



Charlie's Angels

Production Information

A trio of elite private investigators armed with the latest in high-tech tools, high-performance vehicles, martial arts techniques and a vast array of disguises unleash their state-of-the-art skills on land, sea and air to track down a kidnapped businessman and keep his top-secret voice-identification software out of lethal hands.

They're beautiful, they're brilliant, and they work for Charlie. In **CHARLIE'S ANGELS**, a sexy, high-octane update of the original '70s action-comedy TV series, Natalie (Cameron Diaz), Dylan (Drew Barrymore) and Alex (Lucy Liu), alongside faithful lieutenant Bosley (Bill Murray), must foil an elaborate murder-revenge plot that could not only destroy individual privacy worldwide, but spell the end of Charlie and his Angels.

Eric Knox (Sam Rockwell), the handsome, brainy founder of Knox Technologies, has just been kidnapped from his own office. Knox has designed a voice identification software program that works more accurately than current fingerprinting techniques—a scientific breakthrough that would mean disaster in the wrong hands.

Following Knox's disappearance, Knox Technologies President Vivian Wood (Kelly Lynch) knows there's only one man—and three smart, sexy detectives—to turn to. Hired to track down Knox, Charlie's Angels set their sights on his rival, Roger Corwin (Tim Curry), who owns Red Star Systems, the world's largest telecommunications satellite network.

Undercover as geishas, belly dancers and racecar drivers, the Angels and Bosley search for clues and further infiltrate Corwin's circle of friends and business

associates. It appears the Angels are well on their way to solving their biggest case yet... until Dylan responds to a mysterious phone call that puts all their lives—including Charlie’s—in danger once again.

Jumping out of planes, rewiring computers, going undercover—it’s all in a day’s work for Charlie’s Angels as they must dish out equal doses of cool detectivework, combat skill and lethal feminine charm to survive their riskiest assignment.

Charlie’s Angels marks the directorial debut of celebrated music video and commercial director McG. Leonard Goldberg (*Double Jeopardy, Sleeping With the Enemy, War Games*) who served as an executive producer on the original “Charlie’s Angels” television series that ran from 1976-81 on ABC, produces; Drew Barrymore and Nancy Juvonen (*Never Been Kissed*) also produce under their Flower Films banner. Executive producers are Joseph M. Caracciolo (*Big Daddy, Eight Millimeter, Courage Under Fire*), Betty Thomas (*28 Days, Dr. Dolittle, The Brady Bunch Movie*) and Jenno Topping (*28 Days, Dr. Dolittle, The Brady Bunch Movie*).

The creative team is led by Oscar®-winning director of photography Russell Carpenter, ASC (*The Negotiator, Titanic, True Lies*), Oscar®-nominated production designer Michael Riva (*Lethal Weapon 4, A Few Good Men, The Color Purple*), editors Peter Teschner (*28 Days, Private Parts, The Brady Bunch Movie*) and Wayne Wahrman (*U571, A Civil Action, 2 Days in the Valley*) and costume designer Joseph Aulisi (*Bicentennial Man, Bowfinger, Stepmom*).

Also starring are Luke Wilson, Crispin Glover, Matt LeBlanc and Tom Green.

“ ‘Charlie’s Angels’
Was a Phenomenon”
The Angels Take Wing to the Big Screen

Inspired by the hit television series of the same name, *Charlie’s Angels* was put into development at Columbia Pictures almost four years ago. The series’ executive producer and co-creator, Leonard Goldberg, says that it was the success of *The Fugitive*—the film version of the successful television show—that started him thinking about other television series which might translate well to the big screen.

“‘Charlie’s Angels’ went well beyond being a hit television series. It was a phenomenon,” says Goldberg. “It may have been the beginning of the empowerment of women within popular culture.”

Almost 20 years after the original television series went off the air, Goldberg perceived that the time was ripe for an update. His concept picked up where the show left off: the Townsend Detective Agency had continued with Charlie at the helm and thrived with the exit and entrance of different Angels. So now, Goldberg says, “The feature version would include the most recent recruits—women who are representative of Angels in the year 2000.”

Columbia Pictures Chairman Amy Pascal, then President of Production at the studio, was very interested in the project and began developing a screenplay with Goldberg. One day, Goldberg received a call from Pascal. “Amy said, ‘You’re not going to believe this,’” recalls the producer, “‘but Drew Barrymore wants to be in *Charlie’s Angels*.’”

“This was an amazing situation,” Goldberg says. “In this day and age, to have a movie star call up and say, ‘I’d like to be in your movie’ is quite unusual.”

Drew Barrymore and her production company, Flower Films, had been following the progress of the *Angels* project and contacted the studio. Barrymore phoned Pascal and said that she had a presentation she wanted to make—her version of a contemporary *Angels* feature.

Soon after, Barrymore and her producing partner, Nancy Juvonen, presented to Goldberg and Pascal a composition of magazine clippings illustrating everything from who they would cast and how they envisioned the film to a possible color scheme. “It may seem unusual,” Juvonen says of Barrymore’s approach, “but that’s how Drew does the work.”

Barrymore knew that the hit television series had a devoted following, so she recognized the challenge in bringing *Charlie’s Angels* to the big screen. “There is something so iconic about ‘Charlie’s Angels,’” says the actress/producer of the television show. “I have never seen such great loyalty and devotion to something from fans. People really feel like the show belongs to them.”

But where does a filmmaker go from there? “You have this great name—‘Charlie’s Angels,’” says Barrymore. “But what kind of film do you make?”

While Barrymore and Juvonen agreed that the film's proposed structure—current recruits in an ongoing agency—was the logical place to start, Barrymore says, “we wanted to try and create something different... set a new tone... create a new genre.”

Goldberg admired these insights. “Drew and Nancy were very smart about what the film should be if it was to succeed today. They had a keen perception of the women,” says the producer. “They thought they should be intelligent and clever—yet genuine.”

For the role of one of her fellow Angels, Barrymore called upon her good friend, actress Cameron Diaz. Not unlike the character of Natalie, Barrymore says, “Cameron is effervescent and optimistic and has a great strength and stability to her. She is one of the most real people I have met in my life.”

“Cameron is a wonderful actress because she is very truthful,” says Goldberg. “When there is a close-up on her face, you can look into her eyes and see into her soul. That's what makes a movie star.”

With a Golden Globe nomination for her performances in *There's Something About Mary* and another Golden Globe nomination for her daring performance in *Being John Malkovich*, the actress has been much in demand. “It was Drew's relationship with Cameron that got her interested,” admits Goldberg.

Though Goldberg recalls that Diaz had expressed interest in doing an action-adventure film, Diaz herself says the ultimate impetus was Drew Barrymore. “I wanted to do it,” says Diaz, “because Drew Barrymore is the best saleswoman in the entire world. If you want somebody to buy your product, get Drew to taste it, wear it, use it . . . If she likes it, you're sold.”

Recalls Diaz of her first conversation with Barrymore: “I was in my car and got a message that Drew wanted to talk to me. I called her back, and we talked for almost two hours until the battery on my phone ran out. She said, ‘It's going to be a chick action movie. We get to be beautiful and tough, and we get to wear bad-ass clothes. We won't have guns, and we get to do kung-fu. In this movie, it's the *girls* that are going to kick ass.’” From that point forward, Diaz says, the momentum was unstoppable.

Soon thereafter, Goldberg received another call from Barrymore. “Drew said there was someone she wanted me to meet,” Goldberg says. “When she said, ‘his name is McG,’ I said, ‘what?’”

Deciding on a director for this film was not easy given that, as Barrymore tells it, the producers had high expectations. Indeed, a great deal of pressure would rest on the shoulders of the person who would be chosen to helm the big-screen adaptation of this beloved pop culture confection.

“We were looking for someone who could balance the visionary style, the action, the comedy, all of the colorful characters and the heart. Because,” insists Barrymore, “this film has a heart.”

Although McG’s not having previously directed a feature film made him an unlikely candidate, the commercial and video director’s persistence prevailed, and a meeting was set for him to meet with Barrymore and Juvonen. “I was just praying to hear someone convey all the things that, as a producer, I felt responsible for making happen,” explains Barrymore. “McG just said everything I had dreamed and hoped I would hear a director say.”

After the meeting, Barrymore and Juvonen were convinced that McG was the right man for the job. They thought that persuading Goldberg and the studio brass to select McG would be a challenge—until the young director dazzled them, too.

“McG came in and did the entire movie on his feet: scene by scene, shot for shot. He even revised scenes that he didn’t think would work,” says Goldberg of their meeting at Sony Pictures. “He was extraordinarily impressive.”

“I went in there and went nuts,” exclaims McG. “I stayed up really late the night before and mapped out the entire thing on index cards. I was bouncing around and listening to songs that I found particularly inspiring until I finally got to a place where I was ready to act out my take on the film. I wanted to approach the Angels as if they were three very similar women,” he explains. “They would be three women of extraordinary intelligence and beauty and extreme physical prowess—but each a product of a distinctly different environment.”

For her part, Barrymore was spellbound watching McG captivate a room full of people with his vision. “It felt like a historical moment in my life,” she recalls. Barrymore’s intuition was further confirmed when McG left the room and Amy Pascal exclaimed, “Wow!”

Goldberg says that McG's performance that day was nothing short of "amazing." While Amy Pascal confesses that she had wished he were coming to this project with one or two features under his belt, she could not help but see the appeal of this director. "This guy had such an incredible take on this movie," Pascal asserts. "I really think he will translate all this energy into a great film."

McG says that he was shaking in his shoes outside by the soda machine while waiting for the meeting to start. However, he says, "I have this habit of biting off more than I can chew. High stakes excite me."

"I Love Pain"

The Angels Train for the Production

It quickly became apparent that McG's motto for this production was 'bigger and faster.'

"We tried to take everything and amplify it—bring it to a heightened place of reality," says the director. "I wanted a 100-minute ride of stimulus on every level conceivable."

"He prides himself on being able to deliver action like you've never seen before," Goldberg says. "There is hardcore action here that will appeal to everyone. Audiences will love it when the Angels kick some butt."

From the start, however, *Charlie's Angels* would differ from most action movies in one major respect—it would have little gun-to-gun action. Explains stunt co-coordinator Andy Armstrong, "In this film, only the antagonists use the guns, not the Angels, so that's a challenge in itself. We had to make things seem life-threatening and action-packed with very little weaponry."

With no guns to rely on and some physically daunting adversaries, the three Angels had to have a method of defense that was independent of physical strength and size. Martial arts seemed like a plausible solution for the Angels and, inspired by the martial arts displayed in *The Matrix*, the filmmakers sought and retained several members of that film's team to prepare the Angels.

Guided by Chinese martial arts expert Yuen Cheung-Yan, aptly and respectfully dubbed 'The Master,' a team came to the United States to meet with Barrymore, Diaz and the filmmakers. Cheung-Yan explained to Barrymore and Diaz

via a translator that if he took the job, he would expect the Angels to train six to eight hours a day. In fact, he devised a list of conditions that would have to be met before he would sign on.

“You can’t go halfway,” Diaz recalls the Master saying at their first introduction. “If you want us to train you, we have to know that you are committed.” After that meeting, Goldberg says that Barrymore and Diaz were “hooked” because they could see that Cheung-Yan was as dedicated to the film as they were.

“Drew and I just looked at each other,” remembers Diaz. “We were like, ‘I’m down for that. We’ll do it!’”

Under the watchful eye of the Master, Barrymore and Diaz soon began their training regimen. “I couldn’t touch my toes when I started training,” recalls Diaz. “Our trainer was pushing down on my back saying, ‘pain is your best friend. Get to know him. Just say the words—I love pain.’ I was literally crying tears,” she says. “But, by the end of the first day, my forehead was on my knees. It was fantastic.”

While Barrymore and Diaz continued to grow as friends, characters and martial artists, there was an empty space noticeable to everyone involved. There was no third Angel.

While several actresses expressed their desire to play the role, the filmmakers continued their search for an actress who would complement, and be complemented by, the talents of Barrymore and Diaz, yet also be characteristically unique. They found these distinctive talents in “Ally McBeal’s” Lucy Liu.

It was important that the camaraderie between the characters—both personal and professional—be believable. “This is a relationship movie, and Cameron, Drew and Lucy just had that ease in their relationship,” observes Goldberg of the actresses’ first script reading together. “They just looked like they were friends.”

“We were enamored with Lucy from the get-go,” explains Nancy Juvonen of Liu. “But we knew that with her ‘Ally’ schedule it would be nearly impossible for us to try and fit both in.” Shortly thereafter, however, Juvonen says, “we were all sitting together one night, Cameron, Drew and I, and talking about how touched we

all were by Lucy. We decided that if she was still willing to do it, we were willing to make the scheduling work.”

The following day, the filmmakers called Liu and asked her to join the Angels. Juvonen recalls that Liu’s response—“I’d love to”—was calm and cool, but she says that Liu later admitted she was in a complete flutter. “Lucy wasn’t the only one in a flutter,” imparts Juvonen. “We were all screaming—Leonard, McG, Cameron, Drew, the casting directors...”

Liu says that she was attracted to the film because it was not a remake, and therefore she could make the part of Alex her own. Being an Angel also represented the opportunity to be a part of something modern yet with a historical background. “You get to go undercover. You get to do things that Bond gets to do. You get to work with Cameron and Drew—what a powerful combination. It’s the most fun anyone could have.”

With the Angel trio complete, the three actresses went head-on into training. Though Liu was a couple of weeks behind, with the support of Diaz, Barrymore, Cheung-Yan and the martial arts team, it wasn’t long before everyone was in sync.

“In the beginning, we trained six to eight hours a day,” recalls Barrymore. “We were down on our knees in a horse-stance learning to balance our body weight. Then we’d do warm-ups and kicks and punches, and then flips. Then we did more kicks and punches. We punched this bag hour after hour. You sweat. You bond. You learn things that you never thought you could do. By the end of the day, your hands are covered with broken blood vessels.” Still, she says, “It was so hot!”

“It was a common thing for all of us to be suspended from wires half the day,” explains Diaz of the supplementary apparatus used by the trainers. “The great thing about movies,” exclaims Diaz, “is you get the opportunity to do things that you never would have been able to do in any other circumstance. And you get to learn these things from the best people.”

“Understanding your body and how far you can push yourself was an incredible journey,” explains Liu. “If your body isn’t used to it,” she says, “you find yourself in a situation where you are in a lot of pain.”

But, Liu adds, “It was amazing to see the transformation. Not only in myself, but also in Drew and Cameron. We were all suddenly doing things we’d been trying to do for months. It was an incredibly rewarding experience.”

“I empathize with what’s called ‘eating bitterness,’” says the Master. “That means going through the pain just to be tough, to be strong. They were willing to eat bitterness,” he says of the Angels. “They trained their flexibility and mastered some basic moves. Then we increased the degree of difficulty. They learned fast.”

“What they were doing,” explains Diaz of the martial artists, “was conditioning us so that we would be physically able to do whatever they choreographed. The different punches and kicks were all part of our repertoire, so to speak. On the shooting day, they would say ‘this is the combination,’ and we would pull from our repertoire of knowledge to fit the choreography.”

Adds Liu, “The more takes you do, the less likely you can physically achieve what they want. So you have to figure things out during training and apply them when you’re actually shooting.

“When we were on set shooting scenes with a lot of action, and it was painful,” adds Liu lightheartedly, “we’d just turn to someone on the crew and say, ‘It’s really hard being an action hero.’”

Says Andy Armstrong: “Once you step into the world of action movies, there are two sides to it—a great high when you get things right and a natural frustration when you keep getting it wrong. Women tend to be the most competitive because they have to prove things in two ways: to themselves, and to men.”

This philosophy, however, often leads to success. “Women often do very well with this approach because they come to the training with a better attitude than men,” adds Vic Armstrong. “Guys come to the table believing they’re tough. Women come to the table wanting to learn, and that is a better place to start from.”

“There was a healthy competitiveness,” says Cheung-Yan of Diaz, Barrymore and Liu. “Competition,” he says, “is actually a training method. If three or four people are training at the same time, they can become jealous of each other. It’s utilizing one’s own weakness to make them stronger.”

Unlike the scores of ‘James Bond’ films that Cheung-Yan had worked on previously, which placed the focus of the action mainly on gadgets and explosions, *Charlie’s Angels* derives its thrills from the acrobatic combinations of stretches,

splits, high jumps and long kicks its stars perform. “The *Angels* are more about hand-to-hand, one-on-one combat—or three-on-one depending on the opponent,” points out Cheung-Yan.

Though delighted by the Angels’ enthusiasm, Vic Armstrong and Andy Armstrong often found it nearly impossible to try to talk their zealous stars out of doing their own stunts on some occasions. “Cameron, Drew and Lucy pushed themselves to be at least as good as one another—so much so that the stunt women had to work harder to be better than them.”

“I remember watching my sister on the other side of the kindergarten fence—jumping in and out of the sandbox playing ‘Charlie’s Angels,’” says Diaz. “I couldn’t wait to be an Angel. By the time I made it over to the sandbox though, there was no room for me. They already had three Angels.” Adds Diaz, “Now that I get to be an Angel, there wasn’t any challenge that I was going to back away from.”

Says Juvonen, “The girls didn’t want the stunt doubles to do it. Once you have invested that much time to get your body in shape, put yourself through the wringer to learn the skills, psyched yourself up for the fights through the struggle of tears and fighting and yelling... you want it to be you.”

“I think the discipline of it was really important,” concludes Barrymore. “I love being a woman, and I love femininity. But I also love the tough, survivalist aspect of what boys get to do. I just felt so tough and strong. It was thrilling.”

While both Goldberg and Juvonen recall that when they first met the Master, he said, “We do not give praise; we commend in other ways,” Cheung-Yan acknowledges, “The three girls accepted a lot of things and gained confidence through training. They learned Chinese martial arts. I am very pleased with their performance.”

“The Fourth Angel” *Bill Murray Joins the Cast*

Consistent with their desire to create something new and fresh with *Charlie’s Angels*, the filmmakers decided to introduce a ‘fourth angel’ to the film. Well, sort of.

“Bosley is the fourth Angel,” declares Barrymore of Charlie’s lieutenant-in-command and only link to the Angels.

Adds McG: “You have this yin and yang—Bosley and the Angels. They’re equally complementary to each other. He offsets the feminine quality of the movie with a distinct masculine and comedic presence. This is a light, fun movie. It’s not just fireballs, explosions and karate chops. It’s also laughter and some good, heartfelt comedy.”

“I thought it would be fun to play an American icon,” says Bill Murray of his character. “Not exactly Roosevelt or Lincoln, but Bosley.”

Tongue firmly planted in cheek, Murray says he was intrigued by “the idea that I could play someone as important in American culture as Bosley—because I didn’t get the call to do *Superman* or *Jefferson in Paris*—and go deeper, deeper, deeper and find out what makes him tick.

“He is a guy with a little bit of wisdom to impart to the Angels,” continues Murray. “He’s been at the agency for a while. Like an assistant principal that sticks around after the principal leaves,” the actor/comedian explains, “Bosley knows where the mop is. He has the keys to everything.”

“He brings such a great quality to the part,” Goldberg says of Murray. “He brings individuality to it and interprets it as only Bill Murray can.”

As an aside, Murray acknowledges that his propensity for sarcasm was at times dangerous on *Charlie’s Angels*. “When you’re dealing with women that have a newly learned skill,” Murray says of the Angels’ recently acquired martial arts expertise, “they’ve got the power. You can’t really smart off to these girls. Just one donkey kick, and down you go.”

With a wink and a nod to the Angels’ obvious allure, Murray concluded that the most practical approach to fleshing out Bosley’s character was to play him as someone who experienced a private, unrequited love for the Angels while faithfully serving them and keeping them happy, healthy and gorgeous. In other words, Murray says, keeping them “totally relaxed. No creases or wrinkle lines in these beauties—totally fruit smoothie.”

“One of the millions of pluses about getting Bill Murray for the movie,” says Nancy Juvonen, “is that the second you hear or see that he’s in it, you want to see it.”

“We always wanted Bill Murray to play Bosley,” McG proclaims. “But he’s a tough guy to reach. He was kind of elusive—like Charlie. But we were so intent on

him playing Bosley that I jokingly said we should hire a private investigator to find him.”

“To Be an Angel, You Just Have to Be Yourself” About the Production

Principal photography on *Charlie’s Angels* began in January 2000.

The film was shot on location in and around Southern California. Keen-eyed film buffs and Steven Spielberg fans may recognize one setting used in the movie—the house where Barrymore ‘drops in’ on two video game-playing kids is the very same house occupied by then child-actor Barrymore and others in Spielberg’s blockbuster, *E.T. The Extraterrestrial*.

With the assembled comedic talents of Bill Murray (Emmy nominee for “Saturday Night Live” and Golden Globe nominee for *Rushmore* and *Ghostbusters*), Drew Barrymore (ShoWest’s Comedy Star of the Year 2000), Cameron Diaz (Best Actress Golden Globe Award nominee for the acclaimed comedy *There’s Something About Mary*) and Lucy Liu (Emmy Award nominee as Outstanding Supporting Actress in a Comedy Series “Ally McBeal”), the film’s own comedic voice began to take shape.

Although Goldberg admits, “We have a lot more comedy in the film than we ever did in the series,” *Charlie’s Angels* is not a spoof. According to McG, there are other essential qualities—in addition to a healthy sense of fun—that make an Angel an *Angel*. “An Angel has to have the dexterity to go in and out of any situation and feel right at home. They have to be very effective and have the panache to capture everyone’s imagination. They have to make the men say, ‘I want to be with her’ and the women say, ‘I want to be like her.’”

Barrymore credits the direction of McG for bringing out the best the Angels had to offer. “He drove us to be tougher and smarter and have a better time than we would have had without his influence and energy and passion and enthusiasm. His belief in us made us work harder and be better at our jobs. He constantly made us go the distance and push ourselves further. And that,” says Barrymore, “is what the Angels of 2000 are.”

As for the ‘jiggle factor’ of ‘Charlie’s Angels,’ referring to the sex appeal of the TV version’s often scantily-clad stars, McG admits, “we certainly didn’t want to come up short on that level. The show is well remembered for that. At the same time,” notes the director, “a woman’s place in the world is much different than it was 20 years ago. Women are a lot more active—jumping off cliffs on motorcycles, riding upside-down on snowboards, running corporations and, at the same time, successfully raising families. We needed to be cognizant of the way men and women are perceived on a societal level in the year 2000.”

“One of the things that I really appreciate about our film is that the women are human and accessible,” echoes Barrymore. “They have desires and needs, humor and darkness, and they are entirely capable.”

Liu concludes, “It’s very simple. To be an Angel, you just have to be yourself. The great thing about our characters is their different personalities. It kind of allows for anyone to be an Angel.”

Crew members also drew inspiration from this concept of the Angels as a trio of free-spirited, modern women. Academy Award®-nominated production designer Michael Riva says, “The inspiration for what I did on this picture came from the three girls. They’re all separate parts of the same woman—if you had one woman and split her into three, you’d have *Charlie’s Angels*. That is something that I tried to weave into the visual of the picture.

“The Angel world is a very special place with its own set of rules,” continues Riva. “I had the freedom to go all the way. I think the key to this kind of movie is courage and fearlessness.”

Costume designer Joe Aulisi also pushed the creative envelope in his work. “Designing costumes in several different modes—elegant, fashionable and still ready for action—has been a lot of fun,” he comments. “Cameron, Drew and Lucy have all contributed greatly to their looks and what they feel their character should be.”

To compensate for “all the action,” Aulisi used a lot of stretch fabrics in the costumes. “The girls wanted to feel sexy and confident—like they can kick their leg above their head in the fighting scenes and not be hindered by crazy materials,” says Juvonen.

“I had to incorporate a lot of padding into the sets,” adds Riva with a smile, “because there was no room for it in the wardrobe.”

“It’s No Longer a ‘Man’s World’ ”

Reflections on *Charlie’s Angels*

Production on *Charlie’s Angels* wrapped in June 2000.

Her passion for moviemaking extending into every detail of the craft, Barrymore is grateful for the talented team of artists and performers that surrounded her. “Whether it’s Russell Carpenter’s cinematography, Sam Rockwell’s unique way of giving life to ‘Eric Knox,’ Crispin Glover’s take on his character, the way Bill Murray saw ‘Bosley’ or Tim Curry, Kelly Lynch, Tom Green, Matt Le Blanc, Luke Wilson, LL Cool J and the rest of the cast and crew,” she says, “it was important to me to work with people who would bring themselves to this film—whether it was who they truly are or the characters they create.”

“Drew has been a driving force from the beginning,” sums up Goldberg.

McG has also left an indelible imprint on his feature film debut. Says Lucy Liu, “I hope people feel McG’s energy and fearlessness and understand how difficult it is to be brave—especially when people are saying ‘no,’ and you’re saying ‘yes.’”

Of McG, Diaz adds, “There was never a day when he wasn’t at the height of excitement. The movie is driven by that energy. His enthusiasm and energy *are* the movie.” In fact, says Bill Murray, “if you put a nickel in McG, he’ll tell you the movie shot-for-shot, scene-for-scene from start to finish.”

The director, however, will tell you that it is the actors that make the movie—and the filmmaking experience—what it is. “I knew she was going to be charming, and clearly her beauty is other-worldly,” he says of Cameron Diaz. “But after spending time with her, you realize the long-term effect that her take on life has on everybody around her. She chooses to be as professional as she can and take her craft as high as she can.

“It’s infectious,” he declares. “You start to see the crew standing taller.”

The director is equally complimentary of Liu. “Lucy was an answer to our prayers. She’s classy, professional, and yet has a great touch with the comedic elements of the film. She was the ideal third piece of the puzzle, and she really plays off Cameron and Drew perfectly.”

Of Barrymore, with whom McG has interacted daily for two years, the director says, “it’s no accident that Drew is Drew. She has the experience of a seasoned Hollywood veteran, but she combines that with the lightness of youth. She makes you smile when you get up in the morning and gives you what you need through the day. And she tucks you in feeling great about what you’ve achieved.”

“She has an incredible head for business,” notes Juvonen of Barrymore as a film producer. “She doesn’t need to wear her producing hat all the time,” she says, “but when she puts it on, it’s very clear.”

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With the new film version, the concept of “Charlie’s Angels” is still breaking ground more than 20 years since the television show first aired. “The action movie is the last bastion of the male star,” says Leonard Goldberg. “But I think the Angels of 2000 may just change that.”

Says McG, “the message of this film is, ‘don’t think because I’m beautiful I can’t go out and kick some ass and make it happen in a ‘man’s world.’” Because it’s no longer a ‘man’s world,’ it’s everybody’s world.”

Perhaps only one of Charlie’s Angels herself can best articulate the intention of the film. “My biggest hope for this film is that people will feel like they could be an Angel,” says Drew Barrymore. “All it takes is belief in yourself and the willingness to go the distance in whatever it is that you want to do.”

THE CAST

A successful actress since childhood, **DREW BARRYMORE** (Dylan) has been captivating movie-going audiences for nearly two decades. At age six, on an audition for *Poltergeist*, Drew landed a role in what would become one of the most popular films in movie history, Steven Spielberg's *E.T. The Extraterrestrial*. Since that time, her unique talent and on-screen charisma have earned her critical acclaim, and her movies, box-office success.

Drew's most recent release was the romantic comedy *Never Been Kissed*, for Fox 2000. The film was directed by Raja Gosnell and marked the first production for Barrymore and Juvonen's Flower Films. The film has grossed \$100 million worldwide and featured a stellar ensemble cast of talent, including David Arquette, Molly Shannon, John C. Reilly and Michael Vartan.

Drew also starred with Anjelica Huston in the summer hit *Ever After... A Cinderella Story*, for director Andy Tennant and 20th Century Fox. The film has grossed over \$100 million in worldwide box-office and was an instant sell-out on home video.

She also appeared in the Warner Bros. quirky romantic comedy, *Home Fries* for director Dean Parisot. The film

also starred Luke Wilson, Jake Busey, and Catherine O'Hara.

Her other credits include New Line's 1998 smash-hit romantic comedy *The Wedding Singer* starring opposite Adam Sandler. She also appeared in the highly successful Woody Allen ensemble, *Everyone Says I Love You*, (Miramax) which also featured Edward Norton, Tim Roth, Alan Alda, Julia Roberts and Goldie Hawn. She also appeared, in classic style, in the box office hit *Scream*, which was directed by Wes Craven and featured Courteney Cox, Neve Campbell, and Skeet Ulrich.

A dedicated philanthropist, Barrymore often donates her time and resources to a number of charities. Drew is a strong supporter of the non-profit Female Health Foundation, helping to draw attention to the foundation's current campaign to increase awareness about the growing need for safe-sex education and condom use. Drew is also actively involved in volunteering and raising funds for the Wildlife Waystation, which rescues and offers sanctuary to animals, big and small, from around the world.

Drew made her feature film debut in the 1980 film *Altered States* with William Hurt. Her next film was *E.T.* where her portrayal of Gertie earned her a Youth in Film Award and a British

Academy of Film and Television Artists (BAFTA) Award nomination for Most Outstanding Newcomer. She then went on to star in such films as Stephen King's *Firestarter*, *Irreconcilable Differences*, for which she received a Golden Globe nomination for Best Supporting Actress, and the mini-series, "Stephen King's *Cat's Eye*," written especially for her, in which she played five different roles. More recent films include starring roles in *Gun Crazy*, a role that earned her another Golden Globe nomination, *Poison Ivy*, *Bad Girls*, *Boys On The Side*, *Mad Love*, and *Batman Forever*.

Other film credits include *Tipperary*, and *Doppelganger*. Drew has also appeared in tele-films such as "The Amy Fisher Story," "15 And Getting Straight," "Suddenly Love," "Bogie," "Babes In Toyland," "A Conspiracy Of Love," and the television series "2000 Malibu Road."

When **CAMERON DIAZ** (Natalie) made her feature film debut at age 21, she had not considered an acting career, let alone the fact that she would soon become one of the most sought-after actresses working today.

With five years experience as a successful Elite model and virtually no acting experience, Cameron followed the

advice of her commercial agent and went to audition for a supporting role in the motion picture, "The Mask," which would star Jim Carrey. The casting people and director Chuck Russell saw something special in her and asked her to read for the female lead, which she won, after more than a dozen auditions and readings with Carrey, beating out a number of established actresses.

In "The Mask," Cameron played Tina Carlyle, a Jessica Rabbit-inspired lounge singer, who dumps her gangster boyfriend for geek-turned-wise-cracking superhero, Stanley Ipkiss (Carrey). After completing "The Mask," Cameron briefly resumed her modeling career, but continued to explore her new-found love for acting. When the movie opened, it became one of Jim Carrey's biggest hits and became known as the film that launched Cameron Diaz' career in motion pictures.

As a follow-up to "The Mask," Cameron chose a small, independent film called "The Last Supper" with a first-time feature director. The black comedy, released by Sony Pictures Entertainment, gave Cameron the chance to play a condescending, liberal graduate student amongst a talented ensemble cast that included Annabeth Gish, Ron Eldard, Jonathan Penner and Courtney B. Vance.

An art house hit, "The Last Supper" was the beginning of two years of non-stop work in feature films.

Her third feature was writer/director Steven Baigelman's offbeat love story, "Feeling Minnesota," in which Cameron co-starred with Keanu Reeves and Vincent D'Onofrio, playing a white trash bride who falls in love with her brother-in-law. She went on to play a cold, manipulative New Yorker in Edward Burns eagerly-anticipated follow-up to his critically-acclaimed "The Brothers McMullen," a working-class romantic comedy called "She's the One," which, once again, Burns wrote, directed and starred in. Next, she starred opposite Harvey Keitel and Craig Sheffer in "Head Above Water," a thriller about a respectable judge, his wife, her ex-lover, their neighbor and a dead body that won't go away.

In 1996, Cameron was named ShoWest's Female Star of Tomorrow by the National Association of Theatre Owners (a title previously held by such actresses as Winona Ryder, Nicole Kidman and Julia Ormand). Cameron's first studio film since "The Mask," "My Best Friend's Wedding," became one of the biggest hits of the summer of 1997 and one of the 10 top-grossing films of the year. Starring opposite Julia Roberts,

Dermot Mulroney and Rupert Everett as a sweet debutante on the eve of her wedding, Cameron had an opportunity to show yet another side of her many talents, capturing the hearts of critics and moviegoers in the process. Her performance earned her the Blockbuster Entertainment Award for Favorite Supporting Actress in a Comedy, voted on by more than 11 million customers of Blockbuster Video internationally.

In "A Life Less Ordinary" -- by yet another talented young filmmaker, director Danny Boyle of "Trainspotting" fame -- Cameron starred opposite gifted Scottish actor Ewan McGregor, playing a spoiled, unhappy rich girl who falls in love with the janitor who accidentally kidnaps her.

For her performance in the title role in the romantic comedy "There's Something About Mary," Cameron was honored with the New York Film Critics Circle Award as Best Actress, in addition to a Golden Globe nomination, the American Comedy Award, the Blockbuster Entertainment Award for "Favorite Movie Actress," The Netherlands' "Best Actress" Rembrandt Award and the "MTV Movie Award" for Best Female Performance. Directed by Peter and Bobby Farrelly, the 20th Century Fox feature was released to worldwide box-office success in July 1998

and has set records in its subsequent video release.

Following the dark comedy, “Very Bad Things,” written and directed by actor-filmmaker Peter Berg and starring Christian Slater, Cameron starred in the critically-acclaimed “Being John Malkovich,” opposite John Cusack, Catherine Keener and John Malkovich. Directed by Academy Award-nominee Spike Jonze, the film captured the imaginations of filmgoers around the world and Cameron’s performance was nominated for a Golden Globe, the Screen Actors Guild Award and the British Academy of Film (BAFTA) Award, while the film amassed numerous awards, nominations and other honors for the film, cast and filmmakers. Critics raved about the actors in “Being John Malkovich,” including Cameron’s, described by one critic as “such a subtle and seamless performance that, even if you’re a fan, you may go for most of the movie without recognizing her.”

Cameron also co-starred in Oliver Stone’s “Any Given Sunday” with an all-star cast including Al Pacino, Jamie Foxx, Dennis Quaid, LL Cool J, James Woods, Ann-Margaret, Lauren Holly and Matthew Modine. Her portrayal of tough young owner of a professional football team earned her a Blockbuster Entertainment Award for Favorite Actress in a Drama.

She will be seen next in Rodrigo Garcia’s “Things You Can Tell Just By Looking At Her”(with Glenn Close, Calista Flockhart, Amy Brenneman and Holly Hunter,” featured in this year’s Sundance International and Cannes Film Festival and opening in August. Later this year, Cameron appears in “The Invisible Circus,” an edgy 1970’s drama filmed in Paris and Portugal, based on an acclaimed novel by Jennifer Egan and co-starring Jordana Brewster and Christopher Eccleston.

She has completed a vocal role in DreamWorks’ animated feature “Shrek” with Eddie Murphy, John Lithgow and Mike Myers, due out Holiday 2000.

Cameron grew up in Southern California and her family’s lineage includes Cuban, German and Native American.

LUCY LIU (Alex) most recently starred opposite Jackie Chan and Owen Wilson as

a kidnapped princess rescued by Chan's Chinese Imperial Guard in the Old West actioner, "Shanghai Noon." Liu's recent film credits include her memorable role as a dominatrix opposite Mel Gibson in last year's box office hit "Payback" and her sassy starring role with Antonio Banderas and Woody Harrelson in Touchstone Pictures, "Play It To The Bone."

On television, Liu continues to star as the litigious Ling Woo in the hit Fox series "Ally McBeal." This immensely popular role has brought Liu a great deal of industry recognition and fan support. She was recently nominated for an Emmy Award as Outstanding Supporting Actress in a Comedy Series and was nominated for Best Actress in a Comedy Series at this year's SAG Awards.

Other lead television credits include her 1997 starring role with Rhea Pearlman and Malcolm McDowell in the CBS sitcom "Pearl." Liu has also made guest appearances on "ER," "High Incident," "Coach," "NYPD Blue," "L.A. Law," "Michael Hayes" and "The X-Files." Her national theater credits include "M. Butterfly," "Redwood Curtain" and "Numb."

A native of New York, Liu attended NYU and later majored in Asian Languages and Culture at the University

of Michigan. During her senior year, she auditioned for a student theater production of Andre Gregory's adaptation of "Alice in Wonderland." Hoping to be cast in a supporting role, Liu was instead cast as the lead. Her acting career was born.

Liu is also a skilled mixed media artist whose work has been shown in major exhibits on both coasts. Her work first premiered at the Cast Iron Gallery in Soho, New York in 1993. The exhibit led to an art grant from a corporation that sent her to China where she took photos that formed the basis of her successful second exhibit in Venice, California in 1997.

Since his film career began in 1975, **BILL MURRAY** (Bosley) has earned critical acclaim for his work in several well-respected dramatic roles as well as in an impressive roster of blockbuster comedies.

Murray made his feature film debut in Ivan Reitman's *Meatballs*, and then reunited with the director for the box-office smashes *Stripes*, *Ghostbusters* and *Ghostbusters II*. His diverse filmography also includes *Where the Buffalo Roam*, *Caddyshack*, *Coming Attractions/Loose Shoes*, *Tootsie*, *Nothing Lasts Forever*, *The Little Shop of Horrors*, *The Razor's*

Edge (which he co-wrote), *Scrooged*, *What About Bob?*, *Mad Dog and Glory*, *Groundhog Day*, *Ed Wood*, *Kingpin*, *Larger Than Life*, *Space Jam*, *The Man Who Knew Too Little*, *Wild Things*, *Cradle Will Rock*, *Scout's Honor*, *Hamlet*, *Company Man* and *Veeck As In Wreck*.

Murray earned Golden Globe nominations for his performances in *Rushmore* (1998) and *Ghostbusters* (1984).

Born in Chicago, Murray began his acting career with the improvisational troupe Second City. In the second season of NBC's "Saturday Night Live," he joined the Not-Ready-For-Prime-Time-Players and won an Emmy Award for writing for the series.

Also an author, Murray recently penned the novel [A Cinderella Story](#).

A frequent and dynamic presence in independent film, **SAM ROCKWELL** (Knox) next lends his considerable talent to two major studio projects.

Rockwell will star in Frank Darabont's *The Green Mile*. Based on Steven King's serialized novel and starring Tom Hanks, the film concerns the ties between mysticism and capital punishment in a 1930's prison. Rockwell plays "Wild Bill", an uncontrollable prisoner who makes everyone on his

cellblock miserable due to his behavior. The CastleRock/Warner Bros. drama is due for release on December 10th.

Rockwell will follow with DreamWorks' *Galaxy Quest* with Tim Allen, Sigourney Weaver, Alan Rickman and Tony Shalhoub. Directed by Dean Parisot, the film follows the adventures of some has-been stars of a 70s sci-fi series who are plucked from a fans' convention by an alien race who believe they are the real thing and desperately need their help. Produced by Mark Johnson, the comedy is due for release on December 25th.

Rockwell gained considerable notice in three recent independent films: John Duigan's *Lawn Dogs*, in which he starred as a lonely outsider who forms a controversial alliance with a rebellious ten year old girl. His performance earned Rockwell "Best Actor" awards at both the Montreal and Barcelona Film Festivals. He also starred opposite Steve Zahn, Harvey Fierstein, and Michael Lerner in John Hamburg's *Safe Men*. The comedy about a pair of untalented singers, who through a case of mistaken identity get caught up with the Jewish Mafia, was a critical favorite and enjoys a loyal cult following. Rockwell also starred in Saul Rubinek's dark comedy *Jerry and Tom*, as

a used-car salesman who moonlights as a part-time hit man.

Most recently, Rockwell was seen in the big screen in Woody Allen's *Celebrity*, and Michael Hoffman's *A Midsummer Night's Dream* with Kevin Kline and Michelle Pfeiffer. Additional film credits include Tom DiCillo's *Box of Moonlight* opposite John Turturro, Peter Cohen's *Drunks* with Richard Lewis, Parker Posey and Faye Dunaway, Paul Schrader's *Light Sleeper* with Willem Dafoe, Uli Edel's *Last Exit to Brooklyn* with Jennifer Jason Leigh, and his feature film debut in Francis Ford Coppola's *Clown House* while he was still a student at the High School of the Performing Arts.

On television, Rockwell has appeared in the HBO special, "Dead Drunk", as well as episodes of "NYPD Blue", "Law and Order" and "The Equalizer".

Rockwell has appeared on stage in "Face Divided" as part of the EST Marathon series, as well as the recent off-Broadway production of "Goosepimples", which was written by noted film writer/director, Mike Leigh.

CRISPIN GLOVER (Thin Man) portrayed pop icon Andy Warhol in Oliver Stone's *The Doors*. The actor has appeared in a diverse range of roles in such

distinguished films as *The People vs. Larry Flynt*, *River's Edge*, *At Close Range*, *Even Cowgirls Get the Blues*, *What's Eating Gilbert Grape?*, *Wild At Heart*, *Rubin and Ed* and as George McFly in the original *Back to the Future*. His additional screen credits include *Little Noises*, *Where the Heart Is*, *Teachers*, *Friday the 13th IV*, *My Tutor*, *Chasers*, and *Racing With the Moon*, among numerous others. He has also appeared in *30 Door Key*, which has not been seen in the United States.

Mr. Glover has also published several books under his full given name Crispin Hellion Glover, including Rat Catching, Oak Mot, Concrete Inspection and What it is, and how it is done and, released an album entitled *The Big Problem Does Not Equal The Solution. The Solution Equals Let It Be*.

Upcoming film releases for Mr. Glover are portraying Raskolnikov in *Crime and Punishment*, as a writer in Neil LaButte's *Nurse Betty*, (This film just won best screenplay at the Cannes film festival and is to be released in September) the title role in Jonathan Parker's *Bartleby* based on Herman Melvin's novella *Bartleby the Scrivener*, and his own feature film directorial debut entitled *What is it?*

Mr. Glover describes *What is it?* thusly; Being the adventures of a young man whose principle interests are snails, salt, a pipe, and how to get home, as tormented by and hubristic racist inner psyche. Most of the cast in the film has Down's Syndrome.

TIM CURRY (Corwin) British born actor Tim Curry has created a rich array of memorable characters, for both the screen and stage, and is continuing this with future roles.

Curry graduated from Birmingham University with a degree in Drama and English. He made his professional debut in the West End production of "Hair" in 1968. He went on to appear in a Scottish Opera Company tour of "A Midsummer Night's Dream" and in several other productions before landing his infamous role in the highly acclaimed 1973 stage production of "The Rocky Horror Picture Show" as Dr. Frank N. Furter. Curry starred in the musical both in New York and Los Angeles before returning to England to make his film debut in the motion picture adaptation in 1975.

Curry starred in the Broadway production of "My Favorite Year" which earned him a Tony Award nomination for *Best Actor in a Musical*. In 1989, he went on to appear in the national touring

company of "Me and My Girl." Other stage appearances include starring in Tom Stoppard's "Travesties" and as Mozart in "Amadeus" for which he received another Tony Award nomination as *Best Actor* and in the London revival of "The Pirates of Penzance" for which he won the Variety Club Award as *Best Stage Actor*. At the Royal National Theatre he appeared in productions of "The Rivals," "Threepenny Opera," "Love for Love," and in "The Art of Success" at the Manhattan Theatre Club.

His numerous film credits include "Congo," "Muppet Treasure Island," "The Shadow," "The Three Musketeers," "Home Alone II," "The Hunt for Red October," "Clue," "Legend," "The Ploughmans Lunch," "Annie," and "The Shout."

Curry's American television credits include the title role in Stephen King's ABC-TV mini-series "IT," a recurring role on the classic TV cop show "Wise Guy" and a three episode arc on "Earth 2," among others. He was nominated for a Cable Ace Award as *Best Actor in a Drama Series* for his performances in HBO's acclaimed "Tales from the Crypt," in which he played an entire family - the father, the mother and the daughter. The role also earned him an Emmy nomination.

A recording artist for A&M Records, Curry has released three albums plus a compilation LP of his works.

Curry currently resides in Los Angeles.

Best known for her critically acclaimed work in Gus Van Sant's *Drugstore Cowboy*, **KELLY LYNCH** (Vivian Wood) continues to show her range in films. Lynch most recently co-starred in Showtime's "Brotherhood of Murder" playing the wife of a white supremacist played by William Baldwin.

Previously, Lynch starred in *Homegrown* with Billy Bob Thornton and Hank Azaria and in director Stanley Tong's *Mr. Magoo* where she learned to perform her own stunts. Prior to that Lynch co-starred as Alec Baldwin's ill-fated wife in New Line's *Heaven's Prisoners* directed by Phil Joanou.

Lynch first got Hollywood's attention as Matt Dillon's junkie wife in *Drugstore Cowboy* for director Gus Van Sant. Lynch's performance earned her much critical praise including an Independent Spirit Award nomination for Best Actress. She received her second nomination for the critically acclaimed independent film *The Beans of Egypt, Maine* with Martha Plimpton. Other film credits include *White Man's Burden* opposite John Travolta, *Virtuosity*

opposite Denzel Washington and Russell Crowe, *Three of Hearts* opposite William Baldwin, *Curly Sue* for director John Hughes, and *Imaginary Crimes* opposite Harvey Keitel.

Lynch was born in Minnesota and moved to New York to study acting with Sanford Meisner. She became a top model for the Elite Talent Agency and segued into acting when director Roger Donaldson cast her in his film *Cocktail* opposite Tom Cruise.

LUKE WILSON (Pete) made his film debut in the James Brooks' production *Bottle Rocket*, which also starred his brother, Owen. The Dallas, Texas native attended Occidental College, where he was encouraged by his drama teacher to pursue acting as a profession.

Wilson recently starred opposite Drew Barrymore in the romantic comedy *Home Fries* directed by Dean Parisot and, in Guy Ferland's *Telling Lies In America*, starring Kevin Bacon, Brad Renfro and Calista Flockhart. His other feature credits include Bruce McCulloch's *Dog Park*, also starring Janeane Garofalo and Nastasha Henstridge, Wes Anderson's (writer/director of *Bottle Rocket*) *Rushmore*, also starring Bill Murray, a cameo role in Wes Craven's *Scream 2*, *Best Men* (which also stars Drew

Barrymore and Dean Cain), and Richard Sears' *Bong Water*, starring alongside Alicia Witt and Amy Locane. He will also be seen in Jay Russell's screen adaptation of Pulitzer Prize-winning author Willie Morris' *My Dog Skip*, opposite Kevin Bacon for Warner Bros.

MATT LeBLANC (Jason) is that rare actor who has managed to obtain tremendous success in both television and film. Entertainment Weekly has described LeBlanc as "a rarity--a hunk with a gift for deadpan comedy," referring to his portrayal of Joey Trebbiani, in the worldwide hit series, *Friends*.

According to Empire Magazine, "Matt LeBlanc is headlining the movie

world's hottest new talent," referring to his star-making performance as Don West, alongside William Hurt and Gary Oldman, in New Line's blockbuster, *Lost In Space*, which knocked *Titanic* out of the number one spot at the box office.

A native of Newton, Massachusetts, LeBlanc appeared on various television shows before landing *Friends*, which is in its 6th season on NBC.

LeBlanc lives with his fiancée model Melissa McKnight, in Los Angeles. He was recently honored for his contribution to the world of entertainment by the National Italian American Foundation in Washington, DC.

THE FILMMAKERS

Award-winning commercial and music video director, **McG** (Director) makes his feature film directorial debut with *Charlie's Angels*. He has directed almost 50 music videos for a diverse group of artists including Mase, Barenaked Ladies, Korn, Everclear, The Offspring, Wyclef Jean, Fastball, Spacehog, Sublime, Cypress Hill, Smashmouth and Sugar Ray. In 1997 he received Billboard's Pop Video of the Year Award for Smashmouth's "Walking on the Sun", and Pop Video of the Year Award from the Music Video Production Association for Sugar Ray's "Fly", a song which he also co-wrote. In 1999, McG received the 1st Place Honor at the London International Film Festival for his "Gap" Country Spot featuring khaki-wearing dancers. In addition, he has directed longform documentaries for Korn and Sugar Ray and, commercial spots for Major League Baseball and the Coca-Cola Company.

Born in Kalamazoo, Michigan, McG grew up in Newport Beach, California. He attended the University of California Irvine, graduating with a Bachelor's Degree in Psychology. In 1993, he formed the record label G Recordings, and subsequently signed Sugar Ray.

LEONARD GOLDBERG (Producer) is one of the entertainment industry's most talented and respected producers of film and television. Currently presiding over his own production company, Mandy Films, Goldberg has held a number of distinguished positions in the industry, including Head of Programming for ABC and President of Twentieth Century Fox Films.

As head of Twentieth Century Fox, he oversaw production on hit films like *Broadcast News*, *Big*, *Die Hard*, *Wall Street* and *Working Girl*. Independently, he produced such hit features as *War Games*, the Julia Roberts thriller *Sleeping With the Enemy*, the Eddie Murphy comedy *The Distinguished Gentleman*, and the hit thriller *Double Jeopardy*.

At ABC, he was responsible for developing and introducing the Made-For-Television movie format. As a television producer he has been responsible for some of the most highly acclaimed tele-films ever made, including the Peabody Award-winning "Brian's Song," the Emmy Award-winning "Something About Amelia" and "Alex: The Life of a Child," based on the book by Frank DeFord.

In partnership with Aaron Spelling he was responsible for an unprecedented string of hit television series, including “Charlie’s Angels,” “T.J. Hooker,” “Starsky and Hutch,” “The Rookies,” “Fantasy Island,” “Hart to Hart” and the beloved, award-winning “Family.” They also produced over thirty-five movies for television, including the film that brought John Travolta to national attention, “The Boy in the Plastic Bubble.”

Goldberg recently produced *Double Jeopardy* for Paramount Pictures, starring Tommy Lee Jones and Ashley Judd; with Martin Starger, he also produced the television adaptation of A.R. Gurney’s “Love Letters” for ABC-TV.

DREW BARRYMORE, who is also producing *Charlie’s Angels*, stars as Dylan. Her biography can be found in the “About The Cast” section of this press kit.

NANCY JUVONEN (Producer) founded Flower Films with actress Drew Barrymore in 1995. Since setting up their distinctive office on Sunset Boulevard the following year, Flower has grown to a total of nine employees.

In the summer of 1997, Flower began a first look deal with Twentieth Century Fox/ Fox 2000. *Never Been Kissed*, starring Drew Barrymore was released in spring ’99, with Juvonen and Barrymore producing with Sandy Isaac. *Never Been Kissed* was the first Flower Films production to be released, and grossed over \$80 million in worldwide box office.

Juvonen is responsible for overseeing Flower Films’ production slate. In addition to *Charlie’s Angels*, Flower’s productions over the past year include an Emmy-nominated TV special, “Olive, The Other Reindeer” (With Matt Groening Productions) and an independently financed feature, *Donnie Darko*. Also in development at Flower are *Surrender Dorothy* (in conjunction with Atlas Entertainment), *Barbarella* (with Laura Ziskin Productions) and *So Love Returns*, a novel by Robert Nathan which is currently being adapted for the screen (with Middlefork Productions for The Shooting Gallery). Over the years, Flower has also had projects at New Line, Fine Line, HBO NYC, and Miramax.

JOSEPH M. CARACCILO (Executive Producer) is one of the motion picture

industry's most experienced and respected producers. Throughout his distinguished career, Caracciolo has served as executive producer or co-producer on *A Chorus Line*, *The Secret of My Success*, *Brighton Beach Memoirs*, *Biloxi Blues*, *My Blue Heaven*, *The Dream Team*, *Parenthood*, *My Girl*, *True Colors*, *Hero*, *Lost in Yonkers*, *My Girl 2*, *To Die For*, *Sunchaser*, *Eight Millimeter*, *Courage Under Fire* and *Big Daddy*.

AMANDA GOLDBERG (Associate Producer), Vice President of Production and Development for Mandy Films, joined Mandy Films in July 1998 after working in New York City for two years in the fashion industry as a design assistant to famed designer Todd Oldham. Amanda graduated from the University of Pennsylvania College of Arts and Sciences in 1996 and began her film career assisting her father, Leonard Goldberg, on the wildly successful feature film *Double Jeopardy* for Paramount Pictures and "Love Letters," the critically acclaimed movie for ABC-TV based on A.R. Gurney's hit play of the same name. She also co-produced the highly rated "Runaway Virus" for ABC-TV that aired in January 2000. Currently, she is

dividing her time between Charlie's Angels and developing exciting new television and feature projects.

RUSSELL CARPENTER (Director of Photography) – most recently collaborated with director James Cameron on the critically acclaimed boxoffice smash *Titanic*, for which Carpenter received an Academy Award for Best Cinematography. He previously worked with Cameron on *True Lies* and *Terminator 2: 3D*.

Carpenter's other credits include *The Negotiator*, *Money Talks*, *The Indian in the Cupboard*, *Attack of the 50 Foot Woman*, *Hard Target*, *Pet Sematary II*, *Lawnmower Man*, *Solar Crisis*, *Lady in White* and *The Wizard of Speed and Time*. Carpenter also served as director of photography on the Michael Jackson music video "Ghosts."

J. MICHAEL RIVA (Production Designer) received an Academy Award® nomination for his work on *The Color Purple*. He also has doubled as Production Designer and Second Unit Director on *A Few Good Men*, *Radio Flyer*, *Scrooged* and *Goonies*. Other memorable design credits include: *Dave*, *Six Day Seven Nights*,

Congo, Buckaroo Banzai, Lethal Weapon, Lethal Weapon 2, Lethal Weapon 4, Ordinary People, Bad Boys and *Brubaker*. Television credits include "Tuesdays With Morrie."

JOSEPH G. AULISI (Costume Designer) has been designing costumes for feature films for over 25 years. In addition to his film career, he designed numerous noteworthy musicals and plays on Broadway.

Aulisi's film credits include his work with director Chris Columbus on *Stepmom* and *Bicentennial Man*, as well as Frank Oz's *Bowfinger* with Steve Martin and Eddie Murphy. He has designed three films directed by Robert Benton: *Twilight* with Paul Newman and Susan Sarandon, *Nobody's Fool* also with Paul Newman, and *Billy Bathgate* with Nicole Kidman and Dustin Hoffman. He designed *Die Hard With A Vengeance* starring Bruce Willis, *On Deadly Ground* with Steven Segal, *Shaft*, *The Pope of Greenwich Village* and *Three Days of the Condor* starring Robert Redford and directed by Sydney Pollack. Herbert Ross' *My Blue Heaven* and *The Secret of My Success* were both designed by Aulisi.

Other period films include *Ironweed*, starring Meryl Streep and

Jack Nicholson, and Neil Simon's *Brighton Beach Memoirs*. Aulisi also designed *Private Parts*, starring Howard Stern.

PETER TESCHNER (Editor) previously collaborated with director Betty Thomas on *28 Days*, *Dr. Dolittle*, *Private Parts*, *The Brady Bunch Movie* and the HBO telefilm "The Late Shift." His other credits include Albert Brooks' *The Muse*, *Road Trip*, *Only the Lonely*, *The Little Rascals* and Showtime's "Mastergate," based on the Broadway play.

WAYNE WAHRMAN, A.C.E. (Editor) most recently edited *U-571*, with Matthew McCaunaghey. Other recent film credits include *A Civil Action*, *The Last of the Mohicans* and *The Education of Little Tree*.

Wahrman's other film credits include *Searching for Bobby Fischer*, *2 Days in the Valley*, *Mr. & Mrs. Loving*, *A Smile Like Yours*, *Mighty Morphin Power Rangers: The Movie*, *Street Knight*, *Necessary Roughness*, *The Perfect Weapon* and *Kickboxer*.

Raised in Richmond, Virginia, Wahrman earned his degree in motion picture production from UCLA, where

he also received the Jim Morrison Award for Best Film.

As one of the movie world's top stuntmen, **VIC ARMSTRONG** (Second Unit Director) was much in demand by filmmakers on both sides of the Atlantic Ocean throughout the '60's, '70's and '80's. He coordinated the stunts on such high-profile films as *A Bridge Too Far*, the *Indian Jones* trilogy, *Empire of the Sun*, *An American Werewolf in London* and the first two *Superman* adventures.

As a second unit director, Armstrong's credits include *Bear Island*, *Dune*, *Conan the Barbarian*, *Red Sonja*, *The Mission*, *Rambo: First Blood Part III*, *Air America*, *Henry V*, *Black Beauty*, *Total Recall*, *Terminator 2: Judgement Day*, *Universal Soldier*, *Rob Roy*, *The Phantom*, *Shadow Conspiracy*, *Starship Troopers* and *Entrapment*. Among his credits as both second unit director and stunt coordinator Armstrong includes, *Tomorrow Never Dies*. He has worked in over fifty different countries, most recently in France and Spain as second unit director on *The World is Not Enough*.

Armstrong has directed a number of movies in his own right,

including *Double Impact* (uncredited), *The Joshua Tree* and *The Young Indiana Jones Chronicles*.

YUEN CHEUNG-YAN (Martial Arts Specialist) comes from a family of highly accomplished Hong Kong action film choreographers. He got his start as a stuntman when his father became Asia's first fight choreographer while working for the Wong Fei Hung films during the 1950's and 1960's. Cheung-Yan is the number two of eight brother. Today, all but one of the Yuen brothers are action choreographers and directors in their own right (the youngest brother is a scholar with a Ph.D. degree from the West).

Like his older brother Wo-Ping, the action choreographer for *The Matrix*, Cheung-Yan is one of the very few action design directors whose names alone - instead of the directors' or even the stars' names, can get their fans in Hong Kong to go see the films they have made. The two brothers are masters at specifically tailoring the fight sequences to match each character's personality and motivation. Their fight sequences can non-verbally tell us a story, advance

the plot, and therefore give the characters more depth.

Also like Wo-Ping, Cheung-Yan can utilize to the fullest extent the fighting skills of experienced actors and actresses. On the other hand, the brother are both well known for being able to make actors and actresses who do not have much or any regular martial arts training *look* very good and convincing on camera. This comes from years of working as the top action design director in Hong Kong, working with many different actors and actresses of various caliber in their fighting skills.

Cheung-Yan was the winner of Best Action Director award at the 11th Hong Kong Film Festival in 1991, for his brilliant action design work in *Once Upon a Time in China*, a classical must-see masterpiece for any martial art movie fan. It is also worth noting that Cheung-Yan was nominated for Best Action Director award at the second Hong Kong Film Festival in 1982, the very first year the festival began to recognize and offer this Hong Kong specific film award.

In the 1970's and 1980's, Cheung-Yan Yuen's name was huge in the stunt world of Hong Kong. His nickname among his colleagues was

"the Stunt King." His 80+ somersaults in a row at one same spot is still the record in Hong Kong's action movie industry.

As a second unit/action director **ANDY ARMSTRONG's** (Stunt Co-Coordinator) credits include *Galaxy Quest, Stargate, Double Impact, Nightbreed* and *Highlander*. Among his credits as a stunt coordinator are *Truman, The Firm, Flesh and Bone, Hoffa, Homicide* and *Citizen Cohn*. Armstrong's credits as a main unit director include several television episodes of "The New Adventures of Robin Hood" and, the feature film *Moonshine Highway* starring Kyle MacLachlan and Randy Quaid, which Andy also wrote and produced.

MARGUERITE DERRICKS (Dance Choreographer) is among the top choreographers currently working in the entertainment industry. Her remarkable choreography has enhanced literally hundreds of films and television programs, commercials, music videos, and stage productions. Marguerite has won the prestigious Emmy Award for the last three consecutive years. She received her third Emmy Award for "The1998

Goodwill Games” opening and closing ceremonies, her second for “Fame LA” and her first for the top rated television series, “3rd Rock From The Sun.”

Marguerite’s memorable film sequences include *Austin Powers* (MTV Movie Award-winner for Best Dance Sequence) starring Mike Myers and the hit sequel *The Spy Who Shagged Me*, Paul Verhoeven’s *Showgirls*, *10 Things I Hate About You*, and *Never Been Kissed* starring Drew Barrymore. She has also received a great deal of notice for her choreography on the GAP Khaki’s A Go Go and GAP Kids commercials.

When Marguerite was selected to stage and choreograph “The Goodwill Games” Opening and Closing Ceremonies, she worked hand in hand with famed Composer/Musical Director Frank Wildhorn to create a modern ballet for the debut of his *New York Suite*, which was performed as the centerpiece of the opening ceremonies broadcast. Her experience with “The Goodwill Games” led to “The Rocky Horror Show” stage revival starring David Arquette, and a well-received new production of *Little Shop Of Horrors* for Houston’s Alley Theatre. In the summer of 1999, Marguerite

choreographed a critically acclaimed revival of “Finian’s Rainbow” for Miami’s Coconut Grove Playhouse, which is currently Broadway bound.

Marguerite began her dance training in Buffalo, New York at the age of five. At age 16 she received a dance scholarship to study with the New York City Ballet and later went on to dance with the National Ballet of Canada and the Philadelphia Ballet. Marguerite’s gift for choreography first became apparent during the music video explosion of the ‘80’s; a few of the recording artists with whom she has worked include Quincy Jones, Celine Dion, Little Richard, and Barry White. Marguerite’s choreography has also appeared on numerous television programs including “The MTV Movie Awards,” “Melrose Place,” “Lincs’s,” “Will & Grace,” and “That 70’s Show.” The commercial campaigns on which Marguerite has lent her considerable talents include The GAP, Jack In The Box, Oscar Meyer, Skittles, and numerous network television programs. Derricks has recently completed the feature films *Dude Where’s My Car* and *A Time For Dancing*, for which she acted as associate producer as well as choreographer. She is preparing to

choreograph *Flora Plum* for director Jodie Foster, starring Claire Danes and Russell Crowe.

Always rising to the challenge with a fresh attitude and innovative style, there is not doubt that Marguerite Derricks is headed for amazing new horizons.

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