**

**Directed by:** Gia Coppola

**Written by:** Kate Gersten

**Produced by:** Robert Schwartzman, Natalie Farrey and Gia Coppola

**Cast:** Pamela Anderson, Kiernan Shipka, Brenda Song, Billie Lourd, with Dave Bautista and Jamie Lee Curtis

**U.S. Release Date:** Opening December 13th, 2024, AMC Century City, for one week only

In theaters nationwide on January 10th, 2025

**Rating:** Rated R for language and nudity

**Running Time:** 89min

**Hashtag:** #thelastshowgirl

**Genre:** Drama

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<https://www.roadsideattractionspublicity.com/filmography/the-last-showgirl>

**SYNOPSIS**

THE LAST SHOWGIRL, a poignant film of resilience, rhinestones and feathers, stars Pamela Anderson as Shelly, a glamorous showgirl who must plan for her future when her show abruptly closes after a 30-year run. Directed by Gia Coppola, THE LAST SHOWGIRL co-stars Oscar®, SAG® Award and Golden Globe® winner Jamie Lee Curtis as Shelly’s best friend, who brings her own unique interpretation and brilliance to the story, Dave Bautista, Brenda Song, Kiernan Shipka and Billie Lourd. Written by Kate Gersten, the film is produced by Robert Schwartzman, Natalie Farrey and Gia Coppola and features a new original song “Beautiful That Way,” sung by pop superstar Miley Cyrus, produced by Academy Award® winner Andrew Wyatt and written by Wyatt, Cyrus and Lykke Li.

**ABOUT THE PRODUCTION**

Directed by Gia Coppola and written by Kate Gersten, *The Last Showgirl* is a richly nuanced portrait of a multi-generational group of women facing an uncertain future when their long-running rhinestones-and-feathers revue – and with it, a foundational element of the Vegas mystique – comes to an end. In a revelatory turn as the titular dancer, Pamela Anderson captures the vulnerability, tenacity, pride and grit of a woman who has made hard choices in pursuing her dreams, yet steadfastly pushes on in the face of a transactional culture which must adapt to the societal bias of ageism and a bottom line revenue stream. Anderson is complemented by a stellar supporting cast that includes Jamie Lee Curtis, Dave Bautista, Billie Lourd, Kiernan Shipka and Brenda Song, who likewise deliver performances of deep empathy and authenticity. As it follows its characters’ efforts to figure out the next stage of their lives, *The Last Showgirl* shows us a side of Vegas rarely explored in films, depicting the hard work, enduring camaraderie and everyday realities of the people who make Vegas glow with neverland magic.

Coppola had wanted for a long time to make a film set in Las Vegas, which she sees as occupying a unique place in American culture. “Las Vegas doesn’t operate like any other city. It’s consumerism and magic put together,” she comments. “When I was in college, I would drive cross-country to get to school in upstate New York and I’d always stop in Vegas and take pictures. I wondered about the day-to-day lives of these people who make this illusion come to life. It was always in my mind to make a movie in the setting, and I wanted to do it in an intimate way. But I couldn’t seem to find the right story.”

That changed in 2020, when the subject of Las Vegas came up during a conversation with her cousin, Matthew Shire. Shire’s wife, screenwriter/playwright Kate Gersten, was also a Vegas devotee and had written an unproduced play about showgirls while she was a playwriting fellow at Juilliard. When Coppola read the play, then called “Body of Work,” she responded both to its unique milieu and its finely delineated cast of characters. As she explains, “Kate’s play brings you into this closed world of showgirls, which I wasn't that knowledgeable about. It was exciting to learn about the level of artistry that went into those productions, the way that showgirls have to stand and dance in costumes that can weigh 65 pounds. It was a very intimate story and it really depicted the day-to-day lives of these people that I was so curious to understand. And the characters had such life and depth to them.”

Gersten was inspired to write the play after seeing the showgirl revue “Jubilee!” while in Vegas for a short-term writing job in 2013. Boasting lavish production numbers and dozens of statuesque dancers outfitted in rhinestones, crystals, feathers and towering headdresses, the show epitomized the flamboyant floor shows that had ruled Vegas in the latter half of the 20th Century. By the early 2000s, attendance was in decline and shows began to close as the public flocked to newcomers like Cirque du Soleil and the adult circus “Absinthe.” “Jubilee!” was the last of its kind, and still featured 85 women on stage, backed by a crew of 45, for every performance. It had lost none of its verve, recalls Gersten. “I was so struck by the grandeur of the show, the sets, and how incredibly epic it was. There were only about 15 people in the audience on the night I saw it, but the people in the show were still so committed to it and to the showgirl ethos. I looked at the women on the stage and there were some that had clearly been in the show for a couple of decades. The writing was on the wall that this show was ending. What were they going to do after? Like Gia, I’d always been fascinated by people who are from Las Vegas. Watching ‘Jubilee!’ gave me a real desire to get in deeper and understand what these people's lives were like.”

To do that, Gersten sought input from “Jubilee!” cast and other dancers she worked with, learning about their experiences as artists and their daily lives in Las Vegas. She also gained insight into showgirl culture and history from Diane Palm, who started with “Jubilee!” as a dancer in 1981 and was its stage manager during its last four years. “Diane spoke very reverently about the show,” Gersten recalls. “She told me about its roots in Paris and the Folies Bergere of the 1800s, when there were 180 girls on stage. It really is about the beauty of the human body. ‘Elegance’ and ‘grace’ were the words she used to describe it. When somebody watches the show who isn't involved in it, it might not feel like a great show. But from the inception of Vegas through the 70s, 80s, even the 90s, the showgirl was such an American icon.”

Coppola resolved to make *The Last Showgirl* her next project after the 2021 release of her sophomore feature *Mainstream*. She teamed with producer Robert Schwartzman to make the film independently on a modest budget, which would guarantee creative autonomy and the ability to move forward without waiting for big infusions of cash or institutional approval. An adaptation that hewed closely to the play made sense, she explains. “A play is applicable to independent film in that you don't have many locations, you don't have too many characters and it’s a contained narrative. I told Kate I wanted to stay with the format of play as an intimate character study.”

Gersten was thrilled – “as a playwright, that was music to my ears,” she says – and began working on the adaptation in 2022. She and Coppola felt a responsibility to deliver an authentic, non-exploitative portrait of the showgirl community and the societal perceptions and expectations that shape, and often constrain, women’s lives. “It was important to be able to tell a story about women, beauty and aging but from a female perspective,” Gersten says. “Also, this is a career that is sexualized to a degree – you’ve got about 85 topless women onstage – but it’s not sexually driven in the same way that burlesque or stripping are. I knew that through Gia’s lens, we would get this right.”

The plot of *The Last Showgirl* is set in motion when the dancers of the hotel/casino revue Le Razzle Dazzle are given notice that their show, the last of its kind, will be closing in two weeks. The news comes as a gut punch to the central character, Shelly, who joined Le Razzle Dazzle in the 1980s and considers what she does to be an art form in its own right. For over 30 years, Shelly has known the thrill of being onstage and the warmth of a backstage family that includes ex-showgirl Annette and her newer arrivals like Mary-Anne and Jodie. Now at a crossroads, Shelly holds fast to hope as she prepares to look for a new job as a dancer while trying to forge closer ties to Hannah, the daughter she barely knows.

The precision of the narrative allowed for a nuanced consideration of several interrelated themes relating to the lives of women and societal attitudes at large. Shelly didn’t want to give up her life as a dancer, and soon found that the economics of single parenthood weren’t in her favor. And so Hannah came to be raised as a member of her best friend’s family, and as an adult approaches her mother with wariness and reserve. Coppola, who was raised by a single mother, found the screenplay’s treatment of the mother-daughter relationship rang true. “I knew the daughter’s perspective when I read the script the first time,” she remarks. “Then when I got pregnant and had my son, I understood the script in a whole different way. It’s very hard to be a working mother. There’s no real infrastructure in our society for a woman to really do both, because everything was predicated on mothers staying at home and taking care of the children. So I was really fascinated by the question, is Shelly selfish? Is she not selfish? It's always just a conversation starter because you have to be selfish sometimes. That's the unfortunate truth. I was able to have compassion for both Shelly and Hannah.”

Themes of disposability and ageism undergird the story as well. Le Razzle Dazzle has effectively been declared obsolete; in the hunt for a new job, a dancer in her 50s, 40s and even 30s faces tough odds in a business with exacting standards of beauty. Shelly is coldly dismissed minutes into her audition for a show, she defiantly refuses to slink away into invisibility. Observes Coppola, “Ageism is a real issue that many women face. We are of a culture where it’s out with the old and in with the new. We discard quicker than we embolden. And women are being discarded because of what our culture values. This is a story that pushes back on that, and you see it through multiple perspectives.”

By early 2023, the production was ready to move forward with casting, with Shelly being the key piece of the puzzle. But Coppola was unable to visualize a contemporary actress in the role of Shelly – until she watched *Pamela, A Love Story*, a documentary about Pamela Anderson that premiered on January 31, 2023 on Netflix. In the film, an often bare-faced Anderson looks back on her life and a career that took her from a small Canadian island town to international fame as a Playboy model, television star and all-around sex symbol. Coppola was struck by the thoughtful, upbeat and disarmingly candid woman who had so frequently been portrayed in cartoonish terms. “I saw that Pamela was very brave. She was already pushing the boundaries of how women should age and be, which was exciting. I could see that she was itching to express herself as an actress and she was willing to be vulnerable. She’s a beautiful writer and a lover of classic cinema, poetry and philosophy. She also has this optimistic nature that I feel is very similar to Shelly. It’s a lovely quality. I was like, ‘Oh, my God, there is my Shelly,’ and there was no one else that could play her. I had to collaborate with her.”

Anderson was delighted by the outreach from Coppola. She felt an immediate kinship with Shelly, who wants to be seen for her artistry as well as her beauty. “As a person in the entertainment industry, most of my career has been about the external and not what really happens beneath the superficial qualities that people hire you for or know you for,” she notes. “And you always think, ‘there’s so much more to me’ but you don’t know if you’re ever going to get the chance to show that. When I read the screenplay, I was like, ‘I’m the only one that can do this.’ I’d never felt so strongly about something. For Gia to look at me and see that potential, I was just so honored.”

Shelly has dedicated herself to Le Razzle Dazzle and believes wholeheartedly in the aesthetic value and worthiness of the enterprise. The end of the show represents much more than a loss of a job or income, and Shelly wrestles with the implications throughout the course of the film. Says Anderson, “I was so interested in Shelly’s intentions and her optimism and her confusion: ‘how could this possibly end? This is so important to the world.’ And it hits her all at once. Shelly struck me as being like an athlete because they only have so many years to do what they love. And then they have the rest of their life.”

Shelly and her fellow dancers are like a family, and Shelly brings a nurturing warmth to her relationships with younger dancers. The ease she feels with them is a contrast to the awkwardness that exists between her and Hannah. Anderson, who stepped away from her career to raise her two sons, could empathize with her character’s actions past and present. “We’re all complex creatures and no one's perfect,” she observes. “I love that Shelly wears her heart on her sleeve, but she's no pushover. She wanted to pursue her dream and she put herself first. She really believes she made the right choice for Hannah. She wanted her child to be safe and thought she would be better off with this other family. It was interesting to explore how Shelly felt this maternal instinct towards the younger girls she worked with but was distanced from her child.”

With Anderson onboard, Coppola next approached Jamie Lee Curtis about playing Annette, Shelly’s hard-living best friend. Curtis had just won the Academy Award for *Everything Everywhere All at Once*, so the director figured the chances of her signing on were slim. But Curtis responded quickly and very enthusiastically. “Jamie is such a supporter of independent film and was very excited about working with Pamela,” says Coppola. “I was prepared to talk to her in this thespian language and she was just like, ‘let’s fucking go.’ Jamie did a deep dive into research and found these incredible photos of real people in Las Vegas. So much of what Annette looks like is because of Jamie’s vision. She’s such a force.”

Curtis had a packed schedule but was determined to carve out the four days needed to shoot *The Last Showgirl*. “It’s a story that resonates on so many levels,” she comments. “It resonates with the objectification and exploitation of women and then the discarding of those women when they reach a certain age. It’s a story about motherhood and the sacrifices women make, particularly women in the arts, and the judgment of society for women who try to have both a life in the arts and the struggle of raising a child.”

Like a lot of showgirls deemed too old for their rhinestones, Annette found work as a cocktail waitress. But now she’s losing shifts to younger, less experienced hires. When she’s not working, she drinks and gambles and makes no apologies. Curtis embraced her character in all her toughness, bravado, and tenderness. “I’m sure Shelly and Annette met when they were working together,” she says. “And then Annette was discarded and I’m sure Annette did and has done and will do all the things that women have been forced to do to survive. She also is an addict and that makes those choices much more difficult. But Annette is the ultimate survivor and I knew her well, even though she’s a fictional character.”

Kiernan Shipka and Brenda Song complete the main showgirl cast as Jodie and Mary-Anne, respectively. Coppola and Shipka had been trying for some time to find a project together; happily their schedules finally aligned for T*he Last Showgirl.* “I sent Kiernan the script and asked if she wanted to play Jodie and she was like, ‘let’s go.’ She has amazing comedic timing and is such a good actress. She also has a dance background, and did a lot of rehearsal for the part.”

Only 19 years old, Jodie is a talented dancer whose conservative family has shunned her for becoming a showgirl. Says Shipka, “I immediately felt so protective of Jodie. She’s a young girl who left home to chase a dream, or at least to chase a different kind of life. Jodie isn’t welcomed back home by her parents, which has created so much shame and fear within her. She has a deep need to find and keep her new chosen family, and when that’s threatened, she goes through a real change as a person. At her core she is deeply good and well-meaning. But she’s also 19, and finding herself and trying on ways of being in the world.

With her very first job about to end, Jodie keeps an open mind about auditioning for the “dirty circus” that has already taken over some of Le Razzle Dazzle’s performance spots. In a scene that’s both comic and poignant, she cheerfully demonstrates the routine she’s learning for her audition, oblivious to what her body movements mean. Shipka and choreographer Gregory Butler developed the routine as a piece of storytelling as well as a realistic dance piece. As she describes it, “Jodie’s doing this really sexual dance and doesn’t even realize just how overt it is. And when she does, she feels overwhelming levels of shame. That moment is so telling of Jodie and her slowly losing her innocence. It was incredible to work and create that with Gregory Butler, who is an absolute genius.”

Coppola didn’t know Song prior to meeting with her to discuss the role of Mary-Anne, but the actress’s understanding of the character was clear from the outset. “In casting, I try to connect with actors as people and understand their relationship to the role and how they see it and what excites them,” Coppola explains. “Brenda is a mother of two kids, she's in her 30s and she's dealing with the transitions that happen in your 20s and your 30s. I loved her take on Mary-Anne as a woman who’s become really disheartened by her dreams. She's in that raw phase where it really hurts and she's angry and all that anger is rubbing up and being triggered by seeing Shelly's denial and nostalgia. With Pamela, Brenda and Jodie, I thought like each woman represented that different generation of change.”

For Mary-Anne, the bloom has long since worn off the rose that is her career. Says Song, “Mary-Anne fascinated me. I wanted to know more about her - how she got to Vegas, why she stayed, and why she was so angry. Then I realized she represents the working woman. One who has been so hardened and has had to put up so many walls because she’s been beaten down by rejection and the fear of failure. So instead of taking risks, she’s just settled into getting by. Something that started off as a passion has turned into a 9 to 5 job for her; it pays the bills. That’s where we meet her. Then she is forced to wake up and she realizes it’s been 10 years of the same thing. She doesn’t even realize how unhappy she is because she’s just trying to get through and survive each day. Her story touched me so personally and it was such a privilege to portray her.”

Billie Lourd signed on to play Shelly’s daughter, Hannah, who arrives in Las Vegas for a short visit and initially keeps her mother at arm’s length. Coppola had sent Lourd the screenplay without specifying a role, simply asking if she’d be interested in participating. She was pleased and somewhat surprised when quickly expressed interest in Hannah. The mother-daughter dynamic and setting of the story had special significance to the actress, who is the daughter of Carrie Fisher and granddaughter of Debbie Reynolds. Says Coppola, “Billie had grown up watching her grandma doing one-woman shows in Las Vegas, so Vegas was a big part of her childhood. And she related to the role because of her relationship with her mom and also watching her mom's relationship with Debbie. So she had a lot of history to draw on. And that made Hannah so much more than the angsty daughter.”

The only male character in the primary cast is Eddie, the low-key stage manager of Le Razzle Dazzle who can nearly always be found at work. Eddie and Shelly have a past history together that hovers over their interactions and which they largely avoid addressing, until they finally do. Coppola decided to approach Dave Bautista about the role, having been impressed by a general meeting she had with him several years earlier. “Dave had expressed how interested he was in dramatic acting and how he wanted to have that opportunity. That always stayed with me,” she recalls. “So I came to him with the role and he was gung-ho right away. Dave brought so much heart and soul and empathy to the character, beyond what I could have envisioned. I love the way he shows how much Eddie cares for these women. There’s a kind of missed opportunity with Shelly and Eddie, they just can’t figure out how to say the right words to each other. And Dave understood that.”

*The Last Showgirl* began production on an 18-day shoot in Las Vegas in January 2024. Backstage and casino locations were filmed at the Rio Hotel and Casino.

Las Vegas itself is a character in the film and its singular personality informed how Coppola arrived at the film’s visual language. Most films set in Vegas take place on the Strip, generally inside the hotels and casinos, but Coppola wanted the film to pay attention to the less familiar textures of the city that had always drawn her eye. Rather than look at other films for reference, she drew visual inspiration from photography, documentaries and writings about Las Vegas by the late art critic Dave Hickey. She found herself filming many scenes in daylight, including several sequences shot on a Strip largely devoid of crowds. “The film became more of a daytime piece because we’re following these characters in their day-to-day lives,” she observes. “I think there's something really sobering and interesting about seeing it in the daytime. The glitter, the facade, the illusion isn't up yet.”

The film is Coppola’s third with acclaimed director of photography Autumn Durald Arkapaw, following the director’s debut, *Palo Alto*, and *Mainstream*. They shot on 16mm film, forgoing other items including lighting in order to balance out the high cost of the film stock. Says Coppola, “It was really important for both of us to shoot this movie on film in 16mm. It’s just so beautiful and there’s a raw, grainy quality to it that was so right for this film. Because we had to sacrifice our lighting budget, Autumn had to do a lot of handheld camera work. I’m a big believer in embracing those challenges and letting them guide your creative choices. We admire movies by people like John Cassavettes and Sean Baker, where you’re really living with the characters and being close-up. Autumn worked with Panavision to design anamorphic lenses for the 16mm camera that have that sort of distortion on the edges. We’re the only ones to ever use those lenses, and they take off that film later.”

Being nimble also came in handy when a good idea presented itself. That was the case with Annette’s mournful dance to “Total Eclipse of the Heart,” performed on a casino floor podium and completely ignored by passers-by. At the start of production, Coppola and Curtis learned that the Rio’s employees included not only cocktail waitresses and waiters but “bever-tainers”: servers who sing or dance during the shifts. Curtis, who had initiated a conversation with a bever-tainer, picks up the story: “This beautiful young woman got up on a podium and danced and it was amazing. Afterwards Gia says to me, ‘We should get you up on one of those podiums.’ I laughed and said ‘I don’t think so.’ And as we were walking, “Total Eclipse of the Heart” came on the sound system. I said to Gia, ‘Well, you know, if Annette was a bever-tainer, this would be her song.’ Never gave it another thought. Then two days later Gia says, ‘By the way, you’re dancing today.’ We shot it in 10 minutes, no rehearsals.”

The production received critical support from the Las Vegas community, and advisors Diane Palm and Dita Von Teese ensured that all the backstage details were correct. Dancers from Von Teese’s show made up the corps surrounding Anderson, Shipka and Song. And all of the women wore the actual costumes from “Jubilee!,” vividly colorful confections designed by Bob Mackie. As beautiful as they were, wearing them was not easy, as a headers and costume combined could weigh as much as 65 pounds. For purposes of both believability and garment preservations, Anderson, Shipka and Song were taught the exacting protocol of putting on, wearing, and taking off their costumes.

Von Teese acted as a point person to secure access to the costumes, which hadn’t left the building where they stored for 30 years. But as Coppola sees it, they were crucial if The Last Showgirl was to feel truthful. “For a film about showgirls to work, you need elaborate costumes. You can’t recreate what they made years ago because that quality just doesn't exist anymore. It was a real dance for actors to know their blocking, the etiquette around the costumes, and their lines in the tight spaces where we were shooting. It was part of the fun, but the costumes are so big that sometimes they would block the camera. It was so interesting to learn about that world, and we wanted to represent it as authentically as we could so that the showgirl community would be proud.”

In that same spirit of respect, Anderson invited a group of former “Jubilee!” dancers to a dinner at her house with Coppola and co-stars. “It was really important to hear from them and honor them,” says Anderson. “They showed us walks and we talked about their stories and why they were in the show. They’re very, very proud of who they are – and they should be. It’s such an art form and we wanted to celebrate that.”

The clothing Shelly and the other characters wear when they’re not in costume (or uniform) also tells a story. Shelley’s wardrobe includes a fair amount of light-blue denim and jeans jackets, as well as ballerina pink leotard and the comfortable hoodies that speak to her identity as a dancer. Coppola worked with her mother, costume designer Jacqueline Getty, to find the right balance. “It was so lovely to work with my mother on this project,” says Coppola. “We talked a bit about how these characters, Annette included, were going to cling on to their peak era. So Shelly was 80’s/90’s, Annette a little more 70’s. So their clothes could be representative of that period for them. At the same time, we didn’t want to take away from the other-worldly environment of the film.”

The out-of-time undercurrent of the film informed the way composer Andrew Wyatt approached the film’s score as well as the original song, “Beautiful That Way,” which closes out *The Last Showgirl*. In the music for both, Wyatt wanted to evoke a classic era of 20th Century songwriting and orchestration, a style that thrived when Vegas drew stars like Frank Sinatra in the 1960s. Coppola sent the composer dailies of the film early on and he also visited the set during production to get a first-hand sense of how the film would ultimately feel. Recalls Wyatt, “When I started getting dailies, it definitely threw down the gauntlet for me to create textures and an atmosphere that was beautiful and also a bit haunted. When I say haunted I mean ideas about beauty from the past, and ideas about the good life from the past. I wanted the score to sound like music that was kind of reaching out and trying to be part of your life again. I thought that was sympathetic to the characters as well.”

He felt the closing song should evoke the female experiences the film had so honestly and poignantly depicted. As a man he understood he wasn't the right person to write the lyrics, and so brought in two frequent collaborators and good friends, Swedish musician Lykke Li and Miley Cyrus.

“Andrew Wyatt is a longtime friend and musical genius. I trusted his instincts for the film as he has devoted himself to finding the sound that supports this project. Lykke Li is a fabulous songwriter and had a great concept which made it simple to come in & make it me,” said Cyrus. The result was “Beautiful That Way,” with Li’s lyrics invoking the rose as a symbol of beauty and ephemerality.

Says Wyatt, “I knew Miley’s voice was the right voice for this. Even though she’s so young, she’s been through many phases in her life and career. You can hear it in her voice, and that’s what makes her such a special singer – every syllable she sings is so loaded with human struggle and emotion. It’s a very soulful voice. And Lykke is one of my favorite lyricists. When she came up with the metaphor of the rose, that made writing the rest of the song easy for the three of us. Musically, I wanted it to sound like a song that might have been a hit way back when, something that a Patsy Cline might have sung.”

Cyrus added, “Pamela is deeply embedded into my earliest memories with my mother. We both worshipped Pam and still do. I took the emotion I have towards those times with my mom and the few times we've gotten to spend with Pam. I thought a lot about what this film means to her not just as an actress but as the special person that she is.”

For Anderson, acting in *The Last Showgirl* was the realization of a long-held dream. “From the start I felt a kinship with Shelly, just how she's looking at the rest of her life and is determined to do something that she loves against the odds. I felt I could do this since I was a little girl. In hindsight I can look back on the course of my career and see I could have made different choices. But you need the life experience to understand that you could have made different choices. It’s like the way Miley sings – I feel like the performances in this film are soulful, too. Because every word meant something.”

Adds Curtis, “I think what’s so beautiful about the movie is that it’s the end of something. You’re watching the end of an era take place on screen through the faces and lives of these women, whose lives were made by Le Razzle Dazzle. I think it’s an extraordinary moment in time that Gia and Kate captured so beautifully.”

**ABOUT THE FILMMAKERS**

**Gia Coppola | Director, Producer**

Gia Coppola is a visionary filmmaker and photographer. Her feature directorial debut PALO ALTO premiered at Telluride, Venice and Toronto Film Festivals before its 2014 Tribeca Film release. She directed and co-wrote, MAINSTREAM, which premiered worldwide at the 2020 Venice Film Festival and played at the Telluride & Toronto Film Festivals. Her latest film, THE LAST SHOWGIRL, stars Pamela Anderson, Jamie Lee Curits, and Dave Bautista. After debuting to critical acclaim at Toronto International Film Festival, the film was acquired by Roadside Attractions. It opens in theaters on December 13 for a limited run, and releases nationwide on January 10, 2025. Additionally, Coppola has directed music videos, commercials, and short films for award-winning musicians and luxury fashion brands. Coppola was born and raised in Southern California and graduated with a BA from Bard.

**Kate Gersten | Writer**

Kate Gersten is a graduate of the Lila Acheson Wallace Playwrights Program at The Juilliard School under the mentorship of Marsha Norman and Christopher Durang. Her first feature film, THE LAST SHOWGIRL, based on her play A Body of Work, will premiere at TIFF this September, and stars Pamela Anderson, Jamie Lee Curtis, and Dave Bautista, directed by Gia Coppola. Kate has been a writer on the Golden Globe winning Amazon series “Mozart in the Jungle,” Golden Globe and Emmy nominated NBC comedy “The Good Place,” Emmy winning musical comedy “Schmigadoon” from Broadway Video/Apple, Emmy winning Netflix/21 Laps series “Lost Ollie” and musical comedy series “Up Here” from Hulu/Old Sycamore 360. Kate developed “The Sidelines,” a half hour comedy for FOX with Red Hour, and has previously developed two other pilots at FOX with Steve McPherson/Lionsgate and Jamie Tarses/Sony respectively. Other development includes “Daddy Issues” for Showtime, and “The Singles” at CBS, with Working Title/CBSTV Studios. Her play Benefit of the Doubt was produced at The Juilliard School, and was further developed at the Roundabout Theater in New York where she currently is under commission. Her other plays include A Body of Work, (developed at Roundabout), The Untitled Priscilla Presley Musical (Ambassador Theatre Group, original music and lyrics by Dolly Parton), Be Your Best Friend, (2012 O’Neill National Playwrights Conference Finalist, developed at Roundabout and The Old Globe), Father Figure, and Exposed! The Curious Case of Shiloh and Zahara (Stage 13, MITF, Outstanding New Play Award.) She is currently writing the stage musical adaptation of the John Carney movie BEGIN AGAIN with the band, Train composing. Kate is a three-time recipient of the Lincoln Center Le Comte de Nouy Prize. In addition to her studies at Juilliard, Kate did her undergraduate studies at the UCLA School of Theatre, Film and Television.

**Robert Schwartzman | Producer**

Robert Coppola Schwartzman (director/producer) began his career in the music industry as the founder, frontman and songwriter of the platinum selling band Rooney. The son of late film producer Jack Schwartzman and two-time Oscar nominated actress Talia Shire, Schwartzman grew up in and around the film industry, working various summer jobs on film sets. Schwartzman would later land acting roles in Gary Marshall’s THE PRINCESS DIARIES and his cousin Sofia Coppola’s THE VIRGIN SUICIDES, and has appeared in other films throughout the years. After spending over a decade performing with Rooney in global markets, Schwartzman shifted back to the film business, this time with a focus on directing and producing. His first feature, a co-written love-affair dramedy, DREAMLAND (2017), starring Amy Landecker, Johnny Simmons, Frankie Shaw and Beverly D’Angelo, debuted at the Tribeca film festival. He went on to co-write and direct THE UNICORN (2019), a threesome comedy featuring the comedic ensemble Lauren Lapkus, Nick Rutherford, Beck Bennett, Kyle Mooney and Lucy Hale, which had its world premiere at SXSW. His third film, THE ARGUMENT (2020), a witty surrealist comedy, featuring Maggie Q, Dan Fogler, Cleopatra Coleman, Tyler James Williams, and Emma Bell. Schwartzman’s love of documentaries, especially music stories, led him to his first feature documentary about the iconic British Invasion band, THE ZOMBIES. Alongside executive producers Tom Hanks and Gary Goetzman, HUNG UP ON THE DREAM (2023), made it’s debut at SXSW and will be released in the coming months. Schwartzman’s most recent feature narrative, THE GOOD HALF (2024), with stellar performances from Nick Jonas, Alexandra Shipp, Elisabeth Shue, David Arquette, Brittany Snow, and Matt Walsh, debuted at Tribeca film festival. The film hit theaters summer of 2024 and reached #13 in Box Office in North America. With an entrepreneurial spirit and emphasis on improving industry workflow in both production and distribution, Schwartzman co-founded Utopia Media, an independent focused film distribution, acquisition, and production studio. The company has been behind a wide range of incredible voices in filmmaking, with films such as Gia Coppola’s THE LAST SHOWGIRL, Emma Seligman’s SHIVA BABY (2020), Gaspar Noé’s VORTEX (2021), Ali Abbasi’s HOLY SPIDER (2022), and Ally Pankiw’s I USED TO BE FUNNY (2023).

**Natalie Farrey | Producer**

Natalie Farrey is a producer who worked exclusively with Spike Jonze for 12 years, helping him develop & produce his films, commercials, and music videos — including Her, which was nominated for five Academy Awards and won for Best Original Screenplay. In addition to The Last Showgirl, she most recently produced The Easy Kind, directed by Katy Chevigny, and starring Elizabeth Cook, Susie Essman and David Letterman. Her other credits include Flee (nominated for three Academy Awards); The Report, starring Adam Driver and Annette Bening; and Judy & Punch, starring Mia Wasikowska.

**Andrew Wyatt | Composer, Songwriter**

Recognized for his prolific and sonically fluid oeuvre, Grammy- and Academy Award-winning NYC native Andrew Wyatt’s production and songwriting contributions have cemented his status as a multi-hyphenate asset to alt-pop icons and industry legends alike. Most recently, he co-wrote and produced the entire original film score for the Barbie movie, including “Dance the Night” performed by Dua Lipa, and “I’m Just Ken” performed by Ryan Gosling. In 2019, Wyatt earned widespread praise for co-writing the multi-Platinum masterpiece “Shallow” from A Star is Born. That same year, he produced and co-wrote one of Caroline Polacheck’s most memorable Pang anthems, “Hit Me Where It Hurts,” and Miley Cyrus’s favorite “Slide Away.” A frequent collaborator of Cyrus, Mark Ronson, Charli XCX, and Liam Gallagher, Wyatt served as the primary producer and co-writer of Gallagher’s 2022 chart-topping album C’mon You Know. As a recording artist, Wyatt's credits include being one-half of the duo liv with Lykki Li, the frontman and lead songwriter of the 2010’s indie-pop supergroup behind “Animal,” Miike Snow, and multiple featured vocal turns with Flume, Boy George and others. Beyond his writing and production work, he’s created sound installations shown at The New Museum, and MoMA PS1, as well as co-created the music for “Carbon Life” for The Royal Ballet of London. A one of a kind talent, whose ability to effortlessly communicate with artists has led him to become one of the most sought after songwriters and producers working today.

**Lykke Li | Songwriter**

Internationally acclaimed and Platinum selling Swedish singer, songwriter, model, and actress Lykke Li creates intense connection with the depths of emotion in her lyrics and melodies. Her unwavering consistency has made her an iconic staple in music and culture with a decade spanning career that includes critically-beloved albums Youth Novels (2008), Wounded Rhymes (2011), I Never Learn (2014), So Sad So Sexy (2018), and EYEYE (2022). With Wounded Rhymes having spawned the Platinum hit "I Follow Rivers”

She's featured on albums by Mark Ronson, David Lynch, and Drake, and provided original songs for numerous films and television shows including Blue Is The Warmest Color, The Fault In Our Stars, and Damsel

Outside of music, she's acted in Terrence Malick's 2017 film Song to Song, partnered and collaborated with major fashion brands including Gucci, Levi's, and H&M, co-created the immersive audio-visual installation at The Broad Museum entitled Ü & EYEYE, and is a founding partner in the female owned and operated Yola Mezcal.

**ABOUT THE CAST**

**Pamela Anderson**

Pamela Anderson stars in the Gia Coppola-directed "The Last Showgirl." The feature premiered to rave reviews at the Toronto Film Festival and was one of the most talked about at the festival. Early reviews from Deadline and BBC called Anderson “a revelation” and Hollywood Reporter called her “transformative performance” “undeniably affecting.” The film also screened at the San Sebastian Film Festival, where it won the Special Jury Award, and the Zurich Film Festival at which Anderson received the Golden Eye Award. In theaters July 2025, Anderson will appear opposite Liam Neeson in the upcoming "Naked Gun" film.

Among her other recent acting work, Anderson made her Broadway debut in 2022 as Roxy Hart in “Chicago,” for which she received critical acclaim across the board and a Playbill Award. Anderson's starring in the musical served as a moment of reinvention and a new direction in her career. The role was offered to her by producers Rob Marshall and Barry Weissler, who had their eye on Anderson due to her stint on "Dancing with the Stars."

Anderson is well known for her role on the blockbuster television series "Baywatch." Upon her joining the show, “Baywatch” became the most-watched series in the world with over 1.1 billion viewers weekly, and Anderson became the highest paid actress on television. Due to Anderson’s popularity, international distributors of the series enacted “Pamela clauses” in their contracts, agreeing to purchase only episodes she was in.

Prior to "Baywatch," Anderson co-starred on the hit ABC series "Home Improvement." She later starred in the series "VIP," which she co-created with J.F. Lawton, followed by the Fox sitcom "Stacked" from Steven Levitan ("Modern Family"), in which Anderson starred opposite Christopher Lloyd and Marissa Jaret Winokur. On the big screen, Anderson has appeared in notable roles in several films including as the star of the 1996 feature “Barb Wire,” based on the Dark Horse Comics character.

In 2023, Anderson released her New York Times bestselling memoir "Love, Pamela" and starred in the Emmy-nominated Netflix documentary produced by her son Brandon Thomas Lee, "Pamela, A Love Story," both of which gave an intimate glimpse into her journey. This past October, Anderson released her first cookbook, “I Love You: Recipes from the Heart,” which also became a New York Times bestseller.

Born and raised in Ladysmith, Canada, Anderson was discovered while attending a Lions football game in Canada when she appeared on the jumbotron wearing a Labatt's Beer t-shirt, a shirt she wore to obtain free game tickets. It led to an offer to appear in a Labatt's commercial, and subsequently her career in Hollywood.

**Kiernan Shipka**

A burgeoning face in both the film and television worlds, Kiernan Shipka is at the beginning of a long and successful career. Shipka is most recognizable for her recurring role as Sally Draper in AMC’s Emmy-winning hit series “Mad Men”, opposite Jon Hamm and January Jones. Shipka was nominated in 2009 and 2011 for the Young Artist Award for her role in the series. “Mad Men” won the 2008, 2009, 2010 and 2011 Emmy Award for “Outstanding Drama Series,” the 2009 Golden Globe for “Best Television Series – Drama” as well as the 2009 and 2010 Screen Actors Guild Awards for “Outstanding Performance by an Ensemble in a Drama Series.” “Mad Men” wrapped its seventh and final season in 2015.

Shipka can currently be seen alongside Dwayne Johnson, Chris Evans and Lucy Liu in Amazon MGM Studios’ action film RED ONE and in the romantic comedy SWEETHEARTS opposite Nico Haraga, streaming on Max.

Most recently, Shipka was featured in the buzzy 2024 horror film LONGLEGS, as well the blockbuster hit TWISTERS. Shipka appeared in the HBO limited series “White House Plumbers”, alongside Woody Harrelson and Justin Theroux in May 2023. She also starred in the 2023 indie dark comedy, WILDFLOWER, opposite Jean Smart. Shipka reprised her role of Sabrina Spellman in a crossover episode on Season 6 of The CW’s “Riverdale”, as well as in Roku’s “Swimming with Sharks” alongside Diane Kruger.

Additional TV and film credits include Netflix’s “Chilling Adventures of Sabrina,” the Netflix holiday film LET IT SNOW, Ryan Murphy’s “Feud”, THE BLACKCOAT’S DAUGHTER, Tracy Droz Tragos’ ONE & TWO, ABC Family’s FAN GIRL, “Unbreakable Kimmy Schmidt”, Lifetime’s successful original movie FLOWERS IN THE ATTIC, playing herself on ABC’s “Don’t Trust the B—in Apartment 23,” starring opposite Dakota Fanning and Elizabeth Olsen in Tribeca Film’s VERY GOOD GIRLS, Hallmark’s SMOOCH, Warner Bros.’ CATS & DOGS: THE REVENGE OF KITTY GALORE, Universal’s LAND OF THE LOST, Anchor Bay Productions’ LOWER LEARNING, NBC’s “Heroes” and USA’s “Monk.” In addition to her work on screen, Kiernan has lent her voice in a few animated projects. She is a featured voice in the Disney series “Sofia the First” and she also lent her voice in Nickelodeon’s “The Last Airbender: The Legend of Korra.”

Originally from Chicago, Kiernan currently resides in Los Angeles.

**Brenda Song**

Brenda Song’s talent and natural screen presence have solidified her placement in Hollywood in both film and television.

Song will next be seen in the buzzy new film THE LAST SHOWGIRL, directed by Gia Coppola. She stars opposite Pamela Anderson, Jamie Lee Curtis, Kiernan Shipka, and Dave Bautista. The film focuses on showing the story from behind the lights of Vegas show business, a highly anticipated divergence from the typical Vegas setting. The film premiered at the 2024 Toronto Film Festival. Also upcoming, Song will star in Netflix’s RUNNING POINT opposite Kate Hudson. Executive produced by Mindy Kaling, Song will play Ali Lee, the Los Angeles Waves’ intimidating chief of staff in the comedy series.

Song was most recently seen in Amazon’s LOVE, ACCIDENTALLY. Song starred opposite Aaron O’Connell in the rom-com which follows two colleagues who are both going through break ups and are competing for the same promotion at work. They start to develop an anonymous relationship not knowing who the other person truly is.

Prior to this, Song starred in the Hulu series, DOLLFACE, produced by Margot Robbie, opposite Kat Dennings, Esther Povitsky and Shay Mitchell. The American comedy follows a young woman who – after being dumped by her longtime boyfriend – must deal with her own imagination in order to literally and metaphorically re-enter the world of women, and rekindle the female friendships she left behind.

In Summer 2019, Song was seen starring in Netflix's SECRET OBSESSION, which was watched by over 40 million viewers within the first three months of its release. The popular psychological thriller was directed by Peter Sullivan. Song starred opposite Mike Vogel, Dennis Haysbert, and Ashley Scott.

Song rose to fame starring as London Tipton in the wildly popular THE SUITE LIFE Disney franchise and as the titular character in WENDY WU: HOMECOMING WARRIOR. The actress starred as London Tipton in “The Suite Life of Zack and Cody,” “The Suite Life on Deck,” and in the THE SUITE LIFE movie from 2005 - 2011. During that time, she also appeared in “Wizards of Waverly Place” and “Hannah Montana.”

Song has also had an extensive voice acting career lending her to Netflix’s “Blue Eye Samurai,” Disney’s AMPHIBIA, Disney’s THE PROUD FAMILY: LOUDER AND PROUDER, and Cartoon Network’s “Robot Chicken,” among others.

Song’s other credits include David Fincher’s THE SOCIAL NETWORK, Jason Katims’ PURE GENIUS, recurring roles on “Station 19,” “New Girl,” and “Scandal” as well as the leading role in Freeform’s highly rated holiday movie, ANGRY ANGEL.

She is a member of the AAPI community. Her roots trace back to Thailand, China and she identifies as a member of the Hmong community.

**Billie Lourd**

Billie Lourd’s work in film and television displays a wealth of talent well beyond her years. Lourd most recently starred in the transatlantic comedy And Mrs, alongside Colin Hanks and Aisling Bea and in Universal’s romantic comedy, Ticket To Paradise as ‘Wren Butler,’ alongside George Clooney, Julia Roberts, Kaitlyn Dever and Lucas Bravo. Additionally, she starred in the eleventh season of Ryan Murphy’s critically acclaimed series American Horror Story: NYC as well as American Horror Stories. She also previously starred in American Horror Story: Double Feature, American Horror Story: 1984, American Horror Story: Apocalypse and American Horror Story: Cult. Upcoming, Lourd will be seen in Gia Coppola’s The Last Showgirl and in the animated The Smurfs Movie. She recently wrapped production on the Alex Winter directed film Adulthood alongside Josh Gad, Kaya Scodelario, and Anthony Carrigan and the film Love Language alongside Chloë Grace Moretz, Anthony Ramos, and Lukas Gage. She is currently in production on the comedy That Friend alongside Harvey Guillén and Josh Brener.

Additionally, she reprised her role in the second season of Ryan Murphy’s FOX series Scream Queens. She starred as “Chanel #3” in the comedy-horror series that centered around a series of murders at a sorority house and subsequently, a hospital. Also starring Emma Roberts, Jamie Lee Curtis and Lea Michele, the second season premiered in September 2016.

Lourd made her feature film debut in J.J. Abrams’ Star Wars: The Force Awakens in December 2015 and reprised her role as “Lieutenant Connix” in Star Wars: The Last Jedi which premiered in December 2017, as well as Star Wars: The Rise of Skywalker, which premiered on December 20, 2019. Additionally, Lourd was recently seen in Olivia Wilde’s directorial debut Booksmart, alongside Jason Sudeikis, Lisa Kudrow, and Will Forte, which was released in May 2019 by Annapurna Pictures.

Lourd is also currently working on her own bluesy, R&B-inflected music.

Lourd is a graduate of New York University and currently resides in Los Angeles.

**Dave Bautista**

Dave Bautista starred as ‘Drax the Destroyer’ in the 2014 Marvel feature *Guardians of the Galaxy* opposite Chris Pratt, Benicio Del Toro, Bradley Cooper and Zoe Saldana. The film follows an unlikely cast of characters, including an American pilot and a group of ex-cons, who join forces and go on the run to defeat a cosmic force of epic proportions. *Guardians of the Galaxy 2* premiered in May 2017; *Guardians of the Galaxy 3* was released May 2023. It crossed over 863 million dollars at the box office. The Guardians have since joined the Avengers, in *Avengers; Infinity War*, which opened April 2018 to the highest grossing opening weekend in history. The fourth installation of the *Avengers* franchise premiered in April 2019 with *Avengers: Endgame* which became the highest grossing film of all time with over 2.79 billion dollars.

This March 2024 Bautista was seen in the sequel to the Oscar winning film *Dune: Part 2* for Warner Brothers and director Denis Villeneuve. He also starred and produced the Amazon sequel *My Spy Two* and in the Lionsgate action film *Killers Game*. He can next be seen in T*he Last Show Girl* which premiered at the Toronto film festival for director Sophia Coppola and in February 2025 opposite Milla Jovovich in Paul W.S Anderson genre / thriller *In the Lost Lands.*

He is currently shooting the Amazon action-comedy *The Wrecking Crew* opposite Jason Momoa in New Zealand. The film follows two half-brothers — one a loose-cannon cop (Momoa) and the other a disciplined Navy SEAL (Bautista). After 20-odd years of bad blood, they must work together to unravel the conspiracy behind their father’s murder in Hawaii.

In 2023, he starred in [M. Night Shyamalan](https://deadline.com/tag/m-night-shyamalan/)’s[*Knock at the Cabin*](https://deadline.com/tag/knock-at-the-cabin/)for Universal that opened in number one at the box office and was seen in Netflix’s film *Glass Onion; Knives Out 2* with Daniel Craig written and directed by Rian Johnson. The film won a Critic Choice Award for *Best Acting Ensemble*.

In 2022, Baustista formed DogBone Entertainment, a full-service entertainment company that produces for film and television for both traditional and digital platforms.   The company’s mission is to bring inspiring and dynamic tales to the screen with a focus on action packed stories with heart, smart comedies and compelling dramas that promote meaningful conversation.

Bautista was recently seen in the Netflix action/ horror film *Army of the Dead* for director Zack Snyder. The film follows a zombie outbreak in Las Vegas, where a group of mercenaries take the ultimate gamble, venturing into the quarantine zone to pull off the greatest heist ever attempted. The film is ranked in the top 10 Netflix’s viewed films of all time and won the audience award at the 2022 Academy Awards. He was also seen in the WB film *Dune* which won six Oscars; he is currently shooting the sequel with Denis Villeneuve.

In Summer 2019, Bautista made his comedy debut in the Fox feature film *Stuber*, starring opposite Kumail Nanjiani. The film, directed by Michael Dowse, centers around an unsuspecting Uber driver named Stu who gets into a harrowing night of mayhem. In 2018, Bautista was in *Hotel Artemis* opposite Jodie Foster and Sterling K. Brown, as well as the action film *Final Score*, where he played an ex-soldier forced to save a football stadium full of fans from terrorists. In November 2015, Bautista was seen in the Sony feature *Spectre*, the 24th installment of the *James Bond* series. Starring opposite Daniel Craig, Christoph Waltz and Lea Seydoux, Bautista played ‘Hinx,’ a fast-driving, battle-hardened hit-man for the secretive terrorist cartel SPECTRE.

In Spring 2019 Bautista made his highly anticipated return to wrestling to headline WWE’s WrestleMania in New Jersey where he officially retired from the WWE. He was a six-time world champion and an international spokesman for the organization.

          Past film credits include *Blade Runner 2049, Escape Plan 2 &3, Bushwick*, Luc Besson’s *Warrior Gate,* Universal’s *Riddick* and *The Man with the Iron Fists*. Past TV credits include *Chuck*, *Headcase*, and *Smallville.*

**Jamie Lee Curtis**

Jamie Lee Curtis has enjoyed a long and distinguished career as an actress, hitting new heights with her performance in the film Everything Everywhere All at Once, for which she won the Academy Award® and SAG Award for Best Supporting Actress of 2022 and was nominated for Golden Globe® and Independent Spirit Awards. Most recently she received an Emmy Award for her guest-star appearance on the critically acclaimed Hulu series The Bear. In 2021 Jamie received the golden Lion for Lifetime Achievement at the Venice Film Festival.

Previously, she demonstrated her versatility in such acclaimed films as the blockbuster True Lies, for which she won a Golden Globe® Award; Trading Places, for which she earned a BAFTA (British Film Academy Award); A Fish Called Wanda, for which she received BAFTA and Golden Globe® nominations; and the Disney feature film Freaky Friday, for which she received a Golden Globe® nomination. Its 22 year sequel Freakier Friday will be released theatrically by Disney on August 8, 2025.

Her film debut as Laurie Strode in John Carpenter’s 1978 horror classic Halloween brought her to the attention of audiences worldwide. 40 years later, in 2018, Curtis reprised that signature role in David Gordon Green’s record-breaking smash hit, also titled Halloween, produced by horror guru Jason Blum. Its opening weekend was the biggest debut ever, for any movie in any genre, to feature a female lead character over 55 years of age. A follow-up, Halloween Kills was released in October 2021, and the final installment of the trilogy, Halloween Ends, was released in October of 2022.

Curtis’ additional film credits include Knives Out, You Again with Sigourney Weaver, Kristen Bell and Betty White; Beverly Hills Chihuahua; Christmas with the Kranks opposite Tim Allen; The Tailor of Panama along with Pierce Brosnan and Geoffrey Rush; Blue Steel; My Girl; and My Girl 2 among many others.

Television highlights include two seasons of the Ryan Murphy-created series Scream Queens, for which she received a Golden Globe® nomination; the acclaimed sitcom Anything but Love, co-starring Richard Lewis, for which she earned a Golden Globe® and People’s Choice award; TNT’s adaptation of the Wendy Wasserstein play The Heidi Chronicles, for which she earned a Golden Globe® nomination; and the CBS television film Nicholas’ Gift, for which she was nominated for an Emmy® award.

In 2019 Curtis formed Comet Pictures, a film, television and podcast production company that has a first-look deal with Blumhouse. Comet's projects include: The Sticky, a 6 part series debuting on Amazon Prime Video December 6 on which Jamie serves as a producer and guest star; Scarpetta, an Amazon Prime Video series which Jamie is both producer and co-star, based on Patricia Cornwell's best-selling novels about forensic pathologist Kay Scarpetta which will star Nicole Kidman; The Lost Bus, for Apple Original Films starring Matthew McConaughey, America Ferrara and directed by Paul Greengrass, and “Mother Nature,” an eco-horror film that Curtis will direct and co-wrote with Russell Goldman, based on the graphic novel written by Curtis and Goldman and illustrated by Karl Stevens, which was published in July of 2023. Curtis is also the founder and CEO of My Hand In Yours (myhandinyours.com), a charitable organization that offers comfort and celebration items with 100% of every sale donated directly to Children's Hospital Los Angeles, with which Curtis has been associated for over 25 years. Curtis is also a New York Times best-selling children’s book author, having written 13 books. Her most recent, Just One More Sleep was released in January of 2024.

**CREDITS**

Roadside Attractions Presents

A Utopia Original Film

In Association with Pinky Promise, High Frequency Holdings, Digital Ignition Entertainment

THE LAST SHOWGIRL

Directed by Gia Coppola

Written by Kate Gersten

Produced by Robert Schwartzman

Produced by

Natalie Farrey

Gia Coppola

Pamela Anderson

Kiernan Shipka

Brenda Song

Billie Lourd

Jason Schwartzman

With Dave Bautista

And Jamie Lee Curtis

Original Music by

Andrew Wyatt

Costume Designer

Jacqueline Getty

Edited by

Blair McClendon

Cam McLaughlin, CCE

Production Designer

Natalie Ziering

Director of Photography

Autumn Durald Arkapaw

Co-Producers

Dani Koenigsberg

Jennifer Goodridge Cruz

Executive Producers

Kate Gersten

Nick Darmstaedter

Brandon Thomas Lee

Executive Producers

Michael Clofine

Kevin Wheeler

Executive Producers

Jessamine Burgum

Kara Durrett

Executive Producers

Alex Orlovsky

Duncan Montgomery

Jack Selby

Executive Producers

Robina Riccitiello

Josh Peters

George Rush

Unit Production Manager Joel Henry

First Assistant Director Jason Lombardo

Second Assistant Director Johnny Callaway

CAST

Shelly Pamela Anderson

Mary-Anne Brenda Song

Jodie Kiernan Shipka

Eddie Dave Bautista

Annette Jamie Lee Curtis

Hannah Billie Lourd

Geo Linda Montana

Poker Bro John Clofine

Anthony Giovani L. DiCandilo

Female Plate Spinner Gypsy Wood

Check-In Girl Symone Bradley

Child Dance Duo Melina Blitz

Eliseo Duque

Director Jason Schwartzman

Showgirls Anlly Allen Aguilera

Max Francisco

Alexandria Franklin

Stevie Heptig

Sarah Johnston

Charlotte O'Dowd

Becs O'Hara

Natalia Oliveira

Ferly Prado

Lauren Slouffman

Amber Snow

Sammy Soto

STUNTS

Stunt Coordinator Tyler Albrecht

Choreographer Gregory Butler

Assistant Choreographer Cleve Asbury

Showgirl Consultant Diane Palm

ADDITIONAL PRODUCERS

Co-Executive Producers Matthew Shire

Cole Harper

Don McCarthy

Craig & Tracey Huff

John Slonieski

CAMERA

First Assistant Camera Ethan McDonald

Second Assistant Camera Alan Certeza

Loader Cogeian Embry

Second Unit Director of Photography Vincent Foeillet

Second Unit First Assistant Camera John Parson

Second Unit Loader Jacob Dugger

CONTINUITY

Script Supervisor Jennifer Furches

PRODUCTION SOUND

Production Sound Mixer Tom Pieczkolon

Boom Operator Yancey 'Pon' Franco

ART

Art Director Lisa Habibov

Art Director Nicholas Faiella

Set Designer Dylan Lynch

Graphic Designers Vanessa Riegel

Agnieszka Szostakowska

Art Department PA Niamh Hannigan

SET DECORATION

Set Decorator Nicholas Faiella

Lead Person Randall Papavero

On-Set Dresser Adam Merritt

PROPS

Property Master Christopher Stanback

Assistant Property Master Cait Willson

Assistant Props Thomas Molina Jr.

CASTING

Casting Consultant Kate Geller

Casting (Las Vegas) Julie Goldman

Extras Casting Julie Goldman

COSTUME

Co Designer Rainy Jacobs

Costume Supervisor Angie Parish

Key Costumer Maggie Ramos

Seamster/Seamstress Pamala Lewis

Showgirl Costume Stylist José Rodrigo

Showgirl Costume Curator Jesse Phillips

Showgirl Costume Stitcher Joyce White

Costumer to Mr. Bautista Nikki Segal

HAIR

Hair Department Head Katy McClintock

Key Hairstylist Marc Boyle

Additional Hair Stylist Leigha Keaveny

Makeup & Hairstylist to Mr. Bautista Stephanie Hobgood

MAKEUP

Makeup Department Head Gina Monaci

Key Makeup Artist Erin Lebre

Makeup Artist Megan Brown

GRIP

Key Grip Miguel Benavides

Best Grips Jordan Popovich

Nathan Perez

Company Grip Trevor Hugle

Second Unit Key Grip Alex Miller

ELECTRIC

Chief Lighting Technician Brian Bartolini

Assistant Chief Lighting Technician Jordan Lapsansky

Lighting Technician Russ Griffith

Second Unit Gaffer Ryan Galvan

PRODUCTION

Production Supervisor Dylan Griffith

Production Coordinator Samantha Ashley Wilkins

Production Secretary / Travel Coordinator Brian Clancy

Office Production Assistant Dan Heidorn

Second Second Assistant Director Shane McLoughlin

Key Set Production Assistant Jonathan Kazy

Production Assistants Amanda Dodge

Cheyenne Calvillo

Luka Monaci

Eric Hernandez

Hazell Zeleste Ulloa

Assistant to Ms. Coppola Nickey Netzah

Assistant to Ms. Anderson Jonathan Zeiler

Assistant to Mr. Bautista Michaela Hudson

Security to Mr. Bautista Leo Staub

LEGAL COUNSEL

Legal Services provided by Law Offices of George M. Rush

Production Counsel George Rush

LOCATIONS

Location Production Assistants Carlos Hernandez

Sonia Seelinger

ACCOUNTING

Production Accountants Pye Mgmt Inc

Peggy Yen

EDITORIAL

Assistant Editors Sean Mark Lamb Lewis

Jennifer Kidson

Matthew Blundell

PICTURE POST

Motion Picture Finishing by FotoKem Creative Services

Senior Finishing Colorist Kostas Theodosiou

Finishing Editor Alex Sanchez

Lead Senior Finishing Producer Angelique Perez Brennan

Senior Finishing Producer Roberto Garcia

Finishing Coordinators Morgan Walker

Darlene Malfavon

IO Operators Jeff Smith

Sergio Garcia

Matt Whitt

David Santoyo

Carl Jacobson

Matthew Hubbard

DAILIES

Dailies provided by FotoKem nextLAB®

nextLAB® Dailies Colorist Jon Rocke

nextLAB® Dailies Operator Christpher Horvath

Dailies Producer Mary Chamberlin

Dailies Operations Manager Jackie Mata

LAB SERVICES

Laboratory Services by FotoKem

Lab Manager Rob Lurie

Production Services Supervisor David Slaughter

Film Processing Supervisor Jojo Ruiz

Negative Processors Ronal Duran

Chuck Blackmon

Negative Assembler Martin Rodarte

SOUND POST

Post Production Sound Services by Sound Department LLC

Re-Recording Mixer Juan Campos

Supervising Sound Editor Zach Goheen

Dialogue Editor Juan Campos

Assistant Sound Editor Mia Vinciguerra

Sound Effects Editor Renai Buchanan

Foley Artist Arantxa Oliver

Foley Mixer & Editor Juan Pablo Omana

Audio Post Coordinators Jaime Horrigan

Luisa Marina Schauffert

MUSIC SUPERVISION

MUSIC SUPERVISORS Jolene Pellant

Trish Bock

ORIGINAL SCORE

Original Score Composed by Andrew Wyatt

Music Contractor Sandra Park

Music Preparation Evan Barker

Mike McCoy

Harrison Joyce

Original Score published by Andrew Wyatt Blakemore BMI Pub Designee (BMI)

All rights administered by Warner-Tamerlane Publishing Corp.

Score Produced by Andrew Wyatt

Score Mixed by Jens Jungkurth

Scoring Engineer Alex Venguer

Scoring Pro Tools Operator Angie Teo

Orchestra Recorded at Manhattan Center Studios

Conductor David Chase

Violins Alisa Wyrick

Annaliesa Place

Ashley Windle

Brian Fox

Duoming Ba

Eiko Kano

Hector Falcon

Henry Wang

Hyunju Lee

Krzysztof Kuznik

Joanna Maurer

Monica Davis

Peter Bahng

Quan Ge

Shan Jiang

Sharon Yamada

Sylvia Volpe

Tallie Brunfelt

Violas Adrienne Sommerville

Alexis Sykes

Celia Hatton

Cong Wu

Mario Gotoh

Robert Meyer

Torron Pfeffer

Will Frampton

Cellos Andrew Janss

Clarice Jensen

Jerry Grossman

Joel Noyes

Michael Katz

Sophie Shao

Bass Andrew Trombley

Bailey Amspoker

Brad Aikman

Rachel Calin

Harp Stacey Shames

Celeste Mike Richutti

Flutes Chelsea Knox

Kathleen Nester

Koren McCaffey

Clarinets Jon Manassse

Chris Cullen

David Gould

Juan Esteban Martinez

Oboe Kessike Ikuma

Tuck Lee

Bassoon Dan Shelly

Mark Romatz

Emmali Ouderkirk

Horns Erik Ralske

Colin Weyman

Kyle Hoyt

Michelle Baker

Trumpets Gareth Flowers

ORIGINAL SONG

Original Song "BEAUTIFUL THAT WAY"

Written by Andrew Wyatt, Miley Cyrus, Lykke Li

Music by Andrew Wyatt

Produced by Andrew Wyatt

Arranged by Andrew Wyatt

Orchestrator & Conductor Matt Dunkley

Orchestra Chamber Orchestra of London Musicians Contractor Gareth Griffiths

Music Preparation Simon Whiteside

Music Recorded & Mixed By John Barrett

Digital Recordist Chris Parker

Assistant Engineers Freddie Light & Thomas Briggs

Music Recorded & Mixed at Abbey Road Studios, London

VFX

Visual Effects by Pretend

VFX Supervisor Zak Stoltz

Visual Effects Producer Judy Craig

VFX Lead Artist Jeff Desom

VFX Artists José Norton

Matt Wauhkonen

SALES

International Sales GOODFELLAS

Brahim Chioua

Vincent Maraval

Eva Diederix

Emmanuelle Castro

TITLES

Title Design by Sebastian Pardo

End Titles made with Endcrawl

CATERING

Catering provided by Twisted Catering

PublicUs

CRAFT SERVICE

Craft Service Dylan Dovaston

Sam Conklin

MEDICAL

Key Set Medic Gina Meredith

EPK BTS

EPK Photographer Zoey Grossman

EPK Light Technician Nick Tooman

EPK Light Technician Dustin Edwards

EPK Light Technician Sean Deckert

EPK Photo Assistant Jorge Solorzano

EPK Photo Assistant Max Wilbur

CLEARANCES

Script Clearance Hollywood Script Research

"Glorifying the American Girl"

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"The Red Shoes"

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VENDORS

Camera and Lenses provided by PANAVISION

Film provided by KODAK

Grip & Lighting Equipment provided by Extreme Lighting & Grip

Production Supplies provided by OnLocation Production

Props provided by Warner Brothers Prop House

Jubilee! Showgirl Costumes provided by Caesar’s Entertainment

Jubilee! Showgirl Costumes designed by Bob Mackie

Pete Menefee

Insurance provided by Risk Strategies Company,   
 DeWitt Stern

SONGS

"Dance Hall Days (Wang Chung Re-Record)"

Performed by Wang Chung

Written by Darren Costin, Nick Feldman, Jack Hues

Courtesy of Chong Music Limited

“Carpe Diem”

Performed by Jozephine

Written by Polly Josephine Geringas, Dustin Earl Brown, Danielle Alissa Poppitt

Courtesy of DPOPPS (BMI), Duddylove Music (BMI), and Music by Rare Behavior (BMI)

“Biggest Part of Me”

Performed by David Pack

Written by David Robert Pack

Published by EMI Longitude Music and Unknown Publisher(s)

Courtesy of Spirit Music Crescendo

“When Did Your Heart Go Missing”

Performed by Rooney

Written by Robert Schwartzman

Courtesy of Beachwood Park Music ASCAP

“Shadows Of The Night”

Performed by Pat Benatar

Written by David Leigh Byron

Courtesy of Concord Music Publishing Courtesy of Capitol Records under liecnse from Universal Music Enterprises

“Total Eclipse Of The Heart”

Performed by Bonnie Tyler

Written by Jim Steinman

Published by Edward B Marks Music Company (BMI)

Courtesy of Sony Music Entertainment (UK) Ltd. By arrangement with Sony Music Entertainment

“Come And Get Your Love”

Performed by Redbone

Written by Lolly Vegas

Published by EMI Blackwood Music Inc., Novalene Music

Courtesy of K-tel Music L.P.

“Lullaby”

Performed by Dori Freeman

Written by Dori Freeman

“Day 2 Day”

Performed by Rooney

Written by Robert Schwartzman

Courtesy of Beachwood Park Music ASCAP

SPECIAL THANKS

Honor Titus

Dita Von Teese

Zoey Grossman

Francis Ford Coppola

Roman Coppola

Sofia Coppola

Eleanor Coppola

Kimo Akiona

Cade Hudson

Heather Parry

Sam Ressler

Nathalie Love

Arianne Philips

Chris Niel

Milagro Flores

Dayanara Flores

Marc Finkel

Allen Lester

Patrick Hilgart

Lane Olson

Dave Liu

Gypsy Wood

Sean Baker

Hope Watson

Evan Taubenfeld

Dov Nudelman

Mike Carter

Dan Sasaki

Vanessa Bendetti

Amadeus Luevanos

Estevan Velasco

Louis Williams

Barry Hirsch

Sue Carls

Danny Miller

Macaulay Culkin

John Garvey

Jason Weinberg

Carole Gersten

Marsha Norman

PublicUS

Crush Music

Royal Pacific of Las Vegas

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