	MICHAEL CAMBRIA
Camera Loader	BEKA VENEZIA
Camera Operator/Steadicam	ANDREW W. CASEY
Sound Mixer	TOM NELSON
Boom Operator	FRANK GRAZIADEI
Second Boom/Cable	TOMMY LOUIE
Gaffer	GENE ENGELS
Best Boy	TIM MCAULIFFE
Shop Electric	JOHN MILCETIC
Electricians	LEWIS SADLER
	BRIAN STOCKLIN
Rigging Gaffer	BUDDY MCBRIDE
Stage Rigging Gaffer	JOEL TISHCOFF
Key Grip	GEORGE PATSOS
Best Boy Grip	CONSTANTINE GUS MAGALIOS
Dolly Grip	KEITH BUNTING
Grip	MICHAEL YURICH
Key Rigging Grip	BILL PATSOS
Best Boy Rigging Grip	SABATINO (SONNY) REA
Rigging Grips	DANNY WOODS
	ROCCO PROSCIA

Art Director	NICK RALBOVSKY
Assistant Art Directors	EDWARD PISONI TOM WARREN ADAM SCHER STEVE GRAHAM
Art Department Coordinator	GARY CERGOL
Set Decorator	CARRIE STEWART
Leadman	DICK TICE
On-Set Dresser	ARI SCHWARTZ
Set Dressers	JOAN FINLAY BRUCE SWANSON JAMES BONO
Lead Scenic	QUANG NGUYEN
Charge Scenic	ALEX GORODETSKY
Camera Scenic	RUSSELL BULLOCK
Scenic Artists	JAY HENDRICKX CHRISTOPHER WEISER VICTOR MORALES CHRISTOPHER HEBEL NIKOLAY MIKUSHKIN JOHN A. RALBOVSKY JOEL OSSENFORT
Scenic Shopman	DANIEL ROSENFELD
Graphic Artist	BENJAMIN CONABLE
Photo Project Manager	FREDERICK CARLSTROM
Storyboard Artist	BRICK MASON
Art Department Production Assistants	TOMAS ZEMAN BRADLEY WEINRIEB
Construction Coordinator	RICHARD HEBRANK
Construction Foreman	PETE BUNDRICK
Key Construction Grip	MICHAEL MILLER
Second Construction Grip	THOMAS "CASEY" JIRGAL
Grips	RICH ROSE LEE SHEVETT DOMINICK COCUZZO PAT COCUZZO MARK KLIEN JEFF JIRGAL KEVIN WILLIAMS JOHN HOUSE WILLIAM EGAN
Shop Production Assistants	BRENDAN O'ROURKE MATTHEW C. AMENTA

Prop Master	PETER GELFMAN
Assistant Prop Masters	ROBIN VOTH TIM GRIMES DAN KENNEY ANA KATHARINA DRECHSLER
Assistant Costume Designer	SUSAN CARRANO
Wardrobe Supervisor	BARBARA J. HAUSE
On-Set Costumer	TRENEE CLAYTON
Additional Costumer	DANAJEAN CICERCHI
Ms. Kidman's Costumer	FIONNUALA LYNCH
Ms. Kidman's Additional Costumer	DENISE ANDRES
Costume Assistant	JENNIFER ROGIEN
Costume Production Assistants	ARIEL BOWMAN DIANA PAPPAS
Fur Consultant	MIKE KUDRA
Lionel's Masks by	FRANCINE LECOULTRE
Key Make-up Artist	JAMES SARZOTTI
Assistant Make-up Artist	EVELYNE NORAZ
Ms. Kidman's Hair and Make-up	ROBERT MCCANN
Ms. Kidman's Make-up Artist	KYRA PANCHENKO
Key Hair Stylist	ROBERT FAMA
Hair Stylist	GUDI HOLT
Additional Hair Stylist	JACQUELINE PAYNE
Ms. Kidman's Hair Stylist	WAYNE HERNDON
Ms. Kidman's Hair Designer	KERRY WARN
Make-up Effects Supervisor	SHANE MAHAN
Special Effects Make-up	STAN WINSTON STUDIO
Stan Winston's Studio Crew	AUDREY KLEIN CONNIE CRISWELL KHANH TRAN JUSTIN GERARD DITTER RACHEL LEVIEUX JOE PEPE
Special Effects Coordinator	JC BROTHERHOOD
Special Effects (Tub & Pool)	JEFF BRINK
Special Make-up Artists	TODD KLEITSCH KATE BISCOE
Location Manager	JAMES D. LEE
Assistant Location Manager	RANDY MANION
Location Assistant	FRANK CATTANO

Location Scouts	MARK KAMINE DAVID CHAMBERS JOHN SPADY DAVID MCGUIRE JOE GUEST KRIS SCHACKMAN
Production Assistant	ERIC SONNTAG
Parking Coordinator	DEREK PASTURES
Transportation Captain	EDDIE IACOBELLI, SR.
Transportation Co-Captain	EDDIE IACOBELLI, JR.
Drivers	FRANK M. SANPIETRO WILLIAM E. CURTIN, JR. MICHAEL BUONOCORE
Set Decorating Driver	ROBERT COLLINS
Set Dressing Driver	RUDY ARIETTA
Set Dressing Helper	ROBERT FEATHERSTONE
Ms. Kidman's Driver	JOHN LALOR
Ms. Kidman's Security	WAYNE PETRUCELLI
Mr. Downey's Driver	NICK GRZAN
Publicist	LESLEE DART
Unit Publicist	ROBERT LEVINE
Still Photographer	ABBOT GENSER
Ms. Kidman's Dialect Coach	KATE MARÉ
Ms. Kidman's Stand-in	HOLLIS M. JONES
Mr. Downey's Stand-in	ADAM AUSLANDER
Casting Associate	AMELIA RASCHE
Casting Assistant	EMILY REUTLINGER
Extras Casting	KAREN ETCOFF
Driver Extras Casting Associate	BILL TRIPICIAN
Tutor	MISSY STERTZBACH
Children's Acting Coach	ELLEN PARKS
Animal Handler	TASHA ZAMSKY
Mr. Shainberg's Assistants	LINDSAY WASSERBERGER JENNIFER ROGIEN
Mr. Pohlad's Assistant	JOLYNN MARTIN
Ms. Bickford's Assistant	LEIGH ANNE BOWLES
Ms. Timmermann's Assistant	STEVE VINCENT
Mr. Fierberg's Assistant	MAMTA TRIVEDI
Office Production Assistants	ANDREW GOODMAN MICHAEL RIZZO
Production Office Intern	BRIAN KANE
Second Second Assistant Directors	ERIC RICHARD LASKO MATT SIRIANNI
Key Production Assistant	BILL AHERN

Set Production Assistants	LAUREN KELLS GUILMARTIN THOMAS K. LEE MELISSA MUGAVERO ADAM N. BERNARD LOREN SKLAR PATRICK MURRAY PAUL MASTROIANNI ANDEE RADU
Production Intern	LUKE SHERMAN
Caterers	TOMKATS INCORPORATED BOBBY NIEVEZ ANDY GILBERT KELLY EVANS Craft Service DAVID DREISHPOON DIEGO PINA JULIO TORRES
"B" Unit Director of Photography	JOHN FOSTER
"B" Unit First Assistant Camera	JEFFREY DUTEMPLE
"B" Unit Second Assistant Camera	CAESAR S. CARNEVALE
Water Unit Camera Operator	DAVID KNOX
Water Unit First Assistant Camera	JOHN MCALEER
Driver Water Unit Second Assistant Camera	CHRIS RAYMOND
Camera Intern	RYAN WONG
Video Assist	DANIEL SALK
Additional Video Assist	RICO O. ALSTON
Post Production Supervisors	GERRY ROBERT BYRNE PAUL LEONARDO PHILIP FARHA
Post Production Coordinator	CHRIS MOLINARO
Post Production Assistant	NICK OLSON
Post Production Accountant	STEVE BOYLE
First Assistant Editor	BILL HENRY
Editing Intern	KELLY KENDRICK
Additional Assistant Editor	SHELBY SIEGEL
Sound Designer	EUGENE GEARTY
First Assistant Sound Editor	LARRY WINELAND
Transfer Assistant	CHRIS FIELDER
Supervising ADR Editor	MARISSA LITTLEFIELD
ADR Editor	RUTH HERNANDEZ
ADR Assistant Editor	LILA YOMTOOB

Dialogue Editors	LAURA CIVIELLO FRED ROSENBERG PHIL STOCKTON
Supervising Foley Editor	KAM CHAN
Foley Editors	FRANK KERN JAC RUBENSTEIN
Apprentice Sound Editor	SARA STERN
Music Editor	TODD KASOW
Post Production Sound Services	C-5
Re-Recording Mixers	REILLY STEELE COLL ANDERSON
Mix Assistant	BRIAN BOWLES
Re-Recordist	HARRY HIGGINS
ADR Mixers	DAVID BOULTON BOBBY JOHANSON
Post Production Facility	SOUND ONE
Loop Group Coordinator	SONDRA JAMES

	Loop Group	
SOPHIA BARRICELLI	NICHOLAS J. GIANGIULIO	MARCUS MAURICE
STEVE BEAUCHAMP	MITCH GREENBERG	JULIA RYAN NOVACK
KATE DAWSON	JONATHAN HOVA	SEAN OLIVER
JESSICA ECKLUND	RAY IANNICELLI	REYNA SHASKAN
JOSEPH FATALE	JUDY JENSON	ROSE STOCKTON
	KATHRYN MARKEY	

Dailies Advisor	JOEY VIOLANTE
Dailies Colorist	FABIO SANCHEZ
Stock Footage Provided By	SEARCHWORKS, INC.
Main Title Designed and Produced By	LOOK EFFECTS, INC

Digital Effects

Technicolor Creative Services - LA

VFX Producer TCS	CAOILFHIONN SWEENEY
Digital Compositors	JOSHUA CHARLES JORDAN III TREY FREEMAN

Big Film Design Inc.

VFX Supervisor	RANDY BALSMEYER
Designer/Compositor	J. JOHN CORBETT
Compositor	CHRIS HALSTEAD

Look Effects, Inc.

VFX Supervisor HENRIK R. FETT
VFX Producer REBECCA RAMSEY
Art Director SONYA AKOPYAN
Flame Artist ADAM AVITABILE
VFX Production Assistant JONATHAN SIMS

MassMarket

VFX Producer JUSTIN LANE
Flame Artist CHRIS STAVES
Junior Flame Artist JOE VITALE

Heavylight, Inc.

Film Projection Producer ROBERT LUTTRELL
Color Correction & Effects HAVEN COUSINS

TCS Executive TRACEY GRIMES
Digital Film Colorist SCOTT GREGORY
Digital Intermediate Producer ANDY KAPLAN
Digital Conform KAREN BOYLE-ANASTASIO
Imaging Supervisor CHRIS KUTCKA
Imaging Technicians BRUCE FERRIS
DOUG GIBBS
Digital Restoration JOHN KELLY
VP Color Imaging R&D JOSHUA PINES
Data Technician MYLA BARENG
Technicolor NY Producer CHRISTIAN ZAK
Negative Cutters J.G. FILMS PRODUCTION
Legal ROSALIND LICHTER
Immigration Lawyer LAWRENCE S. YUDESS
SHERMAN KAPLAN
River Road Financial Officer MIKE REINARTS
River Road Accounting FELICITY DONARSKI
River Road Legal BUSINESS AFFAIRS, INC.
STEPHEN MONAS
JULIA ALEXANDER
NICOLE PAPINCAK
CAMI KINAHAN
MATT ROSEN
Payroll By ENTERTAINMENT PARTNERS, INC.
Completion Bond Provided By FILM FINANCES, INC.
Product Placement WENDY COHEN
Rights Clearances AMY RUSSELL
Photo Clearances CYNTHIA ALLEN

Vintage Photo Consultant JEFF KAY, LENS AND REPRO, NYC
Cameras and Lenses By PANAVISION, NEW YORK

Filmed at Steiner Studios
East 54th Street Recreation Center, NYC
Murdoch Hall, Jersey City, NJ
Snug Harbor Cultural Center

Pictures and Photographs Courtesy of
Condé Nast Publications, Inc.

©The Estate of Louis Faurer, Howard Greenberg Gallery NYC
Philadelphia Museum of the Circus, Collection of Robert Fuller Houston
Harvard Theatre Collection, Houghton Library

Mütter Museum of the College of Physicians of Philadelphia
Art Resource, Inc. & Brassai "Les Trois Femmes Masquées Pour La Parade, 1931" ©Estate Brassai- R.M.N.
The Photographs of Chas Eisenmann

"Monsters: Human Freaks in America's Gilded Age" by Michael Mitchell
Weegee / International Centre of Photography / Getty Images
NYC Municipal Archives

Untitled 1939 (Amputated Foot) ©Frederick and Frances Sommer Foundation
"Café Metropole, New York" ©Lisette Model Foundation, Provided by the National Gallery of Canada, Ottawa
University of North Carolina Library at Chapel Hill
Stanley B. Burns, MD and the Burns Archive
George Eastman House
Glenn M. Loney

Original Photographs
Mary Ellen Mark
Paul Graham
Matt Mahurin

Orchestrated and Conducted By CARTER BURWELL

Music Scoring Mixer MICHAEL FARROW
Contractor SANDRA PARK
Head Copyist TONY FINNO
Copyist ADRIANA MARINESCU
Assistant to Composer DEAN PARKER

Piano & Celeste Soloist BILL MAYS

Guitar DAVID TORN

Bass JOHN PATITUCCI, MARTIN WIND

Percussion	GORDON GOTTLIEB, JOE PASSARO, DAVID CHARLES
Harp	EMILY MITCHELL
Violins	SANDRA PARK, SHARON YAMADA, SOO HYUN KWON
Viola	RICHARD O'NEILL, ROBERT RINEHART
Cellos	ALAN STEPANSKY, EILEEN MOON
French Horn	PHIL MYERS
Tenor Sax	ANDY SNITZER
Baritone Sax	ROGER ROSENBERG
Trumpet	JIM HYNES
Drums	SHAWN PELTON

Recorded at Right Track Studios, New York

"Midnight Romance"
 Written by Alain J. Leroux
 Published by Cypress Creek Music
 Courtesy of 5 Alarm Music

Trio D. 581, No. 1 in Bb Major
 (Minuetto Allegretto)
 Written by Franz Schubert
 Arranged by Todd Kasow

"Whistle and Flute"
 Written by Tom Stanswick & Graham Maclean
 Published by Cypress Creek Music
 Courtesy of 5 Alarm Music

"For Your Love"
 Written by Steve Vaus
 Published by ZFC Music/OneMusic Library Courtesy of
 FirstCom Music,
 a unit of Zomba Enterprises, Inc.

"Dressed in Jazz"
 Written by Giorgio Rosciglione & Giovanni Cristiani
 Published by Henning Music
 Courtesy of 5 Alarm Music

"All Over"
 Written by Giorgio Rosciglione & Rosario Sasso
 Published by Henning Music
 Courtesy of 5 Alarm Music

"I Want To Tell You"
 Written by Moody Rivers
 Published by ZFC Music/OneMusic Library Courtesy of
 FirstCom Music,
 a unit of Zomba Enterprises, Inc.

Concerto for String Orchestra Opus 5, No. 1 Written
 by Tomaso Albinoni
 Arranged by Todd Kasow

Sonata in E Minor
 Composed by JS Bach
 Arranged by Barry Joseph
 Published by Chesky Productions, Inc. Courtesy of
 Manhattan Production Music
 and Garrison Keillor

"Serenade In Sepia"
 Written by Peter Cork
 Published by Cypress Creek Music
 Courtesy of 5 Alarm Music

The Four Seasons "Spring Concerto" No. 1 "Largo"
 Written by Antonio Vivaldi
 Arranged by George Wilson
 Published by Carbert Special Accounts Courtesy of
 Associated Production Music, LLC

"Marianna"
 Performed by Paquito D'Rivera
 Composed by Carlos Franzetti
 Published by Coconut Bay Music
 Courtesy of Manhattan Production Music
 and Chesky Records

"Cortijo"
 Composed & Performed by Ray Santos Published by
 Chesky Productions, Inc.
 Courtesy of Manhattan Production Music

"A Dreamer's Holiday"
 Performed by David Steinberg
 Written by Kim Gannon and Mabel Wayne
 Used by Permission of Shapiro, Bernstein & Co., Inc.

"My Baby"
Written by Steve Vaus
Published by ZFC Music/OneMusic Library
Courtesy of FirstCom Music,
a unit of Zomba Enterprises, Inc.

"Starlight Serenade"
Written by Alan Moorhouse
Published by KPM/APM
Courtesy of Associated Production Music, LLC

"Another Walk In The Park"
Written by Paul Lenart & Bill Novick
Published by Sonoton 3UM
Courtesy of Associated Production Music, LLC

"Street Lights of Manhattan"
Written by Peter Cork
Published by Cypress Creek Music
Courtesy of 5 Alarm Music

"Tangerine"
Performed by Ben Webster & Coleman Hawkins
Written by Johnny Mercer and Victor Schertzinger
Published by Famous Music, LLC
Courtesy of The Verve Music Group
Under license from Universal Music Enterprises.

SPECIAL THANKS TO

Penny Allen
Susan Batson
Christina Bazdekis
Vivian Bower
Rachel Boynton
Giuliana Bruno
Joseph Cohen
Shawn Coyne
Deborah Drooz

Steven Fierberg
Jim Gardner
Robert Gipson
Mark Gordon
Rick Hess
Andrew Hurwitz
Dezso Magyar
Paul, Tai & Mak Manheim
Zach Mortensen

Rick Nicita
Jason Orans
Nancy Rose
Jay Rubin
Lawrence Shainberg
Webster Stone
Jim Toth
Bart Walker
Josh Zeman

Sande Alessi
Feld Entertainment
Mat Fraser
Grace Church School
Pat Swinney Kaufman
Johnny Meah
NYC Mayor's Office of Film, Theatre & Broadcasting
NYPD Movie/TV Unit NY
State Governor's Office For Motion Picture and Television Development
Eva Norvind
Dan Okenfuss/Little People of America
Panavision NY - Scott Fleischer
Beth Schiffer

Watches by Cartier
Selected Wardrobe Courtesy of Early Halloween
Furs Provided by House of Kudra, Trenton NJ
Leica Cameras
Pepsico USA
Rollei USA & Rollei Germany
Retro Toys Provided by Schylling Toys
Jewelry Provided by Harry Winston
Still Photo Lab Work by Beth Schiffer Fine Photographic Arts

Ms. Kidman's performance is dedicated to Robert McCann (1955 - 2005)
In loving memory

SYNOPSIS

Following his breakthrough feature, *SECRETARY*, director Steven Shainberg creates a ravishing imaginary portrait of the visionary artist Diane Arbus in his new film, *FUR: AN IMAGINARY PORTRAIT OF DIANE ARBUS*. Much as an actual Arbus photo transports us into strange and unfamiliar worlds, *FUR* travels through the looking glass to explore the transformation of a shy woman into a powerfully original artist. Oscar® winner Nicole Kidman stars as “Diane Arbus,” a devoted wife and mother whose innate talents and dark obsessions are profoundly at odds with the conventional life she leads in 1958 New York. Oscar®-nominee Robert Downey Jr. co-stars as Lionel, an enigmatic new neighbor who launches Diane on her journey to becoming the artist she is meant to be.

Inspired by Patricia Bosworth’s book “Diane Arbus: A Biography,” *FUR* pays homage to a brilliant artistic talent who challenged accepted notions of beauty and ugliness, and forever changed photography through her radical techniques and subject matter. Aptly, Shainberg and screenwriter Erin Cressida Wilson have conjured *FUR* not as a biopic, but as something different and original, unique and mysterious, intertwining real aspects of Arbus’s life with invented characters and an imaginary narrative. It is a new way of cinematically approaching the portrayal of an historically important person, and captures the real dilemma of a 1958 housewife who is torn between love for her husband and children and her profound need to create and explore. Brilliantly performed by Kidman and Downey, *FUR* is a tale of artistic and personal self-discovery; an Alice-in-Wonderland adventure that is both exciting and scary, and ultimately, deeply moving.

As *FUR* opens, a small audience of wealthy furriers is expected at the Arbus Family Photography Studio and home for a fashion show of the latest furs from Russek’s, the posh Fifth Avenue fur and department store run by Diane’s father. It is a stressful event for Diane Arbus (Nicole Kidman), a housewife and mother who works as an assistant to her husband Allan (Ty Burrell), a fashion and advertising photographer. The delicate gold-leafed chairs must be neatly aligned, the models must be styled to perfection, and Diane and her two young daughters must be immaculately turned out for the occasion in their best dresses and Russek’s furs. The correctness of their behavior will be appraised not only by the snooty crowd, but also by Diane’s parents, Russek’s proprietors Gertrude (Jane Alexander) and David Nemerov (Harris Yulin). Though the Nemerovs employ the Arbuses to photograph the store’s ads, it is a barbed form of patronage. They raised Diane to be part of their privileged class, and observe everything she does with a critical eye, commenting on any mistake or breach of protocol. Though trying her best to disguise it, Diane is as uncomfortable and restless in that world as she is in her Russek’s stole. It is an unease that lies just beneath the surface of her orderly, respectable life.

That night, while rich furriers from all over the country eye the expensive new fashions, a team of movers begins unloading a large truck. Watching them carry furniture and other odd

possessions inside and up the stairs of her building, Diane's eye is caught by a strange-looking mask the size of a man's head. Later, when Diane gets her first glimpse of her new neighbor, Lionel (Robert Downey Jr.), in the nighttime street, the mystery only deepens. He is bundled up in coat and hat, his face obscured by a scarf and mask. Only his eyes are visible, frankly returning Diane's fascinated gaze.

Over the next two weeks, Diane becomes keenly interested in her neighbor's comings and goings -- his footsteps on the stairs, the music playing from his attic apartment, etc. A bald visitor dashes upstairs and returns noticeably changed. Investigating a backed-up bathroom sink one day, Diane traces the problem to a plumbing pipe linking their two apartments ... a discovery that leads to yet more tantalizing clues about the man upstairs.

Eventually, tentatively, Diane makes her way up to Lionel's ornate door wearing the Rolleiflex camera that Allan bought her years ago, as yet unused. Diane, however, will not take Lionel's photo that night or the next, when he invites her into his home. It is the beginning of an adventure that will take Diane into the underground worlds that have always called to her -- and into a compelling intimate relationship that will transform her life and her art forever.

Picturehouse presents *FUR*, an imaginary portrait of Diane Arbus. Directed by Steven Shainberg from an original screenplay by Erin Cressida Wilson, inspired by the book, "Diane Arbus: A Biography," by Patricia Bosworth. Produced by William Pohl, Laura Bickford, Bonnie Timmermann, and Andrew Fierberg. The director of photography is Bill Pope, ASC, the production designer Amy Danger, the editors Keiko Deguchi and Kristina Boden. Music by Carter Burwell. The music supervisor is Beth Amy Rosenblatt, the costume designer Mark Bridges, and the casting is by Ellen Parks, CSA. *FUR* stars Nicole Kidman, Robert Downey Jr., Ty Burrell, Jane Alexander, and Harris Yulin.

ABOUT THE PRODUCTION

In creating his imaginary portrait of the great American photographer Diane Arbus, director Steven Shainberg has made a film that, like the work and the artist it celebrates, is both daring and mysterious. Eschewing conventional biography, *FUR* takes the bold step of merging reality and fantasy to explore the emergence of a singularly brilliant artist. It takes us through the looking glass into an invented world of marvelous sights and complex humanity. Set in 1958, the year the real Arbus effectively embarked on her solo career as photographer, *FUR* is a startling combination of fairy tale, psychological study, period piece, and love story. Above all, *FUR* reflects Shainberg's personal understanding of and love for this most personal of artists.

Well before Arbus was a legend, Steven Shainberg was growing up in a New York City townhouse lined with her photos. Arbus was a close friend of Shainberg's uncle, the writer Lawrence Shainberg, who occasionally bought her work and received photographs as gifts from the then-unknown photographer. At the time, Arbus was struggling to make a living from her art, which was unlike anything anyone had ever seen, particularly her portraits of people studiously ignored or derided in conventional society. Still, Arbus admired and was fascinated by these "freaks" -- individuals with physical and/or psychological abnormalities, circus performers, transvestites, etc.

Shainberg knew these unusual photos in his childhood home as simply the work of his uncle's friend. "I never met Diane. But she was very much a part of my parents' adult world 'out there'; it was very mysterious and intriguing. The images themselves I think were a fundamental part of my visual upbringing. In the same way that someone's parents might read Dr. Seuss to them every night, I would walk up to my room and pass a picture of the Jewish Giant!" he marvels, referring to the famous Arbus photo of 495-pound, 8-foot-tall "Jewish Giant" Eddie Carmel and his parents.

Shainberg vividly remembers the first Arbus photo to have made a deep, conscious impression on him. "It was at the top of the stairs from the second to the third floor, right outside my parents' bedroom. It was two teenagers standing on a street. He's wearing a kind of a knee-length dark raincoat and he's standing besides his girlfriend. I remember coming home from school one day and stopping and looking at the photograph, and not being able to tell if the subjects in it were adolescents or 50-year-old adults. And I remember thinking how peculiar that was. I was perplexed by just that essential, simple question. In a way, that started me looking at and questioning what is going on in photographs in general."

As an adult, Shainberg has collected Arbus photos for his own extensive collection of American photography. He had long nurtured the hope of making a film about her. In this, he was not alone.

In 1984, Patricia Bosworth's "Diane Arbus: A Biography" was published, the first and thus far only treatment of the photographer's life. Bonnie Timmermann, then in the early stages of her career as one of film's finest casting directors, read the book when it came out and was completely fascinated with Arbus and her work. As Timmermann recalls, "I started to look at Diane's photography very carefully before I even knew I wanted to produce a movie. From my first exposure to her work I felt like there was a part of me in her photographs, whether it was an eyelash, an elbow, a knee, a finger or toe. So my relationship with her photographs has always been very personal, like I had a bond with her. I know other people feel that as well."

Timmermann eventually inquired about rights to the Bosworth book, only to learn that they were unavailable. Since 1984, the rights had been held variously by MGM, Lorimar, and Barbra Streisand; different actresses, directors, producers and writers had come and gone. Timmermann, who is a friend of Bosworth's, kept tabs on the option status over the years until the rights finally became available in 1997, at which point she brought the project to producer Edward R. Pressman, who agreed to partner with Timmermann and optioned the book through his Edward R. Pressman Film Corp. Once they had the rights, Timmermann and Pressman spent the next six years developing the film. Over that time, three different directors became attached each with their own take on the material. Today, Pressman notes that "though all of these directors had their own vision, they all planned on making a traditional bio-pic of Arbus."

Then, in 2002, Timmermann and Pressman saw Shainberg's *SECRETARY*, and were knocked out by its daring, erotic, darkly funny and psychologically acute take on the perverse relationship between a lawyer and his new secretary. *SECRETARY* was executive produced by Michael Roban, who had joined Pressman's company at the time, ContentFilm, as head of business affairs. Through Roban, Pressman and Timmermann contacted Shainberg right away. "Steve came up to see us," recalls Timmermann, "and he told us of his passion for Diane Arbus and the many years that he'd wanted to direct a movie about her and her photography. He knew so much about her: he knew her family, he knew all of her photographs and everything she wrote. And he had an idea about how to make this into a film."

Shainberg had tried at different times over a 15-year period to acquire the rights to the Bosworth biography. "I'd had a lot of time to think about how you make a movie about Diane Arbus," he says. "From my point of view, the thing we see when we look at an Arbus photograph, and the reason why her photographs are so unusual and moving, is that they're really about a long, complicated relationship that she had with the subject. We get a single frame, one picture of the Jewish giant with his parents standing beside him, the mother looking up at him. But the truth is, Arbus had a ten-year relationship with Eddie Carmel and she took hundreds and hundreds of pictures of him on many, many occasions. But she only published that one picture. But that one picture was created, and found, and taken because of that long relationship she had with him. That's true of many of her subjects. So when I met with Bonnie, my main point about the proposed film was that it had to deal with the intimacy

between Arbus and the subject. A film about Diane Arbus needed to be about the making of one photograph.”

Timmermann and Pressman agreed, and with that, *FUR* began to move forward. Shainberg’s friend and *SECRETARY* screenwriter, Erin Cressida Wilson, happily signed on to write the script and they set to work. Edward R. Pressman Film Corp. announced Shainberg and Wilson’s involvement in the long-simmering project in July 2003.

Rather than take a traditional biographical approach, Shainberg and Wilson developed a narrative that merged elements from the real Arbus’s life with a fantasy about her artistic metamorphosis. Blending fact and fiction made a certain sense for a tale about Arbus, notes Wilson. “One of the most important aspects of Arbus’s work was the melding of fantasy and stark reality. This was inherent in her vision of the world,” the writer says.

Shainberg and Wilson created a character, “Diane Arbus,” that incorporated the photographer’s basic history: a privileged and overly-protected upbringing in the family that owned Russek’s, the exclusive New York City furrier and department store; an adult life of marriage, motherhood and work as an assistant/stylist to her husband Allan, a fashion and advertising photographer. From the Bosworth biography they adapted carefully chosen details and events that went to the heart of the person Arbus would become: her childhood dare of standing on a ledge outside her bedroom window, testing her courage high above Central Park; her early and intense interest in things and people her parents and caretakers forbid her to look at, like the homeless men in a Depression-era Central Park shantytown.

The film, however, strays far from these literal events in the real Arbus’s life to invent a story and a relationship which never actually occurred. In imagining what Arbus might have gone through psychologically and emotionally in the days and weeks leading up to the creation of her first photographic portrait -- the first expression of a singular vision that would change the world of photography -- Shainberg and Wilson arrived at a new kind of biographical cinematic approach. As they shaped the narrative of “Diane’s” inner journey to becoming an artist, they incorporated judicious references to Lewis Carroll’s “Alice in Wonderland,” a motif that spoke equally to their character’s experience and the real woman that inspired it. “Alice” was one of Arbus’s favorite books and a seminal aesthetic influence; she included a riddle from the book in a photo spread she did for Harper’s Bazaar in 1963.

Comments Shainberg, “The experience the character of Diane has of transitioning from working as her husband’s photography assistant and being a housewife and mother to the Diane Arbus we know is an ‘Alice in Wonderland’ experience. It’s that moment in your life when, because you’re becoming aware of new things, you’re having a kind of trip or psychedelic experience. So ‘Alice in Wonderland’ was appropriate for the psychological experience that the character is having, but it also came directly from Arbus’s work and her own words.”

The catalyst of Diane's transformation is the arrival in her building of her new neighbor, Lionel, a mysterious figure who seems to have stepped out of a dream. In fact, Lionel is inspired by a real person, whom Shainberg and Wilson found while searching for ideas for the character. They felt the character had to be someone the real Arbus might have photographed, but rejected obvious choices like a midget, giant or transvestite. Remembers Shainberg, "We were flipping through a lot of books of what people would normally call "freaks," but whom we call 'unusual people,' and there was a guy from the turn of the century named Lionel who was hairy. That connected in a mysterious, unconscious, tactile way to the fact that Diane Arbus's real father was a furrier."

"Along with the connection with Diane's father being a furrier," adds Wilson, "it also worked because underneath Lionel's fur he would reveal more of himself to Diane. The film is partially about a woman who learns to uncover and become herself. I thought the image of fur would evoke that, but the character would also be the beast that moves in upstairs."

Moreover, the real Lionel did not fit the stereotype of ugly beast, notes Shainberg. "Although Lionel's not like us and he's totally covered in hair, he's incredibly beautiful. And that conjures the idea of 'Beauty and the Beast,' which I think is crucial to the Arbus life. She wanted to discover the beasts in the world, to cross the tracks and find out about what she didn't know. I think the first line she wrote in the introduction to her book of photographs is 'My favorite thing is to go where I've never been.' To me, that's the Arbus story."

In her relationship with Lionel, Diane is at last able to go where she has never been, to pursue her curiosity about other, different human beings, the kind of person she has been admonished not to look at. Lionel is not afraid of being looked at, nor is he afraid of looking at Diane. It is no accident that Diane does not protest when Lionel requires her to remove her camera on her first visit to his apartment. Remarks Shainberg, "When Lionel says to her, 'Take off your camera,' that is a challenge to experience him, life, other people, this world that he's going to open to her, in a way that she would never have anticipated. It's a kind of dare which cannot be resisted, if you are so inclined."

Timmermann was dazzled by the script. "I read the first draft of the screenplay with my mouth open," she reports. "It was so beautiful and so unique. I never expected anything like it. Then I asked Ed Pressman to read it and I noticed he was reading it with his mouth open as well. We knew we had a script that was very special."

Timmermann had had many discussions with her friend, TRAFFIC producer Laura Bickford, about making a film together. She suspected *FUR* might be the one, and gave the final screenplay to Bickford. "I was so taken by the journey I went through with the character of Diane Arbus," says Bickford. "On one level it's a very human, relatable transformation story of a woman becoming herself and breaking free from the constraints of a life in the '50s to

become the artist she's meant to be. On another level, it's a real fairy tale with allusions to 'Alice in Wonderland' and 'Beauty and the Beast.' And it's a great, sexy love story.”

Bickford was working with producer Bill Pohlad at the time and shared the script with him. Pohlad, who had recently executive produced Ang Lee's BROKEBACK MOUNTAIN, was intrigued by the script as well. “I found compelling the script's depiction of Arbus emerging as an artist. But the story isn't just about Diane Arbus. It's about any woman, any person, who is moving from being one thing and finding her calling as an artist.”

Pohlad and Bickford agreed to produce the film alongside Timmermann, with Pohlad's River Road Entertainment providing the financing. Producer Andrew Fierberg, Shainberg's production partner, completed the team. Bosworth was delighted to see a film being made some 20 years after the publication of her book, but more importantly, she was thrilled with the people making it. “I had a wonderful relationship with both Steven and Erin,” Bosworth affirms. “They're both amazing, very creative and intelligent, sensitive people. The image of the little girl standing on the ledge - I think the film as a whole really evokes that. 'Diane' is scared to death when she goes into Lionel's apartment, but she's determined to go in, and she's determined to photograph him.”

The filmmakers turned their attention to casting. Shainberg's first choice for the role of Diane was Nicole Kidman. “I adore Nicole and would think of her for any movie. In a certain way, to think of Nicole for Arbus doesn't seem particularly obvious given that they're so physically different,” he allows. “But what I cared about was does she feel like Arbus? Can she emotionally go through the journey that the character we've made up, who's called 'Diane Arbus,' goes through during the course of the film? Nicole has all of that subtlety, emotional availability, mystery and tenderness, all of the things that the character needed.”

It seemed like a long shot, given Kidman's busy schedule and the relatively small scale of FUR. Nonetheless, Timmermann began making calls. As it happened, her friend, acting coach Susan Batson, was on her way to Australia to work with Kidman. Timmermann gave Batson the script, emphasizing that Batson shouldn't do anything with the script unless she herself loved it. In fact, Batson did love the script, and so did Kidman.

“It was like nothing I'd ever read before, which of course attracted me,” Kidman remarks. Her research on Arbus further piqued her interest. “The story is a metaphor for so many other things, in terms of a woman finding her creativity, the way in which we're attracted to the unknown. And I think this is a beautiful love story, a tragic love story -- but it's also a story in which Lionel unleashes things in Diane and helps her to unravel in a way that she never would have if she hadn't encountered him. It's so wonderful that he lives upstairs. Part of the strangeness of the film is you start to wonder, does he really even exist?”

Kidman had seen Shainberg's *SECRETARY*, which she admired and "thought was a great piece of work because it was original, disturbing and sexy." She was eager to work with the director, as was Robert Downey Jr., who was cast as Lionel. "Knowing it was Shainberg directing, having seen *SECRETARY* -- and then meeting him really more than anything else -- made me want to do the film," Downey explains. "I really hit it off with Shainberg. And then once Nicole came aboard, I knew this was going to be a really cool project."

Shainberg felt Downey was the ideal person to realize Lionel as a sophisticated, confident and charismatic man. Says the director, "I had no interest in portraying the conventional sad, lonely, withdrawn, fearful, isolated freak; the guy who has been so mistreated by the world that he's terrified of contact. From my point of view, that's not who this guy is. Lionel is sexy. He's a man, a strong man, and I wanted the relationship between him and Diane to be wonderful. So Lionel had to have some beauty to him. I didn't want somebody brooding and heavy, because Diane's discovering something from him that has many aspects, including a kind of playfulness.

"What I did want from Lionel," he continues, "was tenderness, sensitivity, unpredictability, openness, surprise, and love. And all that is Downey. You look at him and somehow he moves you. With the soulfulness of his eyes, the elegance of his movement and his sheer inventiveness, he was the perfect choice for Lionel."

Downey describes Lionel as "somebody who's been a freak in show business for as long as he can remember, who is kind of retired. I believe he's coming to this point where he's at peace with the autumn of his life. At this point, he chooses to impart some sort of creative mystery to this girl, Diane Arbus, who he's basically fallen in love with at first sight."

Ty Burrell, an acclaimed stage actor who recently co-starred in Nicole Holofcener's *FRIENDS WITH MONEY*, was cast as Diane's husband Allan Arbus. "The role of Allan is difficult," Shainberg remarks. "It's the least jazzy, the straightest. He's a normal guy. And yet he's very important because Diane is pulling away from him. So choosing the appropriate actor was key. Not only does Ty hold his own with Nicole and Robert, but he is so right for Allan."

Burrell believes that *FUR* is a story about heroism. "I really see Diane Arbus as a hero, a strange kind of hero, but the sort that makes the sacrifices necessary in trying to become her true self. I also felt from the moment I read the script a kind of heroism in Allan Arbus, in terms of him wanting the best for his wife, and then following through on it. We all hope to want the best from the people we love, but we don't always follow through on it, especially when we feel like we're going to lose them in the process."

Rounding out the key cast are acclaimed veteran actors Jane Alexander and Harris Yulin, who portray Diane's parents, Gertrude and David Nemerov, wealthy furriers. Notes Shainberg, "Jane

Alexander was head of the National Endowment for the Arts and worked with the White House for years. She knows the kind of person Gertrude Nemerov is, and there was no question that she could play it brilliantly. Harris Yulin is also a seasoned actor and when you talk to them about their characters for a half hour, they say `Yeah, of course.' They know what they're doing."

Alexander knew the Arbuses. "I was a friend of Allan's, particularly. At the time I knew Diane she had just stopped doing the fashion photography with Allan. I wasn't privy to what she was doing, but I knew she was interested in being out on the street a lot and she always had a camera around her neck," she recalls. But she emphasizes, "I don't see FUR as imitating life as a biopic might. I think that's all to the good because there is a fantastical quality about Diane's work, and I think also about her in some ways, and all that is captured by the approach of the film. And if you're going to talk about the creative spirit of somebody, what better way than to go into the realm of the fantastical, magical world of her mind."

Yulin also admired FUR's unorthodox style. "Its unusual because it uses certain elements from Diane Arbus's biography -- that is to say, her husband, father, mother, children and her situation -- and posits a completely unique imaginary character to represent that whole other world that she's drawn to and finally enters," he remarks. He was delighted to learn he'd be acting opposite Alexander. "Jane and I have worked together a number of times, playing husband and wife four times; she's a very dear friend and a great actress."

The filmmakers held several open casting calls to assemble Lionel's circle of friends and fellow travelers in the world of the unusual and extraordinary people. Shainberg sought to cast people who would not be familiar from other films or television programs, and he ruled out resorting to special effects. Perhaps the most challenging role to cast was that of Althea, Lionel's armless friend. She is portrayed by an armless Irish woman named Mary Duffy. "She'd never been in a film, but she sent us a tape of herself that was just mind-blowing," Shainberg recalls. "We brought her over and I met her and we talked about what it means to be in a movie. It was important that these people be real, that we not cast an actress and digitally remove her arms. I wanted Nicole and her character and the audience to know that those people in the movie are real, that there's no fakery."

FUR shot for 57 days in New York from early May until early August 2005. Although there were various exterior and interior locations filmed throughout New York, most of FUR's interiors were shot on sets built at the Steiner studio in Brooklyn. Shainberg worked with his behind-the-camera creative team, including director of photography Bill Pope, production designer Amy Danger and costume designer Mark Bridges, to create a cinematic landscape in which the real and the fantastic could believably co-exist. Lionel's apartment contains subtle references to "Alice in Wonderland," like the cup of tea awaiting Diane upon her arrival and Lionel's pet rabbit. But they were careful not to over-do. As Shainberg explains, "If you play it too hard,

you lose the reality of Lionel being somebody real who's moved into her building. You have to feel that what's going on has something real and vital at stake. She genuinely might leave her family for this guy. But at the same time, I think this character we call 'Diane Arbus' would feel very childlike feelings of wonderment upon leaving a known world for an unknown world. That wonderment, her internal experience, leads to the stylistic fairy tale quality that is balanced at all times with 'the real.'"

Lionel's revelation of his furry self to Diane contains a subtle nod to Jean Cocteau's classic *BEAUTY AND THE BEAST*, a film Shainberg names as an inspiration. That film's presentation of a splendid Beast also informed *FUR*'s depiction of Lionel. But credibility was as important as beauty. To accomplish this, the filmmakers enlisted the great makeup wizard Stan Winston and his studio. Explains producer Fierberg, "When we were talking to Stan Winston about designing the hair and the entire look for Lionel, we were very intent on making sure that the result wasn't a caricature of a person with hair, but that it was a real person, with some individuality and reality to him. When we finally saw Robert in his full makeup, with the hair and the look created by Stan Winston, and still Robert's face and his eyes, his humanism came through, and Robert was still there -- we knew everything was going to be fine."

Distinct visual looks were created for the three different worlds portrayed in the film: the Arbus home, Lionel's apartment, and the outside world explored by Diane and Lionel. Color, light and texture all came into play. "For example," says Shainberg, "the walls in the Arbus apartment downstairs all have a real sheen to them; they feel cool and covered like the apartment itself is wearing a mask. But when you go up to Lionel's place, the paint has been chipped away, layers and layers are exposed. So you have a feeling of a much rawer experience. The robes that he wears in his apartment are filled with endless pattern so that you have the sense that he, and the world that he will take Diane into, have a labyrinthine complexity that the simpler clothes, and the simpler surfaces downstairs in her life don't have."

Eventually, Diane's worlds collide as Lionel insists on meeting the man who has spent the last fifteen years married to the person he adores. "There are some great scenes where Diane's got her husband on one side and this man who's intriguing her -- who I think she hopes will be somebody very important in her life -- sitting on the other side," Kidman says. "And she's in the middle. I loved the way Steven structured those scenes, because there's humor and wit there, as well as her being pushed-and-pulled."

Watching Kidman and Downey work together was unforgettable. "I think that they just adored each other," comments Shainberg. "They're fantastically talented, amazingly vivid and open. I think it's the part of a lifetime for Robert and he came with his 'A' game. Nicole was really committed to, and involved with, playing Arbus in the way that she and I had discussed, which is to say from her own truth and from what mattered to her most personally about Arbus."

“Speaking of the ‘Alice in Wonderland’ metaphor,” Downey remarks, “Kidman really pulled one out of her hat. I’ve always admired her range and ability, but at some point during the shoot, I realized I was working with one of the smartest, most intuitive and technically proficient actresses in history. Easy on the eyes too, in case you hadn’t noticed.”

Kidman was equally impressed. “Robert was perfect for this film because he’s very seductive and he’s unpredictable. And he has the most beautiful eyes,” she marvels. “Robert’s eyes speak and he doesn’t really even need dialogue. And I think that’s unusual for him because a lot of the time when he’s performing -- and he has said this himself -- he’s verbose. He’s very, very smart and able to, I suppose, create a really wonderful tangled web. But in this film he’s left with very little to say, just his heart and his presence. And he was very open towards me, which I still appreciate because it was extremely necessary for a film like FUR. I feel glad I had the chance to work with him because he truly is an original.”

She was just as gratified by her collaboration with Shainberg, which started with a series of phone conversations they had prior to her arrival in New York. “We talked about ourselves; we kind of revealed things,” recalls Kidman. “So there was an intimacy created before we started the film. I found him warm, kind, exciting and very stimulating. Steven has such a strong vision of what he wants and yet he allows you to sort of blossom within that.”

Says Downey, “You gotta love Shainberg -- he’s insanely passionate, very prepared, quirky and fun. He has a way of winning your confidence. This was a very ambitious and risky project, and I couldn’t imagine having done it with anyone but him and Nicole. Our collaboration was at times intense, easygoing, fraternal and exacting.”

Concludes Shainberg, “We all cared a lot about this film. We all wanted to in some sense honor the photographer that we loved, the Arbus that we loved.”

ABOUT THE FILMMAKERS

STEVEN SHAINBERG (DIRECTOR)

FUR is director Steven Shainberg's third feature film. His previous feature was the critically acclaimed SECRETARY, starring James Spader and Maggie Gyllenhaal in a bold and darkly humorous love story based on a short story from Mary Gaitskill's collection, "Bad Behavior." SECRETARY won the Special Jury Prize for Originality at the Sundance Film Festival and garnered several other prestigious awards from the National Board of Review and the Independent Spirit Awards, in addition to being nominated for a Golden Globe.

Shainberg's first feature, HIT ME, based upon a novel by Jim Thompson was released in August 1998 to strong critical raves for Elias Koteas' performance as a high-strung loser who gets drawn into a hotel robbery gone awry. HIT ME, which also starred William H. Macy and César Award winning actress, Laure Marsac, premiered at the Toronto International Film Festival and screened at the Athens International Film Festival, the Stockholm International Film Festival, and many other European festivals.

Shainberg is one of the founding partners, along with producers Andrew Fierberg and Christina Weiss Lurie, of Vox3 Films, a New York based development and production company committed to original independent film. Established in September 2004, Vox3 is run by filmmakers, for filmmakers, and is geared toward cultivating unusual, original and thought-provoking projects. Vox3 has produced Michael Hoffman's GAME 6 and Shainberg's FUR, while Matt Mahurin's FEEL and Zoe Cassavetes's BROKEN ENGLISH are currently in post-production.

In addition to his feature work, over the last several years Shainberg has directed over twenty television commercials, including spots for Time Warner, Chanel Perfume, and Miller Beer. He has also been a guest lecturer at USC's School of Film and Television, Columbia's School of Cinema and the American Film Institute.

Shainberg received a B.A. in English Literature and East Asian Studies from Yale University. After graduation he worked on numerous films, commercials, and rock videos in a variety of capacities. He subsequently worked as an independent producer and developed several screenplays, including ANGELS with writer Denis Johnson ("Jesus' Son"), and adaptations of Joseph Conrad's novel "The Secret Agent" and Henry James' novel "The Americans."

Thereafter, he entered The American Film Institute where he directed four short films, all of which he wrote or co-wrote. The last of these, THE PROM, starring Jennifer Jason Leigh and J.T. Walsh, won the Grand Prize at the Houston International Film Festival, the Critic's Award at the Breckenridge Festival in Colorado, and the Silver Medal for Drama at the New York Festival. THE PROM hit the International festival circuit, including the Torino Festival in Italy,

the San Sebastian Festival in Spain, and the Tokyo International Film Festival. MR. VIRIL, a series of six short films Shainberg made in 1998, ran for almost six months in rotation on MTV.

Shainberg is currently living in New York and developing his next project.

ERIN CRESSIDA WILSON (WRITER)

Erin Cressida Wilson is an internationally produced and award winning screenwriter and playwright. She won the 2003 Independent Spirit Award for her screenplay, *SECRETARY*, starring James Spader and Maggie Gyllenhaal; this marked her first produced film with director Steven Shainberg.

Known for two decades of critically acclaimed writing in film and theatre, much of her work has been marked by ground breaking, visually evocative and erotic portrayals of complex women and their desires. Her stage plays have been produced Off Broadway, regionally and internationally at such prestigious theatres as The Mark Taper Forum, The Brooklyn Academy of Music, The Public, Playwrights Horizons, Labyrinth, Classic Stage Company, The Traverse Theatre in Edinburgh, and The New Grove in London.

Her current projects include a remake of *THE HUNGER* for Tony Scott and Warner Brothers, an American adaptation of the French film *NATHALIE* for Montecito Pictures, and a new screenplay for Steven Shainberg.

Also a professor and Director of Graduate Dramatic Writing in the Program of Literary Arts at Brown University, Wilson has won awards from the National Endowment for the Arts and the Rockefeller Foundation. Her published works include the script of “Secretary,” “The Erotica Project,” written with Lillian Ann Slugocki, and personal essays published in *Premiere*, *New York Press*, *Nerve*, and numerous anthologies.

She is writing her first novel.

PATRICIA BOSWORTH (AUTHOR/CO-PRODUCER)

Patricia Bosworth is the author of “Diane Arbus: A Biography,” the 1984 best-selling book that served as the inspiration for *FUR*. Bosworth is also author of two other acclaimed biographies, “Montgomery Clift: A Biography” (1978) and “Marlon Brando: A Biography” (2001), as well as the nonfiction book, “Anything Your Little Heart Desires: An American Family Story” (1997). Her next book, “Jane Fonda: Her Life and Times,” is scheduled to be published in 2008.

As a journalist, Bosworth has held various editorial positions at some of the country’s most prestigious magazines. She has been a Senior Editor at *McCall’s*; Managing Editor of *Harper’s Bazaar*; a writer for *Time Life*, also helping to develop a woman’s weekly magazine with Dick Stolley; a columnist for *Working Woman Magazine*; Contributing Editor for *Vanity Fair*,

specializing in the arts and culture; Editor at Large for *Mirabella*, reporting on movies and women's issues. Since 1997, Bosworth has been a Contributing Editor at *Vanity Fair*, again specializing in arts and culture. Currently, she is also a regular contributor of articles and reviews on politics and culture to *The New York Times: Sunday Arts and Leisure* and *The Nation*.

Bosworth has also written two off-Broadway plays, produced by the Women's Project: "Making Contact" (1990) at the Judith Anderson Theater, and which was published in "Best One Act Plays of 1991-1992"; and "Choices" (1978) at The American Place Theater.

Since 1993, Bosworth has held various teaching positions, including Adjunct Professor at Columbia University's Graduate School of Journalism, where she taught literary non-fiction; the Will Durant Visiting Professor at St. Peter's College, Jersey City, where she taught biography and memoir; Adjunct Professor at Columbia University's School of the Arts, where she taught nonfiction writing to graduate students working toward the MFA degree. In addition, she taught summer workshops in memoir and autobiography and Barnard College.

Bosworth has also lectured on biography and memoir at Boston University, Yale University, University of Houston, Temple University, the New School for Social Research, Columbia University, University of South Carolina, USC, Berkeley, and Adelphi.

Bosworth's professional memberships and affiliations include, the Actors Studio (Board Member), Writers' Guild East, PEN (Board Member), Authors Guild, Dramatists Guild. She is also a recipient of the Front Page Award for Distinguished Journalism. She is a graduate of Sarah Lawrence College, where she received a BA in American Literature.

WILLIAM POHLAD (PRODUCER)

William Pohlada has been producing films for more than fifteen years, but his most recognized work has come only in the last few. Since 2003, Pohlada has served as executive producer on Ang Lee's groundbreaking and award-winning film, *BROKEBACK MOUNTAIN*, as well as on Robert Altman's *A PRAIRIE HOME COMPANION*. He also executive produced the Madonna documentary *I'M GOING TO TELL YOU A SECRET* and Brett Morgen's upcoming political documentary *C7*. Pohlada is currently producing Sean Penn's *INTO THE WILD*.

Pohlada began his career in 1987 when he formed River Road Entertainment, a fledgling film production company with aspirations to make independent feature films out of his base in Minneapolis. He wrote, directed and co-produced his first feature film, *OLD EXPLORERS*, starring veteran actors Jose Ferrer and James Whitmore, in 1990. He followed that film with numerous commercial, corporate and documentary film and video projects. Pohlada's early documentary film credits included profiles of the rock star Prince, the late Hall of Fame baseball player Kirby Puckett and Irish theater director Joe Dowling. Through River Road, he

has also created music videos and in-store programming for Musicland/Sam Goody, partnered with Musicland to produce music programming for cable and syndicated television, and created and produced an award-winning network of in-flight programming for Northwest Airlines.

In 2001, Pohlad led River Road Entertainment back into the feature film business and today divides his time between the company's Minneapolis and Los Angeles offices.

LAURA BICKFORD (PRODUCER)

Laura Bickford is the Academy Award® nominated producer of the critically acclaimed film TRAFFIC. Directed by Steven Soderbergh and starring Michael Douglas, Benicio del Toro and Catherine Zeta-Jones, TRAFFIC landed on more than 200 top-ten lists for the year 2000 and was lauded with numerous awards, including honors from the New York Film Critics; the Los Angeles Film Critics; the Golden Globe Awards; the SAG Awards; the Writers' Guild Awards; and the British Academy Awards. In addition, TRAFFIC earned four out of five Oscars® for which it was nominated and was named AFI Movie of the Year.

One of the film industry's leading producers, with numerous studio and independent projects in development, Bickford is currently in pre-production on a film in two parts about the life of Che Guevara, to be directed by Steven Soderbergh and starring Benicio Del Toro. Bickford's current projects also include a documentary by Brett Morgen and Graydon Carter about the Chicago Seven, and AMERICAN SON, in pre-production with director Neil Abramson.

Bickford made her producing debut in 1995 with CITIZEN X for HBO Pictures. Based on the true story of Russian serial killer Andrei Chikatila, the film was written and directed by Chris Gerolmo, and starred Stephen Rea, Donald Sutherland and Max Von Sydow. CITIZEN X received a Cable Ace Award for Best Picture and earned multiple Emmy and Golden Globe Award nominations. For his performance, Sutherland won Emmy and Golden Globe Awards.

After studying filmmaking and various subjects in a Liberal Arts concentration, Bickford earned a Bachelor of Arts degree from Sarah Lawrence College. She then began work as a production manager on political commercials in New York City. Shortly thereafter, she moved to London where she lived for five years. While there, Bickford produced music videos (over 50 in the United States and Europe) and developed feature films for Luc Roeg and Jeremy Thomas' Vivid Productions.

After returning to the U.S., Bickford settled in Los Angeles and partnered with writer/director Matthew Chapman at his Hollywood Pictures-based company Asylum Films. Following her tenure at Asylum and the production of CITIZEN X, she produced PLAYING GOD with Beacon Pictures. Directed by Andy Wilson and starring David Duchovny, Timothy Hutton and Angelina Jolie, the film was released by Touchstone Pictures in 1997.

Also in 1997, Bickford produced BONGWATER, starring Luke Wilson, Jack Black and Brittany Murphy.

BONNIE TIMMERMAN (PRODUCER)

Bonnie Timmermann is currently producing GEORGIA RULE by Mark Andrus, starring Jane Fonda, Felicity Huffman, and Lindsay Lohan, with Garry Marshall directing, for Morgan Creek. Timmerman recently produced for Greenestreet Films and Lionsgate the forthcoming release SLOW BURN, which stars Ray Liotta, LL Cool J, Taye Diggs and Mekhi Phifer. The film premiered at the 2005 Toronto International Film Festival.

Timmermann made her producing debut with the Broadway production of Ariel Dorfman's "Death and the Maiden," directed by Mike Nichols. She also served as producer on the worldwide productions of the play and on the feature film version directed by Roman Polanski. Since then she has produced the critically acclaimed AN AMERICAN RHAPSODY, starring Nastassja Kinski, Scarlett Johansson, Emmy Rossum and Tony Goldwyn; and served as executive producer on THE GUYS, starring Sigourney Weaver and Anthony Paglia, and directed by Jim Simpson for Content Films.

For television, Timmermann served as producer on the HBO movie IN THE GLOAMING, directed by Christopher Reeve, and starring Glenn Close and Whoopi Goldberg.

Timmermann has long been regarded as one of the most respected casting directors in film and theater. She began her career casting the New York production of Sam Shepard's Pulitzer Prize-winning play "Buried Child," for the Theatre for the New City. She subsequently cast more than twenty plays both on and off-Broadway.

Timmermann's first feature film casting job was on FAST TIMES AT RIDGEMONT HIGH in 1982. Since then she has worked on more than fifty feature films, among them AMADEUS, BITTER MOON, BLACK HAWK DOWN, BULL DURHAM, CARLITO'S WAY, DANGEROUS MINDS, DAVE, DIRTY DANCING, FRANTIC, GLENGARRY GLEN ROSS, HEAT, THE INSIDER, THE KARATE KID, THE LAST OF THE MOHICANS, MANHUNTER, MAN ON FIRE, MASK, MIDNIGHT RUN, THE MUSIC OF CHANCE, THE POPE OF GREENWICH VILLAGE, QUIZ SHOW, ROMEO IS BLEEDING, SPY GAME, STATE OF GRACE, TEQUILA SUNRISE and TRADING PLACES.

For television, Timmermann has also cast Michael Mann's hit series "Miami Vice," "Crime Story," and the Emmy Award-winning miniseries "Drug Wars...The Camarena Story."

ANDREW FIERBERG (PRODUCER)

Andrew Fierberg is a principal of Vox3 Films, created with director Steven Shainberg and producer Christina Weiss Lurie. Fierberg co-founded double A films and has produced films under his own label, Studio Fierberg.

As producer, Fierberg most recently completed production on Zoe Cassavetes's *BROKEN ENGLISH*, starring Parker Posey, Gena Rowlands and Justin Theroux and Matt Mahurin's *FEEL*, starring Billy Baldwin and Kevin Corrigan. He is currently producing Gina Kim's *NEVER FOREVER*, starring Vera Farmiga.

Fierberg's recent films include Sally Potter's *YES*, starring Joan Allen, Simon Abkarian and Sam Neill; and Lodge Kerrigan's *KEANE*, starring Damian Lewis, which was presented at the Telluride, Toronto and New York Film Festivals. Fierberg also produced Isaac Julien's "Baltimore," a moving-image art installation starring Melvin Van Peebles, which premiered at the FACT Gallery in Liverpool, won the prestigious Grand Jury Prize at the Kunstfilm Biennale in Cologne and is represented by Metro Pictures Gallery.

Previously, Fierberg produced Steven Shainberg's critically acclaimed *SECRETARY*, which won a Special Jury Prize at the 2002 Sundance Film Festival, was nominated for three Independent Spirit Awards, including Best Feature, and introduced Maggie Gyllenhaal in her first feature starring role; Jill Sprecher's *13 CONVERSATIONS ABOUT ONE THING*, starring Matthew McConaughey, John Turturro and Alan Arkin; and Michael Almereyda's *HAMLET*, starring Ethan Hawke, Sam Shepard, Bill Murray and Julia Stiles.

His past producing credits include *SUNDAY*, which won the Grand Jury Prize at the Sundance Film Festival; *STRINGER*, starring Burt Reynolds; *CORPS PLONGES*, directed by Raoul Peck; and *NADJA*, which was produced with David Lynch.

Fierberg was supervising producer of a series of six short films that accompanied "The Concert for New York City," which helped to raise more than \$30 million for 9/11-related charities. Fierberg collaborated in the effort with directors Woody Allen, Spike Lee, Martin Scorsese, Edward Burns, Kevin Smith and Jerry Seinfeld.

Fierberg is an Associate at Harvard University Carpenter Center for the Visual Arts. He sits on the Finance Committee of the Film Forum and is Secretary of its Board of Directors.

EDWARD PRESSMAN (EXECUTIVE PRODUCER)

The Edward R. Pressman Film Corp. has made over 70 movies over the last 35 years. Principal photography was recently completed on two Pressman productions: a re-make of Brian DePalma's *SISTERS* directed by Doug Buck and starring Chloë Sevigny, Lou Doillon and Stephen Rea, and *THE MUTANT CHRONICLES*, a sci-fi adventure based on the globally popular role-playing board game, directed by Simon Hunter and starring Thomas Jane, Stephen Rea, Devon Aoki, and John Malkovich. Pressman recently announced that he will produce a film version of the Christopher Buckley novel "Little Green Men" with Whit Stillman directing. Pressman also serves as executive producer of Michael Apted's *AMAZING GRACE*, based on the true story of British abolitionist William Wilberforce, which was selected for Closing Night of the 2006 Toronto International Film Festival.

ALESSANDRO CAMON (EXECUTIVE PRODUCER)

Alessandro Camon is the Head of Production for Pressman Film. He is involved with the acquisition, development, and production of all company films. His credits include THE COOLER, THANK YOU FOR SMOKING, and AMERICAN PSYCHO. Camon received his doctorate in philosophy at the University of Padova in 1987, and a masters degree in film at UCLA as a Fulbright Scholar. He is the author of several books and articles on American film. He lives in Los Angeles with his wife and two children.

MICHAEL ROBAN (EXECUTIVE PRODUCER)

Michael Roban, a veteran executive in the industry, is the COO and Head of Business Affairs of Stone Village Pictures. Roban oversees the financing, operations, and business affairs of the company and acted as an executive on a long list of award-winning Film and Television projects including, SYRIANA, starring George Clooney and Matt Damon, CLASS ACTION, starring Charlize Theron, THE COOLER, starring Alec Baldwin and William H. Macy, and SECRETARY, starring Maggie Gyllenhaal and James Spader. Currently, Michael is an Executive Producer of PENELOPE, starring Christina Ricci and Reese Witherspoon, which premiered at the Toronto International Film Festival and the upcoming LOVE IN THE TIME OF CHOLERA, to be directed by Mike Newell and starring Javier Bardem, Benjamin Bratt and Giovanna Mezzogiorno.

BILL POPE, ASC (DIRECTOR OF PHOTOGRAPHY)

Bill Pope, who most recently worked on SPIDER-MAN 3, has been the cinematographer on a wide range of films which include blockbusters like SPIDER-MAN 2 and the MATRIX films, as well as smaller art-house films like BOUND and TEAM AMERICA: WORLD POLICE. Pope's other feature credits include CLUELESS, ARMY OF DARKNESS and DARKMAN.

AMY DANGER (PRODUCTION DESIGNER)

Amy Danger began her film career and her association with director Steven Shainberg with a series of short films for MTV. Thus began an imaginative and challenging collaboration that continued with his feature films, HIT ME and SECRETARY. Danger has a distinctive stylistic approach that has been an important component in the storytelling of their various projects together. The hallmark of Danger's work is her sophisticated use of color and unusual architectural and complex approaches to the use of space.

Danger began her career in production design through an early introduction into how fascinating design can be. She grew up surrounded by a continuous barrage of projects, auctions and travel, as her grandmother was Lloyd Wright's frequent interior decorator.

Eager to learn and form her own stylistic sensibilities, throughout her teens, Danger was the assistant to the set designer in a summer stock theatre. She then went on to study set design under Broadway designers John Ezell and Gilbert Helmsely at the University of Wisconsin, Madison, painting at Parson's School of Design in Paris, then ultimately getting her Bachelor's

Degree in Art, specializing in Sculpture. After many years of solo exhibitions throughout the country, she began her association with Steven Shainberg and her film career.

KEIKO DEGUCHI (EDITOR)

A native of Japan, Keiko Deguchi came to USA to study cinema at NYU in 1985. She has been working in film editing since 1987. Her feature film credits include Patrick Stettner's THE BUSINESS OF STRANGERS, Susan Seidelman's THE BOYNTON BEACH CLUB, Bette Gordon's LUMINOUS MOTION, and Tom DiCillo's THE REAL BLONDE. She has also edited several award-winning documentary films, including THE CATS OF MIRIKITANI, winner of the Audience Award at the 2006 Tribeca Film Festival.

KRIS BODEN (EDITOR)

Editor Kris Boden's feature film credits include Wayne Beach's upcoming SLOW BURN; Ben Younger's PRIME; Paul Schrader's AUTOFOCUS, FOREVER MINE, WITCH HUNT and LIGHT SLEEPER; Michael Almereyda's HAPPY HERE AND NOW and HAMLET; Mira Nair's HYSTERICAL BLINDNESS, IN MY COUNTRY, and KAMA SUTRA: A TALE OF LOVE; Lodge Kerrigan's CLAIRE DOLAN; Brian De Palma's CARLITO'S WAY; and Marshall Brickman's SISTER MARY EXPLAINS IT ALL.

CARTER BURWELL (MUSIC)

Carter Burwell has composed the music for the feature films BLOOD SIMPLE, RAISING ARIZONA, MILLER'S CROSSING, BARTON FINK, WATERLAND, THIS BOY'S LIFE, ROB ROY, FARGO, CONSPIRACY THEORY, THE SPANISH PRISONER, GODS AND MONSTERS, VELVET GOLDMINE, THREE KINGS, BEING JOHN MALKOVICH, BEFORE NIGHT FALLS, THE MAN WHO WASN'T THERE, ADAPTATION, INTOLERABLE CRUELTY, THE LADYKILLERS, THE ALAMO, KINSEY and THE HOAX.

His theater work includes the chamber opera "The Celestial Alphabet Event" and the Mabou Mines productions "Mother" and "Cara Lucia." In 2005, he developed a concert work for text and music titled "Theater of the New Ear," which was performed in New York, London and Los Angeles. The text, by Joel and Ethan Coen and Charlie Kaufman, was performed by a dozen actors including Meryl Streep, Steve Buscemi, Hope Davis, Peter Dinklage, Jennifer Jason Leigh, and the music was performed by the eight-member Parabola Ensemble under Burwell's baton.

BETH AMY ROSENBLATT (MUSIC SUPERVISOR)

Beth Amy Rosenblatt has served as music supervisor, and/or soundtrack producer on such films as THE DOOR IN THE FLOOR (based on the John Irving novel "A Widow For One Year"), SECRETARY, HAMLET, the Academy Award®-winning CIDER HOUSE RULES, WELCOME TO SARAJEVO, SWINGERS, and Maya Angelou's DOWN IN THE DELTA, among many others. Rosenblatt also manages songwriters, composers and music producers for film, television and advertising opportunities.

Rosenblatt's prior work as Vice President of Music & Soundtracks for Miramax Films included overseeing the music and soundtrack creation of over 75 films, most notably SHAKESPEARE IN LOVE (awarded the Oscar® for Best Score), BASQUIAT, GOOD WILL HUNTING, A PRICE ABOVE RUBIES, SMOKE SIGNALS, FOUR DAYS IN SEPTEMBER, and LITTLE VOICE, to name a few.

Prior to Miramax, Rosenblatt was creative consultant for the Rock N Roll Hall of Fame and Museum, where she put together audio-visual exhibits for permanent display at the museum.

MARK BRIDGES (COSTUME DESIGNER)

Mark Bridges most recently worked on BE COOL, the sequel to GET SHORTY. His other film credits include I HEART HUCKABEES, THE ITALIAN JOB, BLOW, DEEP BLUE SEA, BLAST FROM THE PAST and CAN'T HARDLY WAIT.

Bridges is also a frequent collaborator with director Paul Thomas Anderson, having designed the wardrobe for HARD EIGHT, BOOGIE NIGHTS and the Cannes Film Festival Award-winning PUNCHDRUNK LOVE. Bridges also made his debut as production designer on Anderson's ensemble drama, MAGNOLIA.

Bridges began his film career as a design assistant on MILLER'S CROSSING and MARRIED TO THE MOB. His credits as assistant costume designer include Oliver Stone's NIXON and NATURAL BORN KILLERS; DAVE; the Coen Brothers' HUDSUCKER PROXY and BARTON FINK; HERO; DOC HOLLYWOOD; and THE GRIFTERS.

Bridges' work for television includes the pilot for HBO's acclaimed series "Six Feet Under," created and directed by Alan Ball, and the pilot for Darren Star's "Miss Match," for NBC, starring Alicia Silverstone.

ELLEN PARKS, C.S.A. (CASTING)

Ellen Parks, C.S.A. has twenty-two years of professional casting experience, including both television and film, and ranging from low budget projects to network and studio fare. She has done casting work for Martin Scorsese, Alexander Payne, David O. Russell, Joel and Ethan Coen, George Romero and David Letterman, in addition to working with numerous first-time filmmakers. Parks's work is notable for high-profile ensemble casts (FLIRTING WITH DISASTER), as well as for the introduction of new and re-emerging talent (SIDEWAYS, SECRETARY, SPANKING THE MONKEY, MANNY & LO, SONGCATCHER), giving actors such as Macaulay Culkin, Philip Seymour Hoffman, Scarlett Johansson, Emmy Rossum, and Maggie Gyllenhaal their first important roles. Actors from films she has cast have garnered more than twenty five acting awards and nominations. Ellen won the 2005 Artios Casting Award for Sideways, the 2004 Artios Casting Award for SECRETARY and an Artios nomination in 1996 for the casting of FLIRTING WITH DISASTER.

ABOUT THE CAST

NICOLE KIDMAN (DIANE ARBUS)

Nicole Kidman first came to the attention of America audiences with her critically acclaimed performance in the riveting 1989 psychological thriller, *DEAD CALM*. Since then, she has become one of the most sought-after actresses in film the world over. Kidman has received both critical praise and awards for performances in a number of films (shot in countries ranging from Ireland to England to Spain to Romania to Finland to Australia and the United States), including *FAR AND AWAY*, *PORTRAIT OF A LADY*, *EYES WIDE SHUT*, *TO DIE FOR*, *THE OTHERS*, *COLD MOUNTAIN*, *DOGVILLE* and *BIRTH*. She received an Oscar Nomination and Golden Globe Award in 2002 for *MOULIN ROUGE*, and in 2003 she won the “Best Actress” Academy Award®, along with a Golden Globe, BAFTA Award and Berlin Film Festival “Silver Bear,” all for her stunning portrayal of Virginia Woolf in *THE HOURS*.

Last year, Kidman starred with Sean Penn in Sydney Pollack’s United Nations thriller, *THE INTERPRETER*, and with Will Ferrell in writer/director Nora Ephron’s comedy feature adaptation of *BEWITCHED*.

She narrated this year’s Sundance Grand Jury/Audience Award-winning documentary *GOD GREW TIRED OF US*; has voiced a role in director George Miller’s (*BABE*) upcoming animated penguin musical, *HAPPY FEET*; has completed filming on director Oliver Hirschbiegel’s (*DOWNFALL*) alien invasion thriller *THE VISITING*, with co-star Daniel Craig, and most recently she completed filming on writer/director Noah Baumbach’s next feature, co-starring Jennifer Jason Leigh and Jack Black.

Kidman has just begun filming *THE GOLDEN COMPASS*, the first of Phillip Pullman’s “His Dark Materials” trilogy, directed by Chris Weitz. Early next year, she will re-team with *MOULIN ROUGE* director Baz Luhrmann and fellow Australian actor Hugh Jackman to film an epic love story set in Australia’s outback.

On January 26 of this year, Kidman was awarded Australia’s highest honor, the Companion in the Order of Australia. She was also named Goodwill Ambassador of the United Nations Development Fund for Women (UNIFEM), a role that will focus on raising awareness of the infringement on women’s human rights around the world. For the past nine years, Kidman has served as the UNICEF Ambassador for Australia. Three years ago she became the first Chair of the Women’s Health Fund at UCLA, at the David Geffen School of Medicine.

ROBERT DOWNEY JR. (LIONEL)

Robert Downey Jr. has evolved into one of the most respected actors in Hollywood. With an amazing list of credits to his name, he has managed to stay new and fresh even after three decades in the business. Downey received an Academy Award® nomination and won the BAFTA

(British Academy Award) for Best Actor for his performance in the title role of CHAPLIN, released in 1992 by TriStar Pictures.

Most recently, Downey starred in A SCANNER DARKLY, Richard Linklater's futuristic drama also starring Keanu Reeves, Winona Ryder and Woody Harrelson, set in an America that has lost the war on drugs. He also stars in the forthcoming release, ZODIAC, based on the true story of San Francisco's infamous Zodiac murders. Directed by David Fincher, the film also stars Mark Ruffalo, Jake Gyllenhaal and Anthony Edwards.

Previously, Downey had a starring role in the critically acclaimed GOOD NIGHT AND GOOD LUCK, directed by George Clooney, in which Downey plays journalist Joe Wershba, who is part of the Edward R. Murrow/CBS team that takes on Senator Joe McCarthy. Downey also starred in KISS KISS, BANG BANG, an action comedy written and directed by Shane Black, and also starring Val Kilmer. Downey played a thief who masquerades as an actor.

In November 2004, Downey released his debut album called "The Futurist" on the Sony Classics label. The album, which contains eight original songs that Downey wrote, and two cover songs, shows off his sultry singing voice and his musical talents.

In October 2003, Downey was seen in two very different films. The first was Icon's THE SINGING DETECTIVE, a musical drama based on the popular BBC hit television miniseries of the same name. In the film Downey sings and dances alongside Adrien Brody, Katie Holmes and Robin Wright-Penn. The second film was the thriller GOTHIKA, which also starred Halle Berry and Penelope Cruz. Downey played a psychiatrist who works in a mental institution.

Downey made his primetime television debut in 2001, joining the cast of the Fox series "Ally McBeal," in the role of attorney Larry Paul. For this role, he won the Golden Globe Award for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, as well as the Screen Actors Guild Award for Outstanding Performance by a Male in a Comedy Series. Downey was also nominated for an Emmy for Outstanding Supporting Actor in a Comedy Series.

In 2000, Downey co-starred with Michael Douglas and Toby Maguire in WONDER BOYS, directed by Curtis Hanson, and with Steve Martin and Eddie Murphy in BOWFINGER. In 1999, Downey starred alongside Ben Stiller, Elijah Wood, Gaby Hoffman, Brooke Shields and Claudia Schiffer in BLACK AND WHITE, written and directed by James Toback; and IN DREAMS, opposite Annette Bening and Aidan Quinn, directed by Neil Jordan.

In 1998, Downey co-starred with Tommy Lee Jones and Wesley Snipes in U.S. MARSHAL, directed by Stuart Baird. He also starred with Heather Graham and Natasha Gregson Wagner in the critically acclaimed TWO GIRLS AND A GUY, directed by James Toback. In 1997, Downey was seen

in Robert Altman's *THE GINGERBREAD MAN*, starring with Kenneth Branagh, Daryl Hannah and Embeth Davitz; *HUGO POOL*, directed by his father Robert Downey Sr., starring Sean Penn and Patrick Dempsey; and *ONE NIGHT STAND*, directed by Mike Figgis and starring Wesley Snipes and Nastassja Kinski. In 1995, Downey starred in *RESTORATION*, with Hugh Grant, Meg Ryan and Ian McKellen, directed by Michael Hoffman. Also that year, he starred in *RICHARD III*, in which he appeared opposite his *RESTORATION* co-star McKellen.

Downey's other film credits include Oliver Stone's *NATURAL BORN KILLERS*; Robert Altman's *SHORT CUTS*; *HEARTS AND SOULS*; the documentary *THE LAST PARTY*; *SOAPDISH*; *AIR AMERICA*; *CHANCES ARE*; *TRUE BELIEVER*; *JOHNNY BE GOOD*; *1969*; *LESS THAN ZERO*; *THE PICK-UP ARTIST*; *BACK TO SCHOOL*; *TUFF TURF*; *WEIRD SCIENCE*; *FIRSTBORN*; and *POUND*, in which he made his feature film debut and which was directed by Robert Downey, Sr.

TY BURRELL (ALLAN)

With an extensive background in repertory theatre, Ty Burrell more recently has been praised for his work in film and on television as well. Burrell was immediately cast in his first film, Ivan Reitman's *EVOLUTION*, which he directly followed with *BLACK HAWK DOWN*, directed by Ridley Scott.

Following these two films, Burrell went back to theatre, segueing into the highly acclaimed Signature Theatre Off-Broadway production of "Burn This," for which he received glowing reviews for his performance in a starring role opposite Edward Norton, Catherine Keener and Dallas Roberts.

In 2004, Burrell appeared in two films that garnered him notice, *DAWN OF THE DEAD*, which premiered at The Cannes Film Festival, and the Weitz brothers' *IN GOOD COMPANY*, which starred Dennis Quaid, Topher Grace and Scarlett Johansen. In the same year he starred as Lord Buckingham in The New York Public Theatre's production of "Richard III," opposite Peter Dinklage, and directed by Peter DuBois.

Most recently, Burrell had starring roles in Nicole Holofcener's *FRIENDS WITH MONEY*, opposite Jennifer Aniston, Catherine Keener and Francis McDormand; *DOWN IN THE VALLEY*, opposite Edward Norton, for director David Jacobson; and the forthcoming *DARWIN AWARDS*, directed by Finn Taylor.

On television, currently Burrell is starring in the CBS comedy "Out of Practice," opposite Stockard Channing and Henry Winkler.

HARRIS YULIN (DAVID NEMEROV)

Harris Yulin has had a long and distinguished career in film, on television and on the stage. His feature credits include an extraordinarily diverse group of films, many directed by some of the most highly regarded filmmakers in the business.

Among his many films are THE TREATMENT, GAME SIX and THE EMPEROR'S CLUB, directed by Michael Hoffman; the award-winning TRAINING DAY, starring Denzel Washington and Ethan Hawke, directed by Antoine Fuqua; RUSH HOUR, directed by Brett Ratner; THE MILLION DOLLAR HOTEL, directed by Wim Wenders; PERFUME; CHELSEA WALLS, directed by Ethan Hawke; THE HURRICANE, starring Denzel Washington, directed by Norman Jewison; CRADLE WILL ROCK, directed by Tim Robbins; LOOKING FOR RICHARD, directed by Al Pacino; MURDER AT 1600 and MULTIPLICITY, directed by Harold Ramis; A CLEAR AND PRESENT DANGER, starring Harrison Ford, directed by Philip Noyce; Woody Allen's ANOTHER WOMAN; SCARFACE, starring Al Pacino, directed by Brian DePalma; NARROW MARGIN, starring Gene Hackman, directed by Peter Hyams; THE MIDNIGHT MAN, directed by Burt Lancaster; END OF THE ROAD, directed by Aram Avakian; DOC, directed by Frank Perry; NIGHT MOVES, starring Gene Hackman, directed by Arthur Penn; THE BELIEVERS, directed by John Schlesinger; "GHOSTBUSTERS II," starring Bill Murray, directed by Ivan Reitman; ST. IVES, starring Charles Bronson, directed by J. Lee Thompson; FINAL ANALYSIS, directed by Phil Joanou; and FATAL BEAUTY.

On television, Yulin has appeared in made-for-television movies and miniseries that include: FORTUNATE SON, "WHEN EVERY DAY WAS THE FOURTH OF JULY and THE LAST RIDE OF THE DALTON GANG, for NBC; THE VIRGINIAN and HEART OF JUSTICE, for TNT; HOSTILE WATERS, IF THESE WALLS COULD TALK, TRUMAN, TAILSPIN: FLIGHT OF THE 007 and CONSPIRACY: THE TRIAL OF THE CHICAGO 8, for HBO; THE LONG KILL, for USA; TRAITOR IN MY HOUSE and INCIDENT IN VICHY for PBS; FACE OF A STRANGER, for CBS; and ROBERT KENNEDY AND HIS TIMES, DAUGHTER OF THE STREETS, HOW THE WEST WAS WON, MELVIN PERVIS: G-MAN, THE NIGHT RIDER and THE MISSILES OF OCTOBER, for ABC.

Yulin has also had roles in numerous television series, including "24," starring Keifer Sutherland, and "The X Files," for Fox; "Buffy, the Vampire Slayer," for Warner Bros.; "La Femme Nikita," for USA (for which he received an Emmy nomination); "Frasier," (for which he also received an Emmy nomination) and "Mister Sterling" for NBC; and "Murphy Brown" and "W.I.O.U.," for CBS.

On stage, Yulin has had starring roles in the Broadway productions of "Hedda Gabler," Arthur Miller's "The Price," "The Diary of Anne Frank," "The Visit," "A Lesson From Aloes" and "Watch on the Rhine."

Yulin's Off-Broadway credits include productions of "Fran's Bed," "Raindance," "Arts and Leisure," "Don Juan in Hell," "Approaching Zanzibar," "Hamlet," "King John," "Mrs. Warren's Profession," "Hedda Gabler," "A Midsummer Night's Dream," "Next Time I'll Sing To You," "Arms and the Man," "Richard III," "Troubled Waters" and "The Cannibals." Yulin recently directed the critically acclaimed Off Broadway revival of Horton Foote's "Trip to Bountiful" and was presented the Lucille Lortel Award for Best Direction. Among his other theatrical credits are productions of "On the March to the Sea," "Finishing the Picture," "The Talking Cure," "King Lear," "Tartuffe," "Henry V," "The Little Foxes," "Who's Afraid of Virginia Woolf," "The Entertainer," "The

Rehearsal,” “Julius Caesar,” “School for Wives,” “The Doctor’s Dilemma,” “The Tempest,” “Uncle Vanya,” “Beckett,” “Look Back in Anger,” “The Seagull” and “The Night of the Iguana.”

JANE ALEXANDER (GERTRUDE NEMEROV)

Jane Alexander is a four-time Oscar® nominee for the films TESTAMENT, KRAMER VS. KRAMER, ALL THE PRESIDENT’S MEN and THE GREAT WHITE HOPE. She has also appeared in over 45 films, among them BRUBAKER, CITY HEAT and THE CIDER HOUSE RULES. Most recently, she had starring roles in John Sayles’ SUNSHINE STATE and THE RING.

Alexander also has had a distinguished acting career on stage, which includes her Tony Award-winning performance in “The Great White Hope,” directed by Ed Sherin (who later became her husband) and Tony-nominated roles in “Honour,” “The Sisters Rosensweig,” “The Visit,” “First Monday in October,” “Find Your Way Home,” and “6 Rms Riv Vu,” all on Broadway. In addition, she won an Obie Award and a Drama Desk Award for “The Great White Hope.” She also appeared in “Shadowlands,” opposite Nigel Hawthorne, both on Broadway and in London’s West End.

Alexander’s regional theatre work includes performances at the Arena Stage and the Kennedy Center in Washington, D.C., as well as at the Mark Taper Forum, the Alliance Theatre Company, the McCarter Theatre, and the American Shakespeare Theatre in Stratford, Connecticut. She has appeared in over 100 stage roles in all throughout her career, the most recent being her portrayal of Djuna Barnes in the one-woman show, “What of the Night.”

On television, Alexander won an Emmy Award for the movie PLAYING FOR TIME and a Television Critics’ Circle Award for her portrayal of Eleanor Roosevelt in ELEANOR AND FRANKLIN: THE WHITE HOUSE YEARS. More recently, she was in the made-for-television movie JENNIFER, for CBS, which was directed by her son, Jace Alexander; and received a Daytime Emmy nomination for her cameo role in Showtime’s CARRY ME HOME, also directed by Jace Alexander. She also was seen in HBO’s WARM SPRINGS, for which she received an Emmy Award for Outstanding Supporting Actress in a Miniseries or Movie for her portrayal of Sara Roosevelt; and the HBO pilot “Sex Life.”

Alexander is the author of “Command Performance: An Actress in the Theater of Politics,” documenting her tenure as chairman of the National Endowment for the Arts from 1993-1997. She continues her political career as Commissioner of Parks, the Taconic Region, for N.Y. State.