

# Paramount Pictures Corporation

Handbook  
of Production  
Information

Terms of  
Endearment  
XXX

Copyright © MCMLXXXIII by Paramount Pictures Corporation. All Rights Reserved.



PARAMOUNT PICTURES PRESENTS

A FILM BY JAMES L. BROOKS

DEBRA WINGER - SHIRLEY MacLAINE

TERMS OF ENDEARMENT

CO-STARRING JACK NICHOLSON

DANNY DeVITO AND JOHN LITHGOW

MUSIC BY MICHAEL GORE

EDITED BY RICHARD MARKS A.C.E.

PRODUCTION DESIGNER POLLY PLATT

DIRECTOR OF PHOTOGRAPHY

ANDRZEJ BARTKOWIAK

CO-PRODUCED BY PENNEY FINKELMAN

AND MARTIN JUROW

SCREENPLAY BY JAMES L. BROOKS

PRODUCED AND DIRECTED BY

JAMES L. BROOKS

A PARAMOUNT PICTURE

"TERMS OF ENDEARMENT"

PRODUCTION INFORMATION

"Terms of Endearment" is a comedy with dramatic cadences that explores the complex, honest and joyous evolvement of the relationship between a mother and daughter over the course of 30 years.

Debra Winger is Emma Greenway Horton, who, like so many of us, spends most of her life trying not to be her mother's daughter.

Shirley MacLaine is Aurora Greenway, who believes something resembling happiness can be achieved if only she can maintain absolute control over her life and those around her.

Jack Nicholson is the Greenways' next-door neighbor, former American astronaut Garrett Breedlove.

Danny DeVito is Vernon Dahllart, Aurora's longtime suitor, the man who will not go away.

Jeff Daniels is Flap Horton, the man Emma decides to marry against her mother's wishes.

John Lithgow is the Des Moines bank official who befriends Emma when she runs out of money at the check-out stand of the local supermarket.

"Terms of Endearment" reveals Aurora and Emma at their best--and at their worst. It's a story about love, expressed in very unusual terms.

\* \* \*

Four years ago, James L. Brooks was looking for a movie to direct after more than a decade in television as the creator of such classic series as "The Mary Tyler Moore Show" and "Taxi." When a friend sent

him Larry McMurtry's 1975 novel, "Terms of Endearment," Brooks knew that this was the film he wanted to make.

"You start by falling in love with something," says Brooks. "I was attracted to 'Terms of Endearment' because I was anxious to do a mother-daughter relationship. I had an emotional reaction to the book I couldn't question."

Five months after he read the book, Brooks owned the rights to "Terms of Endearment," and he began his research for the film. He went immediately to Houston and the Midwest, where the characters were set, and wound up travelling back and forth for the next six months. "I'd only spent four days in Houston in my life before 'Terms,'" he recalls. "The research, the journalism, was fun for me." After more than a hundred hours taping conversations with all kinds of people, Brooks threw out his tapes and began to write.

"I ached over it," he admits of his efforts to adapt the novel. "It was the hardest thing I'd ever done, and it damn near killed me. When I'd get stuck, I'd take out the book and work with a partner. I started to think of it as a collaboration, a dialogue with Larry McMurtry." Brooks visited McMurtry at his bookstore in Washington, D.C., where the author positively insisted the filmmaker take a free rein in realizing "Terms of Endearment" on screen.

While retaining the intent of the book and its characters, Brooks proceeded to add elements of his own, including the invention of the key supporting character of astronaut Garrett Breedlove, allowing the incorporation of some classic romantic comedy into the screenplay. "It was never my intention to do a terribly tony emotional piece," Brooks says. "This is consistent with the other work I've done--I see it as comedy, though a strange one."

In the three years before "Terms of Endearment" became a real "go"--shifting from motion picture studio to studio, winning and losing financing--many key behind-the-scenes principals came aboard the project on blind faith, committed to Jim Brooks' incredible determination that his film would get made. Make-up artist Ben Nye, Jr., whose talents would aid the characters in aging over the course of 30 years, signed on from the inception of the project's development, as did Penney Finkelman, who had worked as a DGA trainee on "Starting Over" (which Brooks wrote and co-produced with Alan J. Pakula) and for whom "Terms" was to mean a series of promotions that resulted in a major producing credit on the film. Composer Michael Gore was another with whom Brooks had spoken to about "Terms" from its earliest beginnings.

Production designer Polly Platt had developed close ties with Larry McMurtry when they worked together on the screen version of his "The Last Picture Show," and she encouraged Brooks from the moment he began writing the screenplay. Her instincts and expertise proved constantly invaluable to Brooks. They decided on an all-American, Norman Rockwell look for "Terms," and enlisted cinematographer Andrzej Bartkowiak, whose painterly tones had distinguished his previous work in the United States, to help achieve it.

Veteran producer Martin Jurow, who had moved to Texas 12 years ago after producing such films as "Breakfast at Tiffany's" and "The Fugitive Kind," was recommended to Brooks by actress-writer Mary Kay Place as the best in the business at towing the line on a "small picture" budget.

With his key department heads in place, Brooks was free to undertake the challenge of finalizing the casting of "Terms of Endearment," a long and arduous process with results Brooks would later describe as "beyond my wildest dreams." Juliette Taylor, who had worked with him



on casting "Starting Over" as well as a number of television projects, started to interview actors in her New York office long before the film was a budgeted reality; Ellen Chenoweth, fresh from her "Diner" discoveries, worked with Brooks and Taylor out of Paramount Studios in Hollywood and supervised the local casting process in Texas and Nebraska.

Shirley MacLaine had awaited the opportunity to tackle Aurora Greenway for two years, turning down other film offers to keep herself available in the event that "Terms" became a "go." Jim Brooks was elated: "Shirley MacLaine has had such a unique career in films--she's done comedy, drama, musicals, and all with distinction. No other person could have played Aurora with the enormous integrity Shirley brought to the role."

Debra Winger came to "Terms" relatively late in the project's evolution. "We met after 'An Officer and a Gentleman' and went on from there," Brooks remembers. "If we had made the picture earlier, someone else would have played Emma, and now I find it unimaginable that it wouldn't have been Debra. She has redefined Emma--you never knew where the character was going to go, what was going to happen next."

Although Brooks didn't invent the role of former astronaut Garrett Breedlove with anyone particular in mind, it now feels as if he did: Jack Nicholson, arguably the best actor working today, is Breedlove. "Watching Jack work was tremendously exciting," says Brooks. "He never repeated the same take--it was always something new and different." Nicholson, attempting to make the first-time director feel at ease, told Brooks, "You can say anything you want."

Brooks had been talking with "Taxi" star Danny DeVito about Vernon Dahllart, Aurora's Texas suitor, for almost three years. He went to New York and found Jeff Daniels for Flap Horton, Emma's less-than-perfect professor husband; Daniels then waited two years for a "go." Houston-

based Lisa Hart Carroll won the part of Patsy, Emma's beautiful best friend, and Betty King was cast in Dallas for the role of Aurora's maid Rosie. Kate Charleson, who plays Janice, an academic colleague of Flap's, was discovered in a UCLA student film. John Lithgow, who plays Emma's lovelorn Iowan banker friend, Sam Burns, came onto the project at the last minute, answering an S.O.S. on his way to star in Herbert Ross' "Footloose."

With his actors in place, Brooks set about casting the locations, which for him were as important as the characters. He decided to shoot the film entirely on location away from Los Angeles. The scenes set in Houston were shot in the city's River Oaks section. Lincoln, Nebraska, which had never seen a film crew in its history, became the location for scenes set in Des Moines, Iowa; Kearney, Nebraska; and Lincoln itself. New York City housed the company for one week at the end of the shoot, for the scenes in which Emma pays her best friend Patsy a visit.

Brooks wanted to capture the authenticity and atmosphere provided by all practical location shooting, and production designer Polly Platt helped him find the right spots. River Oaks provided Aurora Greenway's home, Norma Scott's brick house on Locke Lane, with the appropriate adjacent driveway. "I didn't want to do Texas, or Houston," says Brooks, "but River Oaks is more distinctively American than it is Texan. The block that we were on is like Ozzie and Harriet's house, Judy Garland and Mickey Rooney's; it's Andy Hardy country. I dreamed of being the kind of child that got to live in a house like that, on a street like that, with newsboys."

Platt found Emma and Flap's garage apartment off Heights Boulevard in Houston, with a perfect, battered exterior and guttable interior. The exterior of the Garrett Breedlove residence was next-door to Norma Scott's house, but his interior belonged to notorious Houston restaur-

antaur Nick Nickolas. It was the old Victorian J.P. Waldo mansion; which was moved several years ago, brick by brick, from downtown Houston into a more chic neighborhood; the stone inlaid pool outside was perfect for Breedlove's laps. Aurora and Breedlove have their romantic lunch at Brennan's Restaurant; their coastal drive was shot in Texas City, off the Gulf Coast, and they take their romantic walk down River Oaks' South Boulevard.

The art department had a real challenge with "Terms of Endearment," which was shot in a fairly sequential chronological order. Because the film progresses from 1948 to the present, the rooms had to be redesigned to fit each period. Aurora's house went from 1948 to 1954 to 1964 to 1971 in a matter of days, with individual scene changes requiring drastic internal and external set changes. The greenery changed, along with the wallpaper and drapes, art on the walls, and furniture, because, as Aurora changes and develops as a character, so, of course, does her house.

The age changes also required careful planning with wardrobe (Kristi Zea), hair (Kaye Pownall) and makeup (Ben Nye, Jr.), who had to make their changes believable at every age, in every period. "The expression of a person's clothing is very important," says Zea. "Aurora ages 30 years, going from a woman who was born in Boston to a Southwest femme fatale to a middle-aged grandmother. She undergoes a complete change in character, which has to be represented with her exterior makeup and clothing. An entire life passes by in key moments between mother and daughter." So, Aurora starts out with the staid clothing typical of a proper Bostonian and proceeds to go overboard, dressing to the nines for her date with Garrett. "Shirley found the Oscar De La Renta design which inspired the dress for her lunch date," laughs Zea. "It's hysterical." Actually, Zea enjoyed the period challenges; for her, the recent

past is more difficult. "How do you characterize the Seventies?" she asks rhetorically. Zea researched libraries and magazines, but, more importantly, combed all the local thrift shops, coming up with treasures she would never have found anywhere else. Emma's wedding dress was actually found on the rack at Neiman-Marcus in Houston.

For hair and makeup, Pownall and Nye had their work cut out for them. There were different hair styles and wigs to accompany each date change, and, not only did the makeup have to fit the period, but the actress had to look the right age--no matter how far away from her own. Jack Nicholson also ages during the film, as do Jeff Daniels and Danny DeVito. Nye's concern was to achieve the right look with the minimum of makeup. "Jim likes subtlety," says Nye. "We invented and created devices to make it look real. We were not going for standard prosthetic aging processes. We tried to be understated at all times. We didn't want to use any rubber on anyone's face. We felt both actresses could be made younger than they are because of the faces they have--they both have remarkable bones, which made it possible to approach the requirements of this project in a different way, which is to make them younger and older than they really are. We had some days when we had 15-year age changes in a few hours, which is pretty unusual. Everything I did had to be coordinated with the cinematographer: his lighting on their bones depended on what I was doing with their makeup."

Cinematographer Andrzej Bartkowiak was also responsible for making the period and age changes work on screen. "I used different lenses for the different periods," he says. "I used long lenses for the old stuff; they had no wide angle lenses then. As we go along, slowly, slowly, the angles get wider and wider, until modern times. I also selected colors to fit the periods. The earlier years are more monochromatic; we



add more color in the middle and go full color with the modern stuff." Bartkowiak was also concerned with achieving the kind of middle-American look that Brooks wanted. "I kept the shots traditional and simple," he says. "There was slight stylizing, but not heavy-duty." Brooks and Bartkowiak looked at many films for inspiration, especially "The Best Years of Our Lives," and poured through the collected works of Norman Rockwell. Bartkowiak utilized the new fast Kodak 5293 film stock in a novel and different way from his fellow cinematographers. "I tested it on 'Daniel,'" he says. "It gave me a lot more consistent quality. The latitude is great, less contrasty. I love the depth, I love to keep many focal planes. The balance is the lighting. I love to paint with light." Bartkowiak, rather than taking advantage of the new stock's ability to receive clear images with less available light, actually flooded the sets with light, going after the exceptional depth and clarity the stock offered.

After the Houston filming was completed, the company travelled to Lincoln, Nebraska, and a whole new set of locations. The actors, like Brooks, enjoyed working away from Hollywood. Says Debra Winger, "I prefer location to the non-reality of a sound stage. You avoid the influence of Hollywood. It's less show business-oriented. You can immerse yourself in the creative process." Jim Brooks agrees: "It's easier to lose yourself in your work." Jeff Daniels adds, "You have trees--and the trees are there--and they are real." Daniels, like Winger, is a Midwesterner at heart. "It's where I grew up," he says. "It's the motels, McDonald's, the boys in the cinema parking lot on a Saturday night, the tailgate of my dad's pickup, the dirt roads. Shooting on location made a difference for me. You get to see the house you've moved into--you can drive over, and there's the house you and Emma are going to live in, as opposed to a bunch of flats on a sound

stage or Tony Dow's house on the Universal tour." Jack Nicholson took advantage of the Houston location to bolster his reading research on astronauts by actually meeting some real ones, including Walter Cunningham.

Brooks and Platt chose Lincoln because, he says, "Lincoln looks like Midwest anyplace. Lincoln split the difference between Des Moines and Kearney. It could pass for two towns and had a hospital, university, cooperation and good will." Everyone in the cast and crew responded to the warmth of Lincoln's welcome. The city and all its agencies bent over backwards to help the filmmakers, lending everything from supplies to policemen to party invitations.

Emma and Flap's house was found on 14th Street, a run-down clapboard home which was adapted for use in several periods and seasons. When snow was needed, special effects man Kick Johnson made it with rock salt and ice cubes. The company also used the Lincoln airport; Lincoln General Hospital, which gave the filmmakers their own special section to use; a local Holiday Inn; Key's Restaurant in the Piedmont Shopping Mall; Leon's Food Mart, for a key scene with Debra Winger and John Lithgow; and the University of Nebraska campus, which doubled for both the University of Des Moines and Kearney State College. On the day they shot at the campus, 400 students volunteered as extras as Winger and Jeff Daniels tirelessly chased each other across the quads.

Brooks was extremely gratified by the wealth of local talent available to him in Houston and Lincoln. Several local Lincoln people were cast in the film, among them Troy Bishop, who won the part of Tommy over hundreds of other 10-year-olds in Houston as well as in Los Angeles; Bette Croissant, a local housewife who plays a hospital nurse; Judy Dickerson, a University of Nebraska theatre professor, who portrays the nasty check-out clerk; and Helen Stauffer, a Kearney State English pro-

fessor and author Brooks met on a scout, who was imported to play a secretary at the college. Shirley Nelson, an actual nurse at Lincoln General originally recruited for an extra part, was so good that she earned a key role in the film; technical advice from the hospital's doctors and nurses was generously offered to the production and incorporated into the film's final sequences.

Ten weeks after the film began principal photography in Houston, the company completed its filming with a week in New York, shooting at the famed River Cafe under the Brooklyn Bridge on the same week that the historical site was celebrating its centennial. Debra Winger and Lisa Hart Carroll drove around New York in a limousine and had lunch with three sophisticated New York actresses at Sweetwater's Restaurant on Amsterdam Avenue, which doubled as the River Cafe interior. Patsy's party took place at the West Side brownstone of commercial director Lear Levin, who was introduced to Brooks by Bartkowiak, a close friend. Levin kindly consented to playing a cameo in the scene. Then, it was a wrap--back to Los Angeles for the long post-production process.

When asked what he hoped to achieve with "Terms of Endearment," Brooks falls back on a favorite quote from George Bernard Shaw: "If you're going to tell the truth, make them laugh or they'll kill you."

\* \* \*

"TERMS OF ENDEARMENT"

THE CAST

DEBRA WINGER stars as Emma Horton, Aurora Greenway's sweetly generous daughter who tries to get along with her mother during "Terms of Endearment."

At 28, Winger is riding high as the number one female movie star under 30, according to her recent Life magazine cover story. Winger came to national attention with her vivid portrayal of John Travolta's wife Sissy in 1980's "Urban Cowboy." Newsweek magazine describes Winger as "one of the rare actresses who seems to open herself totally to the camera: every moment is raw, honest, freshly discovered." The New York Times writes, "Winger...has such emotional immediacy that she positively glows." Winger has not disappointed critics or audiences with her subsequent performances in "Cannery Row," opposite Nick Nolte, and "An Officer and a Gentleman," opposite Richard Gere, for which she won an Oscar nomination as Best Actress for her touching portrait of a mill worker yearning for an officer's love.

Debra Winger was born in 1955 in Cleveland, Ohio, and moved to the San Fernando Valley in a 1957 Chevy station wagon when she was six. The Winger family, which included her meat-distributor father and office manager mother and an older brother and sister, lived in a tract house in Van Nuys, although Mary Debra visited her mother's parents in Cleveland every summer.

After her 1971 high school graduation, Winger worked on a kibbutz in Israel, applied for citizenship, trained with the military defense for a few months and took off for Greece. Winger wound up back in California and enrolled at Cal State Northridge where she majored in sociology and acted on the side. On New Year's Eve, 1973, Winger fell



out of the back of a friend's truck and severed a nerve. She couldn't see, was partially paralyzed, and after a year in and out of the hospital, vowed her life would never be the same. "I came away knowing that nothing is as it seems," she recalls. Winger dropped out of college a year early to pursue acting. She studied for three years with actor Michael V. Gazzo, landed some commercial jobs, played Wonder Woman's kid sister on TV and guest-starred on various TV shows. Winger made her feature film debut in "Thank God It's Friday," played a small part in "French Postcards," and then had her big break: "Urban Cowboy."

Casting director Jane Feinberg sent over a group of girls to audition opposite John Travolta, hot from "Saturday Night Fever." Director Jim Bridges, producer Bob Evans and writer Aaron Latham fell for this lithe, tough young Western girl in cowboy boots and Levis. After the screen test, Winger had the part--over 200 other actresses.

After "Urban Cowboy" opened, Winger was clearly among the best young actresses working in Hollywood. Her erotic bull-riding sequence was unforgettable; she set off sparks with both her male leads, Travolta and Scott Glenn. The New York Times said of Winger: "Innocent is erotic. Obvious is never sexy." Winger agrees. She told Playboy: "I think vulnerability is anyone's sexiest quality."

Winger went on to replace Raquel Welch in "Cannery Row," turning in a sweetly incandescent performance opposite Nick Nolte, and then portrayed Paula Pokrifki in "An Officer and a Gentleman." "'Officer' was basically an old-fashioned love story," says Winger, "and I love love stories." Winger was also a part of 1982's biggest love story: "E.T." Her friend Steven Spielberg used her husky voice, mixed with that of an old woman from Sausalito, for his extraterrestrial's inimitable tones.

Winger is still experiencing a love affair with the camera. Her next film, "Mike's Murder," was written for her by "Urban Cowboy" dir-

ector Jim Bridges.

Winger lives in Malibu and owns a house in New Mexico. She has a German shepherd named Pete and loves the poetry of e.e. cummings. She also writes poetry--on index cards.

\* \* \*

SHIRLEY MacLAINE stars as Aurora Greenway, Emma's difficult but remarkable mother in "Terms of Endearment."

MacLaine has had a long and brilliant career in movies; since her 1955 debut in Alfred Hitchcock's "The Trouble With Harry," she has been nominated for four Academy Awards as Best Actress--for "Some Came Running," "The Apartment," "Irma la Douce" and "The Turning Point."

As an actress, dancer, activist, and author, MacLaine has had enough careers for several lifetimes. Reincarnation, in fact, is the subject of her third best seller, "Out on a Limb." MacLaine started in show business as a dancer in Broadway musicals; she continues to be a successful solo entertainer, and has won five Emmy Awards for her television specials. MacLaine also produced one of the first documentary films to be produced in mainland China, "The Other Half of the Sky," which was nominated for an Academy Award.

Born Shirley MacLaine Beaty (brother Warren added the other "t") on April 24, 1934, she was raised by her real estate broker/musician/father and housewife/painter/actress mother in Richmond, Virginia. MacLaine was taking ballet lessons by age 2½; by the time she was attending Arlington's Washington and Lee High School, she was spending her summers dancing in New York chorus lines. After graduation, she moved to the city and was discovered by Hollywood producer Hal Wallis when she replaced Carol Haney in the 1954 Broadway musical "Pajama Game." MacLaine made 26 movies in the next 17 years.

The New York Times described MacLaine as possessing "an especially disarming screwball blandness" in her "Trouble With Harry" film debut. She refined that quality in her Fifties' films: she played opposite Dean Martin and Jerry Lewis in "Artists and Models," landed the female lead in "Around the World in 80 Days," battled with Glenn Ford in "The Sheepman," went Southern in "Hot Spell," was obsessed with marriage in "The Matchmaker" and, in 1958, just four years from Broadway, she earned her first Oscar nomination for the luckless tart in love with Frank Sinatra in "Some Came Running." The Silver Bear for the year's single best performance by an actress was awarded to MacLaine for her naive New Yorker in "Ask Any Girl."

The Sixties ushered in an era of playing "lovable doormats," according to MacLaine. She co-starred with Anthony Franciosa in "Career," went independent from Hal Wallis with "Can-Can," earned her second Oscar nomination with Billy Wilder's "The Apartment," played a New England spinster in "Two Loves," acted with daughter Sachi in "My Geisha" (which was produced by husband Steve Parker), depressed Robert Mitchum in "Two for the Seesaw," earned another Oscar nomination for her kookie prostitute in "Irma la Douce," was a perennial widow in "What a Way to Go," belly-danced in "John Goldfarb, Please Come Home," played a Eurasian jewel thief in "Gambit," gave a multi-faceted performance in "Woman Times Seven," returned to dancing with debut director Bob Fosse in "Sweet Charity," and finished out the decade with a light comedy, "The Bliss of Mrs. Blossom."

During the Sixties, MacLaine travelled extensively, to India, Bhutan and Africa. She also got involved with politics. She served as a delegate to the 1968 Chicago Democratic Convention, and went on to campaign for George McGovern in 1972 when she was again a delegate to the convention.

During the Seventies, MacLaine branched out into television work and writing; her autobiography, "Don't Fall Off the Mountain," was published in 1970 and was a best seller. MacLaine did some movies, too: she co-starred with Clint Eastwood in "Two Mules for Sister Sara" and embarked on a series of productions financed by Sir Lew Grade's London-based production company. The results were "Desperate Characters," a two-year TV series entitled "Shirley's World" and "The Possession of Joel Delaney," which MacLaine helped develop. MacLaine led the first woman's delegation to China in 1973; her acclaimed documentary, "The Other Half of the Sky," and her 1975 best seller "You Can Get There From Here" resulted from the experience. MacLaine also returned to fitness and dancing during this period; she took her new musical act to Las Vegas in 1974. (MacLaine was the only female member of the famous "rat pack," with members Frank Sinatra, Dean Martin and Sammy Davis, Jr. They were recently reunited on the set of "Cannonball Two").

MacLaine returned to films and another Oscar nomination with 1977's "The Turning Point"; she also starred opposite Peter Sellers in "Being There." Her TV special "Shirley in Paris" aired on CBS, and she continued her successful concert tours. While writing and researching her third book, "Out on a Limb," she starred in the films, "A Change of Seasons" and "Loving Couples."

Her new book has made the best seller lists and while awaiting the release of "Terms of Endearment," MacLaine took her "Shirley MacLaine Show" on tour in the U.S. and Europe, still kicking up "the most shapely legs in Hollywood."

\* \* \*

JACK NICHOLSON plays former American astronaut Garrett Breedlove, Aurora Greenway's next door neighbor and, ultimately, her lover. The philandering Breedlove is one of the many fascinating characters Nicholson has inhabited over a long and brilliant career.

Nicholson has been nominated for six Oscars, and has won a Best Actor Award for 1975's "One Flew Over the Cuckoo's Nest." His 1969 performance as the boozing Southern lawyer in "Easy Rider" earned him his first public and critical acclaim and an Academy Award nomination, as Best Supporting Actor. He was also nominated for his lead roles in Bob Rafelson's "Five Easy Pieces," Hal Ashby's "The Last Detail" and Roman Polanski's "Chinatown." He also won an Academy Award nomination as well as the British Academy Award for his brilliant portrayal of playwright Eugene O'Neill Warren Beatty's "Reds." Earlier, he won the British Academy Award as a joint prize for his work in "The Last Detail"/"Chinatown." He won the Cannes Film Festival Best Actor Award for "The Last Detail," holds two Italian Best Actor Awards, and was cited by the New York Film Critics as Best Supporting Actor for "Easy Rider," and Best Actor twice, for "One Flew Over the Cuckoo's Nest" and "Chinatown." Among other acting awards, he has been cited by the National Board of Review ("One Flew Over the Cuckoo's Nest") and twice by the National Society of Film Critics ("Easy Rider," and a joint award for "The Last Detail"/"Chinatown").

Although Nicholson now possesses all the status of an established movie star, he has never been a member of the Hollywood establishment. Since his arrival in Hollywood in 1954, Nicholson has been affiliated with that innovative Hollywood fringe that stood the studio system on its ear during the Sixties and Seventies. His particular facility as an actor--beyond what critic Pauline Kael describes as "a satirical approach to macho"--is to make all the characters he portrays emotionally accessible to a wide audience. Nicholson avoids pretension; moviegoers don't have to like him, but they must feel for him. Nicholson, more than any other actor of his generation, encapsulates the moods of each decade, expressing a

particular American dissatisfaction and thirst for something more.

Nicholson grew up in Neptune City, New Jersey, and moved to Hollywood at 17. After supporting himself with assorted odd jobs, including a stint in the cartoon department at MGM, he debuted as an actor in the Hollywood stage production of "Tea and Sympathy." He studied acting with Jeff Corey and worked with Theatre West, eventually landing some television roles. He became a regular on the popular daytime shows "Divorce Court" and "Matinee Theatre."

With his 1958 film debut as the vengeful teenager in "The Cry Baby Killer," Nicholson embarked on a decade-long collaboration with producer-director Roger Corman, with whom he made 20 low-budget B-pictures before 1969. Nicholson's films with Corman include "The Little Shop of Horrors," "The Raven" and "The Terror." Nicholson also made three films with Richard Rush--"Too Soon to Love," "Hells Angels on Wheels" and "Psych-Out"--and wrote the script for the 1963 film "Thunder Island," then starred in two Monte Hellman films, "Back Door to Hell" and "Flight to Fury," the latter which he also scripted, before producing and starring in two others, "The Shooting" and "Ride the Whirlwind," which he also co-scripted. This led to his writing "The Trip" for Corman and "Head" for Bob Rafelson. With "Easy Rider," Nicholson was an accepted actor, but he did direct one film, "Drive, He Said," before diving into his great Seventies' performances.

Nicholson went on to receive acclaim--and his first Best Actor nomination--for his performance as Bobby Dupea in Rafelson's "Five Easy Pieces"; was drastically cut out of Vincent Minnelli's "On a Clear Day You Can See Forever"; was heart-wrenchingly cynical in Mike Nichols' "Carnal Knowledge"; worked with old pal Henry Jaglom on "A Safe Place"; played a late-night disc jockey in Rafelson's "King of Marvin Gardens"; was shorn to a crew cut in "The Last Detail"; parted his hair in the middle for "Chinatown"; roamed the Sahara in Michelangelo Antonioni's "The Passenger"; won an Oscar for Milos Forman's "One Flew Over the Cuckoo's Nest"; cavorted with buddy Warren Beatty in Mike Nichols' "The Fortune"; competed with Marlon Brando in "The



Missouri Break," and returned to directing with 1978's "Goin' South," for which he discovered an unknown actress named Mary Steenburgen.

Since then, he has scared people out of their wits in Stanley Kubrick's "The Shining"; seduced Jessica Lange in Bob Rafelson's remake of "The Postman Always Rings Twice"; wooed Diane Keaton in "Reds," and portrayed an unhappy Texas border cop in Tony Richardson's "The Border."

Nicholson lives in an art-filled home in the Hollywood Hills and has one daughter from a six-year marriage that ended in 1968. He is a passionate fan of the Los Angeles Lakers.

\* \* \*

DANNY DeVITO plays Aurora Greenway's devoted suitor, Vernon Dahllart. Director Jim Brooks had been discussing the part with DeVito for over two years, so he was more than ready for Vernon. DeVito worked with Brooks on his Emmy Award-winning comedy series "Taxi," playing the grumpy taxi dispatcher Louie DePalma. In "Terms of Endearment," DeVito was also reunited with Jack Nicholson, having acted with him in the Oscar-winning film "One Flew Over the Cuckoo's Nest," and "Goin' South," which Nicholson directed.

DeVito grew up in Asbury Park, New Jersey, always wanting to be an actor. He graduated from Oratory Prep School in Summit, New Jersey, and pursued odd jobs rather than go on to college. He eventually gained the courage to apply to the American Academy of Dramatic Arts, where he was accepted and studied for two years. After graduation, he couldn't find work and flew out to Hollywood, but returned two years later, still broke. His luck changed, however, and he appeared in a succession of stage performances, including "Down the Morning Line," "The Line of Least Existence," "The Shrinking Bride," "DuBarry Was a Lady," "Call Me Charlie," "Slaughterhouse," and Shakespeare's "Merry Wives of Windsor" and "Comedy of Errors" with Joseph Papp.

It was "One Flew Over the Cuckoo's Nest" that pushed DeVito into another sphere. His role as Martini was so memorable that producer Michael Douglas cast him in Milos Forman's Oscar-winning film version, which brought DeVito his first national attention. DeVito continued his work in theatre and films, appearing in the movies "Goin' South," "Lady Liberty," "Scalawag" and "Hurry Up or I'll Be 30."

DeVito met actress Rhea Perlman in 1970; they lived together in New York and Los Angeles for 11 years before finally getting married in their backyard during DeVito's lunch break from "Taxi." Their first child, Lucy, was born during the Houston filming of "Terms." Perlman is a star of the popular TV series "Cheers."

With "Taxi," DeVito's popularity soared, no matter how rottenly Louie DePalma behaved. DeVito made his directing debut with an episode of "Taxi." He and Perlman have formed a production company, New Street Productions; their first projects are slated to be a part of a "Likely Stories" series for cable television.

\* \* \*

JEFF DANIELS stars as Emma Horton's less-than-perfect professor husband in "Terms of Endearment."

Daniels waited two years after first meeting director Jim Brooks to play his first starring role in a feature, after having appeared as a policeman confronting Coalhouse Walker in a small part in Milos Forman's "Ragtime." Daniels, an acclaimed veteran of the New York stage, originated the role of Jed in Lanford Wilson's "Fifth of July" at the Circle Repertory and Mark Taper Forum before earning a Drama Desk nomination for Best Supporting Actor for the Broadway run. More recently, Daniels won an Obie Award for his performance in "Johnny Got His Gun."

Daniels returned to the Midwest to play Flap Horton. Born in Georgia, Daniels was raised in Chelsea, Michigan. Although he appeared in three high school plays, Daniels spent an equal amount of time and energy on sports. He attended Central Michigan University and studied English with a theatre minor with the intention of becoming a teacher. Fate stepped in when the director of New York's famed Circle Repertory Theatre, Marshall Mason, cast Daniels in a production of Tennessee Williams' "Summer and Smoke," during a guest-directing stint at Eastern Michigan University. Mason was so impressed with Daniels' acting that he invited him to join the company in New York as an apprentice. Daniels left college a year early to learn his craft; while he appeared in plays, he also acted as theatre manager, tearing tickets and cleaning toilets.

Daniels appeared in "Brontosaurus," "The Short-Changed Review," "Minnesota Moon," "The Farm" and "My Life" at the Circle Rep, along with the Broadway-bound "Fifth of July." After three years of playing Jed off-and-on, Daniels went on to other things. He understudied "Gemini" on Broadway; he appeared in a CBS-TV special, "Asking For It"; he played a chaplain in the new TV film "A Rumor of War"; a pilot on TV's "Breaking Away"; a criminal on "Hawaii 5-0," and starred in the Off-Broadway plays "Three Sisters" and "Johnny Got His Gun." Most recently, Daniels starred opposite Valerie Harper in the 1983 TV film "Invasion of Privacy" and reprised the role of Jed for cable television's "Fifth of July."

Daniels has been married for four years and lives in New York City.

\* \* \*

JOHN LITHGOW plays Sam Burns, Emma Horton's lovelorn Iowa banker in "Terms of Endearment."

Lithgow's performance as Roberta Muldoon in "The World According to Garp" won him both the New York and Los Angeles Film Critics Awards, as well as an Academy Award nomination for Best Supporting Actor. After completing his work in Nebraska on "Terms of Endearment," Lithgow went to Utah to star in Herbert Ross' "Footloose," and will be seen next as a diabolical doctor in "Buckaroo Banzai." Lithgow made another splash in 1983 with his crazed airline passenger in George Miller's episode of "Twilight Zone - The Movie."

John Lithgow grew up in Ohio, the son of a regional theatre producer and retired actress. He made his theatrical debut at age six in his father's production of "Henry VI, Part 3," and continued to appear in many others, although he planned to become a graphic artist when he grew up. Instead, Lithgow enrolled at Harvard with a scholarship and graduated in 1967 with a Fulbright Fellowship to study at the London Academy of Music and Dramatic Art.

When Lithgow returned to the U.S., he struggled as a New York actor before landing his first Broadway role in David Storey's "The Changing Room"; he won a Tony Award for his performance. In the next decade, Lithgow continued to receive critical acclaim for his seasonal Broadway plays: "My Fat Friend," "The Comedians," "A Memory of Two Mondays," "Secret Service," "Anna Christie," "Once in a Lifetime," "Spokesong" and Steve Tesich's "Division Street."

There were Off-Broadway jobs as well: Lithgow starred in such plays as the New York Shakespeare Festival productions "Hamlet," "Trelawney of the Wells" and "Salt Lake City Skyline." Directing plays is another Lithgow passion. He has worked for such famed theatres as The

Long Wharf, The Phoenix, The McCarter, and The Baltimore Center Stage.

After his 1972 movie debut in "Dealing," Lithgow appeared in Brian DePalma's Hitchcock homage "Obsession"; appeared opposite Richard Dreyfuss in "The Big Fix"; played a New York parent undergoing divorce in "Rich Kids"; was a slimy stage director in "All That Jazz," and acted for DePalma again as a psychotic killer in "Blow Out."

Television has also beckoned: Lithgow worked with Henry Fonda on the live broadcast of "The Oldest Living Graduate"; starred opposite Sally Kellerman in the PBS film of Dorothy Parker's "The Big Blonde," and played Goldilocks' father in Shelley Duvall's Faerie Tale Theatre production of "The Three Bears."

Lithgow is married to a UCLA history professor; he moved to Los Angeles from New York a little over a year ago. They have two children.

\* \* \*

BETTY KING plays Aurora Greenway's maid, Rosie, and Emma's surrogate mother in "Terms of Endearment." King was cast out of Dallas, fresh from her recent performances in Mike Nichols' "Silkwood" and Bruce Beresford's "Tender Mercies."

King acted in theatre, took classes and hosted her own radio show before marrying American Airlines pilot Ben King. After rearing their four children, King attended Texas Women's University, earning a Masters degree in vocal performance. She then returned to her acting career, performing in such theatrical productions as "Picnic," "HMS Pinafore" and "Fiddler on the Roof." King has appeared in a few Texas-based films; she played an autograph seeker in "Tender Mercies" and Meryl Streep's nurse in "Silkwood." She has also appeared on television in "Dallas" and "Mr. Peppermint."

\* \* \*

LISA HART CARROLL makes her feature film debut with "Terms of Endearment." A Houston resident for the past seven years, Carroll won the coveted role of Patsy Clark, Emma Horton's best friend, over hundreds of applicants on both coasts.

Carroll auditioned and was called several times to read and finally screen test with Debra Winger and Shirley MacLaine. "She's an excellent actress," says Jim Brooks, "with good instincts." "Improvisation was the major thing in the auditioning process," says Carroll. "Debra helped me a lot."

Carroll grew up in Fremont, Ohio, not far from Debra Winger's birthplace in Cleveland. Carroll graduated from the Stony Burnham School for Girls in Greenfield, Massachusetts, before attending Rollins College in Florida for one year. She then moved to Houston to join her father and attended the University of Houston, where she received a B.A. in theatre.

She put in seven years in local theatre before landing her "Terms of Endearment" role.

When Jim Brooks told Carroll she had the part, "I had a very funny moment of complete elation and absolute panic. It was very frightening." A total professional, Carroll threw herself into grasping Patsy before filming began the following week. "Jim and I discovered Patsy in rehearsals together. She's a Bayou City Club beauty, athletic with enough sensibility to have a tortured soul. She adores Emma. The chemistry between Debra and me complemented the development of the characters. There's love between these two women, and their personalities change as they grow up together; Patsy and Emma are complete opposites."

\* \* \*



THE CHILDREN

HUCKLEBERRY FOX plays Emma and Flap Horton's second son, Teddy.

Fox is an industry veteran who starred in commercials at the age of six months. Now eight years old, Fox has left commercials behind for a movie career. He debuted in "Misunderstood" opposite Gene Hackman and Henry Thomas, which was shot on location in Tunisia. Fox lives in New Haven, Connecticut, with his intern father, housewife mother and five brothers and sisters, all of whom have worked in commercials. Huckleberry is the first of the six Foxes to become a movie star.

\* \* \*

TROY BISHOP plays Tommy, Emma and Flap Horton's taciturn oldest son. Bishop was born ten years ago in Warren, Ohio, near Debra Winger's birthplace in Cleveland. Bishop's family moved to Indiana and Scotts Bluff, Nebraska, before settling in Lincoln three years ago, where his mother attended law school. Bishop is a student at Lincoln's Belmont Elementary School. Bishop won the part of Tommy over 125 other local ten-year-olds in Lincoln and equal numbers in Houston. Director Jim Brooks couldn't keep Bishop out of his mind and had him brought down to Houston to meet with Debra Winger. She agreed that Bishop was Tommy. Bishop enjoyed his film debut, and says he'd like to make "at least one more movie."

\* \* \*

MEGAN MORRIS plays Flap and Emma Horton's third child, Melanie.

Morris is two years old and was cast out of Houston, where she lives with her parents. Morris, whose mother is also an actress, has appeared in local commercials. This is her first film.

SHANE SERWIN plays young Tommy Horton at age two. Serwin was cast out of Dallas. "Terms of Endearment" is his film debut.

\* \* \*

JENNIFER JOSEY plays young Emma Greenway at age eight. Josey was visiting her grandmother next door to the "Terms of Endearment" Greenway house location on Locke Lane when she was spotted by producer Martin Jurov and actress Debra Winger. A Polaroid was taken. Josey, the daughter of a prominent River Oaks family, was not approached for the role until after the usual auditions failed to turn up the right young Emma. Then Josey was called in to read for director Jim Brooks, who cast her for her film debut immediately.

\* \* \*

THE FILMMAKERS

Director of photography ANDRZEJ BARTKOWIAK, at age 33, is one of the youngest--and most lauded--cinematographers working in the film industry. Prior to "Terms of Endearment," he has worked primarily for director Sidney Lumet, who discovered him after seeing James Ivory's adaptation of John Cheevers' "The 5:48" on the PBS "American Short Story" series. Lumet immediately signed Bartkowiak to shoot "Prince of the City." Since then, he has shot Lumet's "Deathtrap," "The Verdict" and "Daniel," and is already committed to the director's next film, "The Kingdom." Each film has utilized a distinctly different lighting style, inspired by a different period or painter; in the case of "The Verdict," the painter was Caravaggio.

Bartkowiak grew up in Lodz, Poland, and attended the famous Polish Film School there. After moving to the United States in 1972, he gained experience in television commercials and low-budget independent features before being discovered by Lumet through his work on "The 5:48."

Working with James L. Brooks provided Bartkowiak with new creative freedom. "Brooks is an extremely bright man," says Bartkowiak. "He sees different details than I do--he has an unusual perception of things. He was totally open to my suggestions on camera angles and lighting and we always ended up agreeing."

Based in New York and Los Angeles, Bartkowiak travels with hundreds of movies on tape, watching them whenever he can afford the time. "I watch millions of movies," he admits. "When I'm not working, I watch five or six films a day."

\* \* \*

Production designer POLLY PLATT was born in Texas and raised all over the world, receiving most of her education in France and Germany. She returned to the States for her junior year in high school, graduating from Milton Academy in Boston. She originally wanted to become a painter but fell in love with theatre at Pittsburgh's Carnegie-Mellon, where she studied scenic design.

Peter Bogdanovich entered Polly Platt's life around 1960; he directed plays while she designed them, and they collaborated on several before getting married in 1962. They mounted a revival of "Once in a Lifetime" in New York but became increasingly obsessed with movies. They wrote about and looked at movies all the time and moved to Hollywood in 1964, ready to take the town by storm. Eventually, they did.

First, fate beckoned in the form of B-movie producer Roger Corman, who hired them to work on several projects before allowing Bogdanovich to write and produce "Targets," starring Boris Karloff, with production design by Platt; she and Bogdanovich edited the picture on their kitchen table. "Targets" opened to critical acclaim, and Bogdanovich began to be approached for other directing jobs. But first, they paid the bills by doing second-unit work on Corman's "The Wild Angels" and collaborating on a few script ideas.

It was actor Sal Mineo who first brought the Larry McMurtry novel "The Last Picture Show" to the Bogdanovichs' attention. Eventually, through producer Bert Schneider, they received financing for the film from Columbia. "The Last Picture Show" was filmed in McMurtry's home town of Archer City, Texas, in 1970 and was released to critical praise. Polly Platt was production designer and primary researcher.

Although Peter and Polly separated soon after "The Last Picture Show," Platt continued to collaborate with Bogdanovich as producer designer on "Paper Moon" (for which Platt recommended Tatum O'Neal, who

wound up winning an Academy Award for her performance) and "What's Up, Doc?," on which Platt became the first woman to hold an art directors' union card.

After divorcing Bogdanovich, Platt went out on her own. She was reunited with Tatum O'Neal on "The Bad News Bears" and with father Ryan on "The Thief Who Came to Dinner." Polly Platt first received screen credit as production designer on the remake of "A Star is Born," for which she was brought in by her old "What's Up, Doc?" friend, Barbra Streisand.

Platt had long wanted to write and had actually written several screenplays before she was offered the opportunity to work with French director Louis Malle on his first American movie. Platt wrote and associate produced the controversial "Pretty Baby," which led to a three-year writing contract with Paramount. When her uneventful stint as a contract writer was over, Platt returned to production design with "Young Doctors in Love" and "The Man With Two Brains."

It was at Paramount that Platt met "Terms of Endearment" director James L. Brooks. He sought her out because of her longtime friendship with Larry McMurtry. Platt actually introduced the two men at the author's Washington, D.C. book store.

Over the three years that Brooks developed "Terms of Endearment," he continually relied upon Polly Platt's advice. He was remarkably persistent, too, in persuading her to leave her two teen-aged daughters at home and join his company on location. Platt much prefers to work in Los Angeles so that she can remain close to her family, but "Terms of Endearment" was too special to let go.

\* \* \*

Polly Platt put together a team of experts to design the look for "Terms of Endearment." She chose her art department because, she says simply, "They are the best."

Art director HAROLD MICHELSON is an industry veteran who has worked for such greats as Alfred Hitchcock, Billy Wilder, Mike Nichols, Robert Wise and Sam Peckinpah. He began in the business as a production illustrator (providing Alfred Hitchcock storyboards on "The Birds"), went on to do art directing and, then, production design; for the latter, Michelson received an Academy Award nomination for his work on Star Trek - The Motion Picture."

Michelson grew up in New York City and graduated from DeWitt Clinton High School. His first film was as an illustrator with the 1953 Rita Hayworth vehicle "Miss Sadie Thompson." He went on to do "From Here to Eternity," the remakes of both "The Ten Commandments" and "Ben-Hur," "Cleopatra," "The Apartment," "West Side Story," "Marnie," "Who's Afraid of Virginia Woolf?," "The Graduate" and "Fiddler on the Roof." His work as an art director includes "Pretty Poison," "Catch-22," "Cross of Iron," "Hair," "Portnoy's Complaint," "Can't Stop the Music" and "Mommie Dearest." His credits as production designer include "The History of the World, Part I," "Johnny Got His Gun" and "Winter Kills."

Costume designer KRISTI ZEA is one of the hottest young designers in film. Her first feature credit was 1980's "Fame," and she has been working non-stop ever since. Her subsequent credits include "Tattoo," "Endless Love," "Shoot the Moon," "Lovesick," "Exposed" and the forthcoming "Unfaithfully Yours."

Zea attended New York's Music and Art High School and studied



English literature at Columbia University's School of General Studies. Although intending to become a journalist, she began working as a stylist for commercials, which led to a job as production designer Mel Bourne's assistant on Woody Allen's "Interiors." Zea assisted the costume designer on "French Postcards," where she first met Debra Winger. On television, Zea has been credited for "The Marlo Thomas Special" and "For Women Only," starring Gregory Harrison. Her work in theatre includes the rock musical "Ataria" by the Goodspeed Opera Company, and the Mabou Mines' filmed version of their play "Dead End Kids."

Make-up artist BEN NYE, JR. had the challenging job of believably--and realistically--making the characters in "Terms of Endearment" progressively age over a 30-year period. Director James L. Brooks had worked with Nye on "The Mary Tyler Moore Show" and had lined him up to handle the make-up chores on "Terms" well over two years before the film went into production.

Nye had a particularly good background for this assignment, having worked with many top actresses during his career. Aging was a primary aspect of his TV specials "The Trial of General Yamashita" and "The Trial of Julius and Ethel Rosenberg." His film credits include "Marathon Man" and "Honky Tonk Freeway" for director John Schlesinger, William Friedkin's "Sorcerer," Robert Mulligan's "Blood Brothers," Blake Edwards' "10," Michael Cimino's "Heaven's Gate," Tony Bill's "Six Weeks," Joan Micklin Silver's "Chilly Scenes of Winter" and Ivan Passer's "Cutter's Way" (on which he met his wife, actress Lisa Eichhorn). His other television credits include "The Cher Show," "Rhoda" and "The Bob Newhart Show."

Ben Nye, Jr. is the son and namesake of famed make-up artist Ben Nye, who headed the make-up department at 20th Century-Fox for 30 years.

Sound mixer JAMES ALEXANDER received an Academy Award nomination for his work on "Coal Miner's Daughter." He has worked on many Clint Eastwood films, including "The Eiger Sanction," "Joe Kidd," "High Plains Drifter," "Breezy" and "Magnum Force." Alexander broke into the business as a boom man on George Stevens' "Giant" and has since accumulated credits on such films as "The Andromeda Strain," "Sometimes a Great Notion," "Slaughterhouse Five," "Ulzana's Raid," "Family Plot," "Two Minute Warning," "Jaws II," "Bustin' Loose" and "Psycho II."

Editor RICHARD MARKS is one of the most highly-regarded craftsmen in his profession, having worked with some of the top filmmakers in the business. His credits as editor include Arthur Penn's "Little Big Man," Sidney Lumet's "Serpico," Elia Kazan's "The Last Tycoon," Herbert Ross' "Pennies From Heaven" and "Max Dugan Returns," and Francis Coppola's "The Godfather, Part II" and "Apocalypse Now."

\* \* \*

MICHAEL GORE provides the original music for "Terms of Endearment." Winner of two Academy Awards in 1980 for the original song and score for "Fame," Gore assembled additional music as well as composing all original material for the film. He also was honored with a Golden Globe Award for Best Song and two Grammy nominations for the "Fame" soundtrack album, which he produced.

Gore gained early access to the music industry through his sister, Lesley Gore, for whom he wrote songs and played piano on recording sessions when he was a teen-ager. After a stint as a Tin Pan Alley songwriter, he attended Yale University, then went off to Paris to study classical music with composer Max Deutsch. Gore worked as a producer for

CBS Records in London, working on both classical and popular fare. He then returned to the United States, hooking up with director Alan Parker and "Fame."

In addition to "Terms of Endearment," Michael Gore has re-teamed with Dean Pitchford, the Academy Award-winning lyricist of "Fame," on songs for the score of Paramount's forthcoming "Footloose."

\* \* \*

#### THE AUTHOR

Texas writer LARRY McMURTRY has been receiving critical accolades for his writing ever since his first novel, "Horseman Pass By," was published in 1961. The book was immediately picked up by the movies and transformed into "Hud," starring Paul Newman. His second novel, "Leaving Cheyenne," was also made into a film, "Lovin' Molly," directed by Sidney Lumet. It was "The Last Picture Show," which McMurtry adapted for the screen with director Peter Bogdanovich, that brought McMurtry to national attention. He dedicated the book to his home town, Archer City, Texas, where the film was actually shot.

McMurtry was born 25 miles from Archer City, in Wichita Falls, Texas, the son and grandson of cattlemen of the ranching country of north-central Texas. He graduated from North Texas State in Denton and received his Master's degree in writing from Houston's Rice University. McMurtry received a Wallace Stegner fellowship to study at Stanford University, and was awarded the John Simon Guggenheim fellowship for creative writing in fiction.

Although his early novels are distinctly Texas in origin, McMurtry has moved away from a regional bias in recent years and published an infamous 1981 essay in The Texas Observer criticizing many

Texas writers for focusing on rural and nostalgic rather than urban and contemporary subjects.

However, McMurtry's Texas novels are certainly his best known. They include 1975's "Terms of Endearment," set in Houston, Iowa and Nebraska and described by Time magazine as "acute, elegiac, funny, and dangerously tender." "Terms of Endearment" is actually part of a quartet of books that share chronology and characters, including "All My Friends Are Going to Be Strangers," all about Emma Horton's writer-friend Danny (whose story echoes McMurtry's own early Hollywood experiences), and "Moving On," which features the story of Emma's best friend, Patsy Clark. 1978's "Somebody's Dealing" is dedicated to "Peter and Polly," the couple who brought the writer's "The Last Picture Show" to screen. It was "Terms of Endearment" production designer Polly Platt who brought her friends Larry McMurtry and Jim Brooks together at the author's Washington, D.C. book store.

According to Platt, Brooks was somewhat nervous about meeting McMurtry, but McMurtry insisted that he was free to do anything he wished with his book. "I feel very friendly towards the film," says McMurtry. "It's Jim Brooks' film. It's my book."

\* \* \*

### THE CO-PRODUCERS

Co-producer MARTIN JUROW was a valuable asset to "Terms of Endearment" with 40 years in the movie business and Texas-based film experience.

Born in Brooklyn, Jurow attended William and Mary's Law School during the Depression. After earning \$25 a week as an attorney, he was grateful to accept an offer of \$40 a week from Broadway producer George Abbott, for whom he worked as both an actor and company manager. Two years later, he joined Music Corporation of America's New York office as an agent for the flourishing big bands. He later helped organize MCA's motion picture and theatre departments. Jurow then went to work as a talent scout for Warner Bros. and spent a year as Jack Warner's personal assistant. In the '40s, he also gained employment with producer Hal Wallis and Columbia Pictures' mogul, Harry Cohn.

During the '50s, Jurow became East Coast head of the country's most powerful talent agency, William Morris. But, after 15 years as an agent, Jurow was ready to make the move into producing. His first effort was 1959's "The Hanging Tree," which starred Gary Cooper, followed by "The Fugitive Kind," starring Marlon Brando, Anna Magnani and Joanne Woodward. Jurow's partnership with Blake Edwards resulted in five films: "Breakfast at Tiffany's," "The Pink Panther," "The Great Race," "A Shot in the Dark" and "Soldier in the Rain."

London became Jurow's base for the three years he headed Warner Bros.' European operation; he supervised production on 20 films during that period.

Back in the States, Jurow was commissioned by Zanuck/Brown to do a three-year study on the motion picture formats of the future. Before he was able to complete his analysis, the project was scuttled by a shift in studio administrations. Martin and his wife, Erin Jo, decided to

leave Hollywood and move back to her home state of Texas, where they have lived for the past 12 years.

An ardent believer in regional filmmaking, Jurow has assisted states like Texas and Nebraska in forming their own film commissions. He teaches courses on film at Southern Methodist University in Dallas, where he took some brush-up courses in law himself before passing the Texas Bar exam.

Most recently, Jurow has produced several independently-financed, low-budget films in Texas. Actress Sally Sharp brought him Kate Chopin's novel, "The Awakening," and Jurow produced the picture for \$1 million as "The End of August." "Waltz Across Texas," a project initiated by ABC sports producer Terry Jastrow to star himself and wife Anne Archer, was brought in for \$2 million.

Martin and Erin Jo Jurow have a Greek revival home in Jefferson, Texas, where they maintain residence between commutes to Dallas and Los Angeles.

\* \* \*

Co-producer PENNY FINKELMAN first met James L. Brooks on "Starting Over," on which she served as the production's DGA trainee. They kept in touch over the years, and Brooks sought her assistance whenever he was working on the East Coast, casting for one of his television shows or researching for the next movie he wanted to make. Brooks originally approached Finkelman for the job of second assistant director on "Terms of Endearment," but she proved such an invaluable aide during the film's evolution that he promoted her to the formidable credit she currently carries on screen.

Born in Havertown, Pennsylvania, in 1951, Finkelman graduated



from suburban Philadelphia's Haverford High School, then moved to New York to attend Barnard College, where she majored in psychology. While at college, she did part-time work for the New York State Theatre; her experience in their subscription department led to a job as press assistant for the Joffrey Ballet after her graduation from Barnard in 1972.

She then applied and was accepted for an internship in the National Endowment of the Arts' prestigious arts administration program, after which she joined Performing Arts Services, an organization created to assist and manage non-profit dance, theatre and music companies. She worked for Performing Arts Services in both their New York and Paris offices.

Finkelman returned to the United States and decided to take a shot at the difficult examinations necessary to gain admittance to the Directors Guild's two-year trainee program. Upon acceptance, she embarked upon the unique "hands-on" filmmaking experience offered by the DGA; one of her assignments was "Starting Over," on which indefatigable enthusiasm brought her to the attention of the film's producer-writer, Jim Brooks.

After finishing her two years in the DGA program, Finkelman worked as an assistant director and assistant production manager before landing the formidable responsibility of production manager on two NBC-TV movies-of-the-week shot in New York.

In 1979, the call came from Jim Brooks which led to her involvement with "Terms of Endearment." As a result, Penny Finkelman has "gone Hollywood" and moved to Los Angeles for further experience in motion picture-making, fully aware that nothing will ever compare with her four-year commitment to "Terms."

\*

\*

\*

#### THE PRODUCER/DIRECTOR/WRITER

Producer/Director/Writer JAMES L. BROOKS has been involved with "Terms of Endearment" for the past four years--optioning the property, adapting the screenplay, and developing the project in the three years prior to the official "go" from Paramount in December, 1982.

Heralded for his involvement with the creation of such popular television series as "The Mary Tyler Moore Show," "Lou Grant," "Room 222" and "Taxi," Brooks has won eight Emmy Awards for his outstanding work in television over the past 15 years. "Terms of Endearment" marks his first time out as a director.

Brooks grew up in North Bergen, New Jersey, a lonely kid who adapted by being funnier than everyone else. After one semester at New York University, Brooks landed a job as a copyboy for CBS News and soon was promoted to newswriter. In 1965, he moved to Los Angeles, where he worked for David Wolper's documentary production company. In 1969, Brooks' concept for the series "Room 222" was realized and, during production, he formed a partnership with fellow writer Allan Burns. A year later, Grant Tinker asked the pair to come up with a comedy vehicle for his then-wife. The result is history: the beloved "Mary Tyler Moore Show." Brooks won four Emmy Awards alone for his work on that seven-year series. The popular spin-offs "Rhoda" and "Lou Grant" followed, as well as the shorter-lived "Paul Sand in Friends and Lovers."

In 1977, Brooks and fellow writer-producers David Davis, Ed Weinberger and Stan Daniels went their own way, establishing a production company on the Paramount lot. There they produced and created the television series "The Associates," highly acclaimed but not highly rated, and, "Taxi," which achieved both. "Taxi" was nominated for an Emmy as Best Comedy Series every year it was on the air; it won three out of five times.

When Brooks was approached to write his first motion picture, an adaptation of Dan Wakefield's novel, "Starting Over," he was enthusiastic. The project lapsed, and Brooks proceeded to take over the book's option himself, writing the script and co-producing the film. To direct, he courted a filmmaker he greatly admired, Alan J. Pakula, with whom he shared producing credit. "He's an actor's director," says Brooks, whose first foray into motion pictures netted a prestigious cast including Burt Reynolds, Jill Clayburgh and Candice Bergen. Both women received Academy Award nominations for their performances in the film.

After "Starting Over," Brooks deliberated about what to do next. With his first feature, he had examined with truth and humor the essential male-female relationship--marriage, separation and courtship. Ten years earlier, he had delineated the relationship of two male friends who happened to be married in the cult television movie he wrote and produced called "Thursday's Game," starring Gene Wilder, Bob Newhart, Ellen Burstyn and Cloris Leachman. He decided he next wanted to explore the unique relationship of a mother and daughter.

Coincidentally, a friend introduced him to Larry McMurtry's "Terms of Endearment." He so loved the property that he asked Paramount to option the book for him. He then decided he would really like to direct the project. "I was overwhelmed by the fact that I was going to take on directing--I could absolutely visualize where I'd screw up," Brooks confesses. "But I was secure about working with actors, and I do have experience as a producer. Everything else I've learned has been by some kind of osmosis."

Jim Brooks lives in Los Angeles with his wife, Holly. He has a daughter, Amy, from a previous marriage.

#

#

#



