



**Frances Marion**, screenwriter of *THE BIG HOUSE*.

According to IMDb, she is the “most renowned female screenwriter of the 20th century and one of the most respected scripters of any gender”. Marion has 188 writing credits including *THE SCARLET LETTER* (1926), *THE RED MILL* (1927), and *THE CHAMP* (1931).

She received one Oscar for *THE BIG HOUSE* in 1930, making her the first woman to win a Best Writing Oscar, and another Best Writing Oscar for *THE CHAMP* (1932) – the only woman to win back to back Oscars in the same category, as the Oscars were not held in 1931. She also received an Oscar nomination for the *PRIZEFIGHTER AND THE LADY* under the Best Writing – Original Story category in 1934.



**Robin Smith**, writer and director of *HE’S ONLY MISSING*, is a documentary filmmaker, whose work includes *COME WALKING IN MY SHOES*, *WOMEN OF SUBSTANCE*, and *SHOOTING BACK: PHOTOGRAPHY BY HOMELESS CHILDREN*, which is an Emmy Award winner. Her nonprofit organization, Video Action, produces educational television and multimedia programs on issues affecting women and at-risk children. She was a network news producer on CBS and NBC News.



**Jennie Livingston**, director of *PARIS IS BURNING*, is known for directing the two shorts *WHO’S THE TOP?* (2005) and *THROUGH THE ICE* (2006).

Her work is recognized by several awards such as a Best Documentary/Non-Fiction Film Award from the Los Angeles Film Critics Association Awards (1990), an International Documentary Association Award (1990), a Best Documentary Film from Berlin International Film Festival (1991), a Grand Jury Prize from Sundance Film Festival (1991), a Student Jury Award for Best Short Film from the Czech Gay and Lesbian Film Festival (2007), and three Cinema Eye Honors Award (2015 and 2016).



**Anne Lewis**, director of *FAST FOOD WOMEN*.

A documentary filmmaker, she has 7 directing credits including *JUSTICE IN THE COALFIELD* (1995), *TO SAVE THE LAND AND PEOPLE* (1999), and *ANNE BRADEN: SOUTHERN PATRIOT* (2012).

She wears the many hats of writing, producing, and editing. According to her website, Anne Lewis “makes documentary films about social action, human rights, labor, environmental justice, and cultural democracy”.

She has been recognized with industry awards such as the Special Jury Award in the USA Film Festival (1992). Her films have screened in all the film territories, including the International Labor Film and Video Festival in Seoul, South Korea, the London Film Festival (London, UK), in the Chicago Film Festival, and in the Women in Film Festival/AFI.



**Nora Ephron**, writer and director of *SLEEPLESS IN SEATTLE*, has 16 credits as a writer including *WHEN HARRY MET SALLY...* (1989), *YOU'VE GOT MAIL* (1998), *BEWITCHED* (2005), and *JULIE & JULIA* (2009).

Ephron has 10 credits as a producer and executive producer mostly for her own films and eight directing credits.

Her awards include three Oscar Award nominations for Best Writing - Screenplay Written Directly for the Screen for *SILK WOOD* (1984), *WHEN HARRY MET SALLY* (1990), and *SLEEPLESS IN SEATTLE* (1994). She also was nominated for a Golden Globes Award in 1990 for *WHEN HARRY MET SALLY* as Best

Screenplay – Motion Picture and it received the BAFTA award.

Ephron has also been recognized with industry awards including a Muse Award from New York Women in Film & Television (1992), a Crystal Award from Women in Film Crystal Awards (1994), an Elle Icon Award (2008), and a Best Movie by a Woman Award from Women Film Critics Circle Awards (2009) for *JULIE & JULIA*.



**Kimberly Peirce**, writer/director of *BOYS DON'T CRY*, and director of *STOP-LOSS* (2006), *CARRIE* (2013), and an episode of *AMERICAN CRIME* (2016).

Her work won her several international awards including a Verzaubert International Gay & Lesbian Film Festival (1999), two London Film Festival Awards (1999), a Festival Diploma from Molodist International Film Festival (2000), and three Stockholm Film Festival Awards (1999 and 2000).

She has also been recognized with filmmaking awards including the New York Film Critics Circle Awards (1999), the Online Film & Television Association (2000), and the Young Hollywood Awards for Best Screenwriter and Best Director (2000).



**Nancy Meyers**, director and producer of *WHAT WOMEN WANT*.

She has 16 credits as a writer including *PRIVATE BENJAMIN* (1980), *PARENT TRAP* (1998), *SOMETHING'S GOTTA GIVE* (2003), *THE HOLIDAY* (2006), *IT'S COMPLICATED* (2009), and *THE INTERN* (2015). She generally directs her own screenplays (11 directing credits) and produces some of them (10 producing credits and 1 executive producing credit).

In 1981, Meyers received an Oscar for Best Writing - Screenplay Written Directly for the Screen and a Writers Guild of America award for Best Comedy Written Directly for the Screen. In 2010, she won a Golden Globe for *IT'S COMPLICATED* as the Best Screenplay for a Motion Picture.

In 2014, she appeared on IMDb's favorite women directors list by users. She has also been recognized with filmmaking awards, including a Dorothy Arzner Director Award from Women in Film LA (2007), a Woman of the Year Award from Elle Women in Hollywood (2013), and a recent Golden Eddie Filmmaker of the Year Award from American Cinema Editors (2016).



**Sofia Coppola**, writer and director of *LOST IN TRANSLATION*.

Apart from her 20 acting credits, she has 11 writing credits, 12 producing credits, and 10 directing credits. She generally serves as the three functions on her own films such as *MARIE ANTOINETTE* (2006), *SOMEWHERE* (2010), and *A VERY MURRAY CHRISTMAS* (2015).

Sofia Coppola is the first American woman to get nominated for the Best Director Oscar and one of only four women to receive that award nomination as of 2015. She also won a Golden Globe (2004) for Best Screenplay – Motion Picture and got a nomination for Best Director – Motion Picture.

She has been recognized by the film industry, including Young Hollywood Award for Best Director for *VIRGIN SUICIDES* (2001), a Directors Guild of America Award (2001), a Writers Guild of America Award (2001), a Cinema Prize of the French National Education System Award in the Cannes Film Festival (2006), a nomination for the Palme d’Or (2006), and the Icon Award from Elle Women in Hollywood Awards (2006).



**Tina Fey**, screenwriter of *MEAN GIRLS*, wears the many hats of being a writer, an actress, and a producer. She is most famous for her work on TV series such as *SATURDAY NIGHT LIVE* (1999-2006), *30 ROCK* (2006-2013), and *UNBREAKABLE KIMMY SCHMIDT* (2015-present). However, her recent successes were feature films such as *SISTERS* (2015) and *WHISKEY TANGO FOXTROT* (2016).

Fey has a long history in Golden Globes Awards. *30 Rock* won her two Golden Globes for Best Performance by an Actress in a Television Series – Comedy or Musical (2008 and 2009). She continued to be nominated between 2010 and

2013 for the same category.

Fey has also been recognized with industry awards including the Muse Award from New York Women in Film & Television (2005), a People’s Choice Award (2009), a Writers Guild of America Award (2009 and 2010), a Primetime Emmy Award (2007, 2008, 2009, and 2013), a Critics’ Choice TV Award (2011), two Monte Carlo TV Festival Awards (2012 and 2013), and a Screen Actors Guild Award (2013).



**Aline Brosh McKenna**, screenwriter of *THE DEVIL WEARS PRADA*.

She has 12 credits as a writer including *LAWS OF ATTRACTION* (2004), *27 DRESSES* (2008), *WE BOUGHT A ZOO* (2011), *ANNIE* (2014), *CRAZY EX-GIRLFRIEND* (current TV Series), and the upcoming *CRUELLA*.

McKenna is one of the leading screenwriters of the 21<sup>st</sup> century.

Her work as a filmmaker is recognized by the industry as she has a nomination for an EDA Award under the Best Screenplay Written by a Woman category (2006), a WFCC Award under the Best Woman Storyteller category (2006), a nomination for a WGA

Award under the Best Adapted Screenplay category in (2007), a nomination for a USC Scriptor Award (2007), and a nomination for a BAFTA Award under the Best Screenplay – Adapted category (2007).