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MISS MARCH

ZACH CREGGER
TREVOR MOORE
CRAIG ROBINSON
RAQUEL ALESSI
MOLLY STANTON
CEDRIC YARBROUGH
and HUGH M. HEFNER

DIRECTED BY .....ZACH CREGGER &
.....TREVOR MOORE
SCREENPLAY BY .....ZACH CREGGER &
.....TREVOR MOORE
STORY BY .....DENNIS HAGGERTY &
.....RYAN HOMCHICK &
.....THOMAS MIMMS
PRODUCED BY .....TOM JACOBSON
.....STEVEN J. WOLFE
.....TOBIE HAGGERTY
.....VINCENT CIRRINCIONE
EXECUTIVE PRODUCERS .....RICHARD ROSENZWEIG
.....JASON BURNS
DIRECTOR OF PHOTOGRAPHY.....ANTHONY B. RICHMOND ASC/BSC
PRODUCTION DESIGNER.....CABOT McMULLEN
FILM EDITOR.....TIM MIRKOVICH
CO-PRODUCERS.....MONNIE WILLS
.....SCOTT G. HYMAN
MUSIC SUPERVISORS .....DAVE JORDAN &
.....JOJO VILLANUEVA
SONGS BY .....ALI DEE
MUSIC BY .....JEFF CARDONI
COSTUME DESIGNERS .....SARAH DE SA REGO
.....ALEXIS SCOTT
CASTING BY .....SHEILA JAFFE, CSA

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Publicity Contacts:

Los Angeles
Sonia Freeman
Tel: 310.369.8476
sonia.freeman@fox.com

New York
Kacey Hagler
Tel: 212.556.8271
kacey.hagler@fox.com

Regional
Isabelle Sugimoto
Tel: 310.369.2078
isabelle.sugimoto@fox.com



MISS MARCH

MISS MARCH is an irreverent coming-of-age comedy about Eugene, a young man who wakes from a coma to discover that his once chaste high school sweetheart has become a *Playboy*® Playmate. Together with his best friend, Tucker, the hapless virgin embarks on a cross-country road trip to win his ex back—by crashing a party at the legendary Playboy Mansion. Screenplay by, directed by and starring Zach Cregger and Trevor Moore of the irreverent TV sketch-comedy show “The Whitest Kids U’ Know,” the film follows the two young mens’ off-the-wall but ultimately heartwarming journey to a greater understanding of themselves and the women in their lives.

From the moment childhood buddies Eugene Bell and Tucker Cleigh stumble upon a *Playboy* magazine while rummaging through an older brother’s closet, their paths in life diverge: for Eugene, shamed by the images of the female form, the magazine triggers an anxiety about sex; for Tucker, it stirs a sexual awakening that becomes an obsession.

Fast forward ten years: Eugene (Zach Cregger, “The Whitest Kids U’ Know”) is in love with his pious high school girlfriend, Cindi Whitehall (Raquel Alessi, *GHOST RIDER*), with whom he preaches sexual abstinence to younger students. Meanwhile, the *Playboy*-crazed Tucker (Trevor Moore, “The Whitest Kids U’ Know”) harasses girls and dreams of experiencing the annual bash at Hugh Hefner’s Playboy Mansion.

After three years of abstinence with Eugene, Cindi decides she’s finally ready to consummate their romance. Eugene nervously agrees, and the couple sets prom night as the date when they will finally lose their virginity together. But the plan goes disastrously awry when Tucker gets Eugene so drunk in an effort to psyche him up for the big event that Eugene tumbles down a flight of stairs and blacks out.

After spending the next four years in a coma, Eugene awakens to discover his beloved Cindi has posed nude for *Playboy*. So begins the friends’ laugh-out-loud cross-country road trip to win back Cindi. Chased by Tucker’s crazed epileptic girlfriend and hordes of homicidal firefighters, will they make it to Los Angeles in time? Can their hip-hop artist friend, Horsedick.MPEG, get them into Hef’s famed abode? And will Cindi, the girl-next-door-turned-MISS MARCH, want anything to do with the lovesick Eugene after so many lost years?

MISS MARCH also stars Molly Stanton (“Twins,” “Passions”), Craig Robinson (“The Office”), Cedric Yarbrough (“Reno 911!”) and Carla Jimenez (*NACHO LIBRE*), and features

cameo appearances by legendary Playboy founder Hugh Hefner and real-life 2007 Playmate of the Year Sara Jean Underwood. Written by first-time screenwriters Zach Cregger and Trevor Moore of Brooklyn comedy troupe and IFC (Independent Film Channel) TV's "The Whitest Kids U' Know," **MISS MARCH** is produced by Tom Jacobson (THE LADYKILLERS, MIGHTY JOE YOUNG, FERRIS BUELLER'S DAY OFF), Steven J. Wolfe (THE CIVILIZATION OF MAXWELL BRIGHT, TWIN FALLS IDAHO, 500 DAYS OF SUMMER), Tobie Haggerty (BAADASSSSS!) and Vincent Cirrincione ("Lackawanna Blues"), and co-produced by Monnie Wills and Scott G. Hyman.

THE MAKING OF MISS MARCH

MISS MARCH marks the feature screenwriting, directing and acting debuts of Zach Cregger and Trevor Moore. The pair, who met in a Brooklyn dorm while studying at New York's School of Visual Arts, are co-founders of the five-person sketch comedy group "The Whitest Kids U' Know." The group performed regularly on campus, then at a Lower East Side rock club after they graduated. Later, they posted their sketches on the Web. But it wasn't until they got their own show on Fuse TV and, later, the Independent Film Channel (IFC), that Moore and Cregger caught the eye of producer Tom Jacobson.

"I had heard of 'The Whitest Kids U' Know' and seen some of their stuff online," recalls Jacobson, former co-president of Paramount Pictures. "I thought they were really funny and was looking to get in business with them. Then I found the script for **MISS MARCH**. We thought it was a really funny script and a funny idea for a movie, so Tobie Haggerty, the Whitest Kids' manager, my producing partner Monnie Wills and I took it to Zach and Trevor."

The producers and Fox took a leap of faith in inviting the duo to write, direct and star in **MISS MARCH**. "Fox came to us with the script and they said they'd be interested in us doing it if we re-wrote it," recalls Moore. "They liked our TV show and they had this project and they liked the story, and they were like, 'If you guys can do something cool with this, we'll get behind you.'"

At first, Cregger was somewhat resistant to the idea. The pair was working on another script at the time and he had other ideas about what kind of film their first feature should be. "I had this notion that whatever we did first should be this big, fantastic—more of like a surreal fairy tale as opposed to a teen road-trip sex comedy," he says. "I didn't want to make another **PORKY'S**."

But eventually the two warmed to the idea of bringing a completely new take to **MISS MARCH**. "We took the basic notion of a guy falling into a coma. That's interesting. He wakes up four years later. That's interesting. His girlfriend is a Playmate. Okay. So then we added these ideas about abstinence and sexual identity, added firemen, added Candace, added Horsedick, added all that stuff."

The "they" included Steven J. Wolfe, another producer who helped shepherd the project to completion. "I flipped out when I read it," recalls Wolfe. "I thought it was one of the funniest things I had read in ages and I just really loved it."

Jacobson says the quality of the screenplay helped the project get a green light in near record time. "Usually things don't go this quickly," he says. "We sold the script. They took about

six months to do their draft. We turned it in to the studio. The studio had a few notes on it. They did a quick rewrite and then the studio said, ‘Let’s budget this and let’s make it.’ I told Zach and Trevor, ‘This is not very common so you guys did something really right.’ They wrote a fantastic script and that’s what got it made.”

Part of the script’s appeal is its fresh take on a common male fantasy. “A trip across the country to crash the Playboy Mansion—this is every young guy’s dream basically,” says Wolfe. “There’s nobody you talk to who hasn’t heard of the Playboy Mansion. It brings up something different for everybody. Even if you haven’t been there, you think you’ve been there. The Playboy Mansion is part of our culture.”

Jacobson agrees: “The story has a sort of road-trip urban legend to it. I think a lot of young men fantasize about the notion of what the Playboy Mansion would really be like. What would happen if I could get into a party there? It’s the ultimate fantasy destination for a lot of guys.”

But it is Moore and Cregger’s unique brand of humor, honed through their years as sketch comedy writers and performers, that really sets the script apart.

Although Cregger and Moore have earned a reputation for irreverent comedy, Wolfe observes that the duo’s humor resonates with audiences because it is grounded in everyday reality. “All of their sketch comedy is so à propos to everybody’s lives and they really create characters that everyone can identify with,” he says. “One of the things I really love about **MISS MARCH** is not only is it laugh-out-loud funny, but it has a lot of heart and soul, too. You really like the characters.”

“Comedy is a combination of relatability and originality,” Jacobson adds, “which is something they do really well. Almost everyone who has read this script thinks it’s one of the funniest scripts they’ve read for that reason. There’s a lot of stuff that happens in the movie that you just don’t see coming. You set up a situation and then, ‘Oh my god, I can’t believe that happened.’ The other great thing about it is that it has a really traditional story about a boy getting a girl, losing a girl, and hopefully getting a girl again. You follow it and you care about the two characters a lot because they care about each other.”

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Given the near universal positive response to the screenplay, it’s no surprise filmmakers had little problem drawing a strong cast to the production. “It’s a testament to the script that we have this group of hot, talented up-and-coming young actors,” Wolfe says.

In addition to writing and directing the film, Moore and Cregger also took on the roles of the hapless duo Tucker Clay and Eugene Bell—a rare triple duty, but one Wolfe already had experience with. “I think the idea of a duo writing, directing and starring in a film can be scary,” says Wolfe, who worked with multi-hyphenate siblings Michael and Mark Polish on *TWIN FALLS IDAHO*. “Having done it once before successfully, I kind of knew what it was all about. Zach and Trevor work very much as an extension of each other. It’s like right brain, left brain, you know, and they go back and forth, and somehow very quickly they come to a consensus. It’s four eyes on everything instead of two.”

Cregger says there was never any doubt which role would be his and which would be Moore’s. “From day one when we started writing the script, it was clear I was going to be Eugene and he was going to be Tucker,” he says. “Who else could play that role of Tucker but Trevor? An innocent, lovable yet completely sleazy dude. That’s a Trevor role. And Eugene’s a kind of high-strung stress case, which is how I am in real life a little bit, so we just both put ourselves into these characters.

“I definitely put a lot of me in Eugene,” Cregger continues. “I grew up in a very conservative household in the South and I was part of a very, very rigid youth group, and abstinence was definitely hammered into my consciousness at that age. So I thoroughly understand the rationale that characters like Eugene have.”

For the role of Eugene’s girlfriend, Cindi Whitehall, the conservative schoolgirl who becomes *MISS MARCH*, the filmmakers chose Raquel Alessi (*GHOST RIDER*). “For my character, I think they envisioned a typical blonde, blue eyes—just what everyone I guess expects the girl next door to be,” says Alessi. “When I came in there I just felt like I was Cindi. I didn’t think that Cindi had to look or act a certain way. I just think that my personality, my sense of humor, is what really worked. I relate to Zach and Trevor’s sense of humor so much. We just laughed during production all the time.”

It was partly that intense belief on Alessi’s part that helped her land the role. Cregger recalls the actress as being “dynamite” on her first audition. “She came in and did such a good job that everyone there, all the Fox execs and everybody was like, ‘Okay, that’s it. Let’s give it to her,’” Cregger says.

The role of Tucker’s girlfriend, Candace, went to Molly Stanton (“Twins,” “Passions”), who initially auditioned for the part of Cindi. “She did a great job, but I just didn’t see her as a Cindi,” says Cregger. “But Trevor was the one who was like, ‘That’s Candace.’ He just knew. And I was like, ‘Really?’ So we brought her back in to read for Candace and it was just, ‘Oh yeah, that’s Candace.’”

For her part, Stanton relished the range and extreme nature of the Candace role. “She’s so tough,” says the actress. “She’s got karate moves *and* strip pole moves. I love it. I get to be every possible thing which is so much fun, from sweet to crazy back to sexy to sweet and again crazy, crazy, crazy.”

The larger-than-life character Horsedick.MPEG is a high school friend of Eugene and Tucker’s who becomes a huge rap star with hits that consist of endlessly repeated explicit one-line lyrics. For that role, the filmmakers turned to Craig Robinson, best known for his role as warehouse manager Darryl Philbin in “The Office.”

Jacobson says he was blown away by what the actor brought to the part. “When we sent the script out to Craig for this part, he instantly got it,” says the producer. “We didn’t have to do much convincing. He came in and just killed it and it was like, wow! And every time he’s on screen it’s just gold.”

Moore says Horsedick is one of his and Cregger’s favorite characters in the film. “He’s the center of the party even if he’s by himself. He’s always very loud and yelling and is just a fun-to-be-around guy who’s at the same time completely despicable. When we were doing the auditions for it, Craig came in and right off the bat, without any direction from us, just was the character—he did it perfectly. So as soon as he left, we were like, ‘Well, that’s Horsedick.’”

Robertson says he relished the opportunity to play the character. “I’m glad to get a chance to play this guy ’cause he’s so over-the-top and crazy. It’s completely and utterly ridiculous. That’s the fun in it. You’re given these serious moments and then you start to laugh at them because of what he’s saying.”

Rounding out the cast are Cedric Yarbrough of “Reno 911!,” Carla Jimenez (NACHO LIBRE) as Eugene’s nurse, real-life 2007 Playmate of the Year Sara Jean Underwood as a Playboy model, and, in a pivotal scene with Tucker at the Playboy Mansion, the legendary Hugh Hefner.

In her scene, Underwood’s character—the delectable Miss February—gets chatted up by Moore’s Tucker. But what starts out as a promising conversation quickly goes south as Tucker’s antics completely destroy any chance he might have had of forging a connection with the beautiful model. It’s a scenario Underwood says has played out in her life numerous times. “I get people coming up to me and they’re like, ‘Oh, my gosh, I loved you in the magazine.’ And then a lot of times they’ll just start saying the most ridiculous things. And maybe I wouldn’t be as mean as I’m going to be in this movie, but I definitely get irritated with shall we say, ignorant comments.”

For his part, Hefner says he gladly agreed to do the cameo and to allow the Playboy Mansion to be used in the film because he is a fan of Moore and Cregger's work. He also saw the script as complimentary to Playboy. "There's something in the lifestyle related to my life and particularly to the Playboy Mansion that, in a remarkable way, continues to be popular with each new generation," says the iconic 82-year-old founder of Playboy Enterprises. "I think it's probably because there's a little bit of Playboy in all of us, both men and women. Whole new generations have indeed tried to find their way into the Playboy Mansion, and I think that is a high compliment."

In his cameo, Hefner gets to share some words of wisdom with Moore's character, who manages to make his way into the mansion's inner sanctum. "Rather than kicking him out, I let him sit down and I try to give him a sense of my own perceptions of the Playboy philosophy and set him straight," he says. Hefner has appeared in several films and television shows and says getting in front of the camera comes pretty naturally these days. "The only character that I have portrayed is Hugh Hefner and I have been doing that for a number of years, so it gets easier."

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Not surprisingly, for Moore and Cregger, doing triple duty as a first-time feature writer-director-actor team was not without its challenges. "It is a huge job," Cregger says. "I've never been given this much responsibility or money to do anything before. It's been overwhelming at times and at times the most awesome experience." Given Moore and Cregger's novice status as filmmakers, it was important to surround them with a crew of seasoned production pros. So the producers brought in renowned cinematographer Anthony B. Richmond, as well as a highly regarded editor, lighting and sound crew and others, including make-up artist Dominie Till, who oversaw such successes as *THE LORD OF THE RINGS* franchise and *KING KONG*.

Having collaborated closely since their college days, Moore and Cregger quickly fell into a smooth working relationship on **MISS MARCH**. "We had a pretty concrete unified vision before we started preproduction so it was pretty fluid and seamless as far as that," Cregger says. "I feel comfortable being in front of the camera and having him direct me, and I think vice versa. When I'm getting stuff glued to my face, he can be lining up a shot, and when I show up to check out the shot I'm nine times out of 10 like, 'There it is. That's the shot. Good.' So it's pretty cool that way.

"The tricky part," Cregger continues, "comes when you're getting ready to act in a difficult scene and you're trying to enter that headspace, and somebody's coming up, asks, 'Do

you like this cup or do you like this cup?’ I’m like, ‘I don’t know which cup I like. Trevor, help!’”

The hardest day of shooting was actually the first, says Cregger, when they shot the scene in which Eugene and Cindi give their abstinence speech to an auditorium filled with 70 kids. Cregger learned the hard way the wisdom in the old filmmaker adage to avoid working with kids and animals. “I had quit smoking and I was instantly smoking again. It was like no one was listening to me and I had this flash that, okay, this is going to be the worst experience of my life. I’m not cut out to be a director. That was the most difficult scene in the entire movie. I’m glad it was the first one we shot because everything after that seemed easier by comparison.” Moore says he was struck by the sheer scale of the moviemaking experience compared to working on their TV show.

The amount of physical comedy in the movie, much of which is at Eugene’s expense, turned out to be a bigger challenge than Cregger anticipated. “Eugene takes a few lickings in the movie,” Cregger says. “He gets thrown down the stairs, he gets hit in the face with a baseball bat, he gets beat up by rappers, he gets beat up by bouncers, he gets thrown out of a bus. It’s funny, when we were writing it, I never once stopped to think of the ramifications of this, which are that I spend two hours a day having stuff glued to my face before I come to work. So I think when I do another one of these, I’m going to be a bit more thoughtful in that regard.”

Cregger, who did have a stunt double on the shoot, was surprised at how challenging some of the stunts he did himself turned out to be. “There’s a scene when Tucker is wheeling Eugene down the steps in a wheelchair and then he lets him go down a hill, and Eugene slams into this car,” Cregger recalls. “I was going really fast and I hit this car and no one told me how to stop myself; it was a really hard hit. So while I don’t do all my own stunts, I take a few hits for real.”

Molly Stanton, who plays Candace, says she was impressed by Moore and Cregger’s performance both behind the camera and in front of it. “What I love about Trevor and Zach is the style that they’ve chosen for this movie,” says the actress. “It’s like Trevor’s got this whole thing, his eyes get really huge as soon as the camera goes on, like a little crazy also, psycho eyes, just the widest eyes you’ve ever seen. Then Zach is just so sarcastic. You believe them both and they’re lovable characters. They have so much chemistry together. I love watching them.”

Craig Robinson says he was impressed by the relaxed atmosphere the two neophyte directors created on the set. “They’ve been very loose and it’s a very collaborative effort. I thought of ideas and they’d be like, ‘Yeah, let’s try it.’ It’s just a lot of imagination at work. We

just go for it. It hasn't felt like the normal director-to-actor relationship. It's been more like buddies going, 'Hey, let's do this!' It's a lot of fun."

Playboy Playmate Sara Jean Underwood, who has no previous acting experience, says she was initially intimidated at the prospect of working with Moore and Cregger. "I felt like I had a lot more to live up to and had to have much more talent to act than to smile in front of a camera," she says. "But they were really nice and they gave me good advice when I read over the lines. They were like, 'Okay. Loved this. But see if you can do it like this.' And then we would try it again. They just did a really good job guiding me and making me feel comfortable."

Although they welcomed the actors' input, the filmmakers did not encourage improvisation on the set. "That's not how we do the TV show either," says Cregger. "A lot of people have a misconception about that. Just because we come from sketch doesn't mean we're not pretty meticulous. For the TV show, we write our sketches out and then we learn them verbatim. We're incredibly nitpicky with inflection and tone and pauses and all that. Hopefully with other actors, we let them bring what they have to the table, but other than with Craig Robinson, we don't really ever encourage improvisation."

"Going from the sketch comedy world to a feature length film, with its narrative arc and character development; that is a bigger task and a bigger challenge," explains Cregger. "You can get away with things in sketch comedy where you don't have to really explain anything. If the joke is solid, then you've done your job and the sketch is good. But when making a movie you've got to bow to a lot of different forces and principles as far as telling a story. This whole experience has been a blast and a lot of fun but also a great learning experience for us."

ABOUT THE CAST

ZACH CREGGER (Eugene Bell, Director, Writer) was born and raised in Arlington, Virginia. He performed in various comedy and music groups there before moving to New York to attend the School of Visual Arts. In the college's Brooklyn dorms he joined forces with schoolmates Sam Brown and Trevor Moore to start the comedy troupe The Whitest Kids U' Know. The troupe gained popularity with its irreverent humor, and was given its own TV show with the cable TV network Fuse. The show subsequently switched networks, with its second and third seasons airing on IFC (Independent Film Channel) TV.

MISS MARCH, which Cregger co-wrote, co-directed and co-stars in, is his first foray onto the big screen. In 2008, Cregger appeared in **COLLEGE** for Lionsgate Films alongside Gary Owen, Ryan Pinkston, Drake Bell, Kevin Covais and Nick Zano.

Today he divides his time working on various projects in New York and Los Angeles.

TREVOR MOORE (Tucker Cleigh, Director, Writer) created his first book of cartoons at the age of 12, and by the time he was 16 was writing weekly cartoons for several newspapers in his home state of Virginia. Immediately after graduating high school, Moore headed to L.A. to pursue stand-up comedy. He quickly signed a deal with a production company to write and produce "The Trevor Moore Show," a weekly sketch comedy program, for PAX-TV affiliates. Writing late night comedy for a family channel ended up being tricky, and after 11 months the show was canceled due to offensive content. Moore then decided to give his comedy a shot in the Big Apple, moving there to attend the New York School of Visual Arts. It was there that he met his future **MISS MARCH** cohort Zach Cregger, and along with Cregger and several other dorm mates started the sketch comedy troupe The Whitest Kids U' Know.

The troupe gained popularity with its irreverent humor, and was given its own TV show with the cable TV network Fuse. With Moore at the helm, writing, producing and directing sketches, the show was a great success. The show subsequently switched networks, with its second and third season airing on IFC (Independent Film Channel) TV.

MISS MARCH, which Moore co-wrote, co-directed and co-stars in, is his first big-screen starring vehicle. Moore currently resides in New York City with his girlfriend and their cat.

RAQUEL ALESSI (Cindi Whitehall) grew up in Los Angeles and moved to New York where she studied theatre performance at New York University. She appeared in several plays while attending college including *King Lear* and *Uncle Vanya*.

After college Alessi landed small roles in the films such as UNCLE SAME and CARLITO'S WAY: RISE TO POWER. She made her feature film debut opposite Nicholas Cage in GHOST RIDER. Alessi is widely recognized for her role on the Fox series, "Standoff."

MOLLY STANTON (Candace) always had an interest in performing but never thought she would pursue acting as a profession. But fate would have its own plans. While enrolled as a freshman at the University of California at Berkeley, Stanton landed an audition with an NBC executive in charge of the soap opera "Passions." And though she dismissed her chances of actually getting the role, the day before her finals Stanton received a call letting her know she had been cast as Charity. She was to report to set the very next day. Stanton eventually took her first year exams, but by then her path was clear. Her role on "Passions" lasted five years.

She next was cast opposite Sara Gilbert on the WB series "Twins." She most recently shot a pilot for the Fox network called "Do Not Disturb" and was picked up for the series. **MISS MARCH** is her first feature film.

A California native, Stanton continues to make her home in Los Angeles, where she was born and raised.

CRAIG ROBINSON (Horsedick.MPEG) is a series regular as Darryl Philbin on the NBC hit "The Office." He has guest starred on several television shows, including the FX Series "Lucky" with John Corbett, "Friends," "The Bernie Mac Show" and HBO's "Curb Your Enthusiasm."

On the big screen, Robinson has appeared over the past two years in a troika of raunchy comedies—the Judd Apatow smash hits KNOCKED UP and PINEAPPLE EXPRESS, Kevin Smith's ZACK AND MIRI MAKE A PORNO (all co-starring Seth Rogen), and Tyler Perry's DADDY'S LITTLE GIRLS.

Robinson has performed his stand-up comedy on late night TV, including "Jimmy Kimmel Live!," HBO's "Sketch Pad" and "Real Time with Bill Maher." He first drew attention at the 1998 Montreal Just For Laughs Festival, which led to a development deal at Fox Broadcasting Company. He also won the 1998 Oakland Comedy Festival as well as the Miller Genuine Draft 1996 Comedy Search. He is currently selling out comedy clubs across the country.

CEDRIC YARBROUGH (Doctor) For the past five seasons Cedric Yarbrough has delighted comedy fans as Jonesy on Comedy Central's "Reno 911." Two years ago, the show made its big screen debut in RENO 911!: MIAMI for 20th Century Fox. Recently, Yarbrough

appeared in Warner Bros film, GET SMART opposite Anne Hathaway and Steve Carell. He was also just seen in New Line Film's comedy FOUR CHRISTMASES with Reese Witherspoon and Vince Vaughn.

Other credits include Cart Horse Film's comedy ENTRY LEVEL about a group of unhirable, unskilled misfits who struggle to break into the corporate world, CLOSING ESCROW about three families trying to close on the same house, DRILLBIT TAYLOR starring Owen Wilson, and the comedy hit THE 40 YEAR OLD VIRGIN with Steve Carell.

Yarbrough also voices several characters, including Tom DuBois – a straight laced District Attorney and neighbor to the Freemans, in "The Boondocks," the animated comedy series, based on Aaron McGruder's award-winning comic strip of the same name, from Sony Pictures Television for Cartoon Network's Adult Swim.

A native of Minneapolis, MN, where he graduated from Minnesota State University, Yarbrough received his improv/sketch comedy background from Dudley Riggs' Brave New Workshop.

You may have seen Yarbrough in guest star appearances on "Arrested Development," "The Bernie Mac Show," and the blockbuster hit, MEET THE FOCKERS. His additional credits include guest appearances on "Andy Richter Controls the Universe," "Cedric the Entertainer Presents," and "The Parkers."

Yarbrough's repertoire is not only limited to film and television. He appeared in The Pasadena Playhouse's production of *Blue; Sweeney Todd; Pippin* for the Ted Paul Theater; *Julius Caesar* and *Antony & Cleopatra* for Shakespeare & Company; and *Edufa* and *A Chorus Line* for Theater Phoenix.

Yarbrough resides in Los Angeles, California.

HUGH M. HEFNER (as himself), the Editor-in-Chief and Chief Creative Officer of Playboy, is a man who has profoundly influenced society in the last 50 years, during which his publication has been the world's best-selling men's lifestyle magazine.

Hefner was born in Chicago on April 9, 1926, the elder son of conservative Protestant parents, Glenn and Grace Hefner, and a direct descendent of distinguished Massachusetts Puritan patriarchs William Bradford and John Winthrop. He attended Sayre Elementary School and Steinmetz High on the West Side of Chicago, where he was no more than an average student, despite a genius IQ (152), distinguishing himself instead with his extracurricular activities: founding a school paper, writing, cartooning and serving as president of the student council where he championed student causes.

Following graduation from high school in January 1944, Hef (a nickname preferred since adolescence) joined the Army, serving as an infantry clerk and drawing cartoons for various Army newspapers. After his discharge from service in 1946, he spent the summer taking art classes (anatomy, of course) at the Art Institute of Chicago, enrolling that fall at the University of Illinois in Champaign/Urbana. Hefner earned his bachelor's degree in two and one-half years by doubling up on classes while drawing cartoons for the Daily Illini and editing the campus humor magazine Shaft, where he introduced a new feature called Coed of the Month.

He subsequently took a semester of graduate courses in sociology at Northwestern University where, pursuing his interest in individual freedom, he wrote a term paper examining U.S. sex laws in light of the then-astonishing Kinsey Institute research on human sexuality.

Following college, Hef tried his hand at cartooning and, failing to sell any of his ideas for a cartoon strip, published a book of satirical cartoons about Chicago titled *That Toddlin' Town*.

Hefner worked as an assistant personnel manager for the Chicago Cartoon Company for \$45 a week in 1949, and as an advertising copywriter for the Carson, Pirie, Scott department store for just \$40 a week in 1950. His future seemed uncertain when he landed a promising job as a promotion copywriter at Esquire at \$60 a week in January 1951. When Esquire moved its offices to New York, his request for a five-dollar raise was denied and he decided to stay behind and start a magazine of his own.

Hefner and a fellow copywriter from Esquire tried to raise enough capital to launch a Chicago magazine and failed. While working as the newsstand promotion director of Publisher Development Corporation in 1952, he became convinced there was a market for a sophisticated men's magazine that would reflect the views of the post-war generation and he was the man to start it.

To support his family, he took a better-paying job as circulation manager of Children's Activities magazine in January 1953, but by that spring and summer the dream of starting his own magazine had become an obsession. He found a printer willing to print the first issue and a distributor to distribute it. He got friends and family to invest in the venture, raising just \$8,000, including \$600 of his own money borrowed from a bank using his apartment furniture as collateral.

The first issue of Playboy magazine, which featured the now-famous calendar photo of Marilyn Monroe, was produced on a kitchen table in his South Side apartment. On the newsstands in December 1953, it carried no cover date because Hefner was not sure when or if he would be able to produce another. But the first issue sold more than 50,000 copies, enough to pay for the paper and printing costs and to finance another issue.

Thereafter, Hefner never doubted that the magazine would be a success. He plowed profits back into the publication and hired a young, enthusiastic editorial, art, promotion and advertising staff to assist him. Playboy grew at a phenomenal rate. By the end of the decade, the magazine was selling more than a million copies a month and eventually the magazine became the largest-selling, most influential men's magazine in the world.

In 1971, he established a second residence in Los Angeles with the acquisition of a five-and-one-half acre estate in Holmby Hills known thereafter as Playboy Mansion West, where he was able to more closely supervise Playboy Enterprises' increasing interests in television and film production.

In 1975, Hefner decided to make Los Angeles his permanent home, reflecting the extent to which Hollywood movies had influenced his dreams and aspirations as a boy. In 1980, Hefner championed the reconstruction of the Hollywood sign, then in serious disrepair, and was honored with a star on the Hollywood Walk of Fame for his efforts. The Hollywood sign restoration was only one of Hefner and Playboy's major projects as a part of the Hollywood creative community. The Company produced such features as Roman Polanski's *MACBETH*, distributed by Columbia Pictures, which was voted Best Picture of the Year in 1971 by the National Board of Review of Motion Pictures; Monty Python's first film, *AND NOW FOR SOMETHING COMPLETELY DIFFERENT*; and *THE NAKED APE*, with Universal Studios.

Playboy also produced such popular television movies as "Third Girl From The Left," with Kim Novak and Tony Curtis; "The Death of Ocean View Park;" "The Cop and the Kid;" and "A Whale For The Killing."

Hefner's most recent venture on the small screen is "The Girls Next Door" on E! Entertainment.

ABOUT THE FILMMAKERS

DENNIS HAGGERTY (Story By) Recent credits include his first screenplay BAADASSSSS! starring Mario Van Peebles which he also co-produced. Haggerty also co-produced THE PACKAGE starring Tommy Lee Jones and Gene Hackman.

RYAN HOMCHICK (Story By) first story by credit is MISS MARCH. His acting credits include "Law & Order," "Ed," "The Sopranos," and "It's Always Sunny in Philadelphia." He also recently starred in the film THE PACK opposite Lucie Arnaz and just made his off-broadway debut in *The Seagull* with Dianne Wiest and Alan Cumming. Homchick is currently in pre-production for a Fox television project called "Super Ego" that he's co-writing and producing.

THOMAS MIMMS (Story By), a native New Yorker, first broke into the film business as an assistant at VCA, a theatrical management firm. He quickly rose to the level of manager and had promising career ahead of him but his dreams and gifts laid in another direction. Mimms possesses an innate ability to create an idea for a film or television show in "13 seconds" as his mentor Tobie Haggerty often joked. He orchestrated the writing of the script with his then client Ryan Homchick and Dennis Haggerty. Shortly thereafter, MISS MARCH was sold to Fox as a starring vehicle for the "Whitest Kids U' Know". Mimms is in the process of founding a production company so as to have a medium to transform his creative visions into future films.

TOM JACOBSON (Producer) is the founder and principal of The Jacobson Company, an independent film production company with numerous projects in various stages of development, packaging and production.

Previously Jacobson served as the co-president of Paramount Pictures, which he joined in February 2003. In this role, Jacobson was involved in all aspects of the development and production of Paramount's motion picture slate.

Before joining Paramount, Jacobson's production company was based at Walt Disney Studios. While at Disney, Jacobson produced Joel and Ethan Coen's THE LADYKILLERS, starring Tom Hanks, Barry Sonnenfeld's comedy BIG TROUBLE, Brian DePalma's MISSION TO MARS and the Walt Disney Company's MIGHTY JOE YOUNG.

From 1989 through 1995, Jacobson was a senior motion picture executive at 20th Century Fox. As president of worldwide production, he oversaw all feature film development and production at the main Fox film division. At Fox, Jacobson was instrumental in the success of

such blockbusters as HOME ALONE, HOME ALONE 2, DIE HARD: WITH A VENGEANCE, NINE MONTHS, HOT SHOTS 1 and 2, SPEED, BROKEN ARROW and INDEPENDENCE DAY.

Before joining Fox, Jacobson was partnered with John Hughes as the president of Hughes Entertainment. Hughes' and Jacobson's collaboration began with Jacobson's debut as a producer on the acclaimed comedy FERRIS BUELLER'S DAY OFF. Following FERRIS BUELLER, Jacobson produced with Hughes NATIONAL LAMPOON'S CHRISTMAS VACATION, UNCLE BUCK, and executive produced THE GREAT OUTDOORS.

A native of Kansas City, Missouri, Jacobson attended Yale University, where he studied documentary filmmaking with Academy Award®-winning filmmaker Peter Davis. Jacobson then moved to Los Angeles and got his start at Roger Corman's New World Pictures. For the next three years, Jacobson worked on over a dozen movies such as Ron Howard's GRAND THEFT AUTO and Joe Dante's PIRANHA. From there, Jacobson moved to Paramount Pictures where he began a long collaboration with mega-producers Jerry Bruckheimer and Don Simpson, working as a production manager on AMERICAN GIGOLO and CAT PEOPLE and as an associate producer on FLASHDANCE and THIEF OF HEARTS. Other films Jacobson worked on as an associate producer include BEST FRIENDS, EXPLORERS and TOP SECRET.

STEVEN J. WOLFE (Producer) is Chairman and CEO of SNEAK PREVIEW ENTERTAINMENT, the Production and Talent Management Company he founded in 1993. He recently completed the Sundance Film Festival hit, 500 DAYS OF SUMMER for Fox Searchlight, A DENNIS THE MENACE CHRISTMAS for Warner Brothers and post-production on Sneak Preview's BEAUTIFUL LOSER. He produced the Fox Searchlight comedy, PHAT GIRLZ with Mo'Nique, WHEN DO WE EAT? with Lesley Ann Warren and Jack Klugman and the multi-award winning, THE CIVILIZATION OF MAXWELL BRIGHT starring Patrick Warburton and Eric Roberts.

Wolfe produced HELLBENT by newcomer writer-director Paul Etheredge-Ouzts; FAST SOFA starring Crispin Glover and Natasha Lyonne and Dirk Shafer's, CIRCUIT.

Wolfe had two films premiere at the Sundance Film Festival. TWIN FALLS IDAHO and RELAX, IT'S JUST SEX. TWIN FALLS was the debut feature of award winning writers Mark and Michael Polish, real life identical twin brothers who play the roles of conjoined twins. The film won the Special Jury Prize at the Deauville Film Festival and was nominated for two Independent Spirit Awards. RELAX, starring Jennifer Tilly was the opening night film of Outfest '98 played over 100 festivals around the world.

Wolfe produced the off-beat romance TOLLBOOTH with Fairuza Balk and Seymour Cassel and co-produced director Betty Thomas' first feature, the romantic comedy ONLY YOU, starring Andrew McCarthy, Kelly Preston and Helen Hunt; SCORCHERS, starring Faye Dunaway and James Earl Jones; and THE CLEAN & NARROW starring Jack Noseworthy and Laura Leighton. He Executive Produced BIRD OF PREY, the stylish European thriller starring Jennifer Tilly, Richard Chamberlain, Robert Carradine and Lesley Ann Warren and Produced the highly successful, MY MOM'S A WEREWOLF during his seven year tenure at Crown International Pictures.

TOBIE HAGGERTY (Producer) was an executive vice president at Vincent Cirrincione Associates where she acted as both a talent manager and producer. Prior to serving as a producer on MISS MARCH, Haggerty produced Orion Pictures' THE PACKAGE starring Gene Hackman, Joanna Cassidy and Tommy Lee Jones. She was also an associate and co-executive producer on Sony Picture Classics' BAADASSSSSS! Starring Mario Van Peebles and Joy Bryant. She also managed the highly successful sketch comedy troupe The Whitest Kids U' Know, which features the writer/director/star team behind MISS MARCH, Trevor Moore and Zach Cregger, and the film's female lead, Raquel Alessi. Haggerty also served as executive producer on the Whitest Kid's IFC TV series appropriately titled "The Whitest Kids U' Know." Additionally she's guided the careers of Mario Van Peebles, Youki Kudoh and Kadee Strickland.

Prior to her seven-year run with VCA and her foray into film production, Haggerty ran her own management company with partner Joanne Horowitz, where her client roster included Kevin Spacey and Phoebe Cates.

Haggerty got her start at the talent management firm Bill Treusch & Associates, where she worked with clients such as Tom Hulse, Christopher Walken, Viggo Mortensen and Sissy Spacek.

VINCENT CIRRINCIONE (Producer) Vincent Cirrincione Associates, VCA, owned by Vincent Cirrincione is a highly respected management and production company, which for over 20 years has overseen an impressive client roster and maintains offices in both Los Angeles and New York. The company also has an established literary department to oversee writers and directors. The talented performers represented by VCA appear in many of today's most prominent film, television and theatre projects. VCA's clients include Julie Benz of "Dexter," Taraji P. Henson from THE CURIOUS CASE OF BENJAMIN BUTTON, John Hensley of

“Nip/Tuck,” Tony Winner Christian Huff, James Lesure from “Las Vegas” and Jodi Lyn O’Keefe of “Prison Break.”

Cirrincione served as executive producer alongside his client of many years, Oscar® winner Halle Berry, on the multi award winning, Emmy® and Golden Globe® nominated “Introducing Dorothy Dandridge” for HBO. Berry was awarded the SAG, Emmy, Image and Golden Globe Awards for her stunning portrayal of Dandridge.

Again for HBO, Cirrincione partnered with Berry to executive produce another awards favorite “Lackawanna Blues” based on the Obie® Award winning play written and performed by Tony® winner Ruben Santiago-Hudson. Santiago-Hudson who received the prestigious Humanitas Prize for excellence in writing, is also a long time client and Cirrincione was instrumental in every development phase of the hugely popular film which had its premiere at the Sundance Film Festival.

Other projects produced by Cirrincione include THE LAST PRODUCER starring Burt Reynolds and several short films including the noted QUEST TO REF. VCA has a wide ranging slate of projects in various stages of development including the upcoming UNTHINKABLE starring Samuel L. Jackson and “Frankie & Alice,” starring Halle Berry.

RICHARD ROSENZWEIG (Executive Producers) is executive vice president of Playboy Enterprises, Inc. (PEI), and a member of the Company's board of directors. He is responsible for coordinating and integrating the efforts of senior officers toward achieving goals established by Founder and Editor-in-Chief Hugh M. Hefner. Rosenzweig is also responsible for advising Mr. Hefner on all major policy decisions, including the Company's involvement in publishing, marketing, product licensing, television and video entertainment, online and gaming. He directs Mr. Hefner's staff, Playboy Mansion West operations, and is president of the Playboy Jazz Festival. In January 2001 he also assumed the position of chairman of the Company's subsidiary – Alta Loma Entertainment, Inc. – leading the Company into mainstream feature film as well as television and stage production.

He is Executive Producer for Alta Loma Entertainment, Inc., for “Girls Next Door” (internationally known as “Girls of the Playboy Mansion”) and “Party at the Palms.” He was also Executive Producer on other television programming: “Playboy: Celebrity Centerfolds,” “Playboy’s 50th Anniversary Special,” and “The Search for a Playboy Centerfold.” Rosenzweig is a co-producer on a Sony feature film entitled THE HOUSE BUNNY which was very successfully released in August, 2008, and executive producer for independent

documentaries “Why Be Good: Sexuality & Censorship in Early Cinema” and “Gangland: Bullets Over Hollywood.”

Joining Playboy in 1958 as assistant to the advertising vice president, Rosenzweig subsequently held a variety of positions within the Company, including production and syndication manager of the first “Playboy's Penthouse” television series; special assistant to the editorial director, Playboy magazine; and associate promotion director, HMH Publishing Company. He became Mr. Hefner's executive assistant in 1963 and was elected a corporate vice president in 1971.

In November 1975, after serving as senior vice president and director of marketing, Rosenzweig was appointed executive vice president of the Publishing Group, the Company's largest division. He reorganized the operations of Playboy magazine and directed the operations of OUI magazine, foreign editions of Playboy magazine, new publications, the Company's book division and Boarts International, Inc., the Company's former overseas distribution arm.

Born in Appleton, Wisconsin, in 1935, he received a Bachelor of Science degree from Northwestern University School of Communication in 1957. He then served for six months in the United States Army active reserve at Fort Bragg, NC in the 305th Psychological Warfare Battalion. He worked for six months on the staff of Dun and Bradstreet, Inc., in Chicago, before joining Playboy.

In 1995, he was elected president of The Maple Counseling Center in Beverly Hills, a nationally recognized community counseling facility, after serving for two years as a member of the Center's board of directors. He was re-elected to that post in 1996 and served as its chairman from 1997-1998.

In September 1998, on the eve of his departure to Tokyo to deliver a major address to the leaders of Japan's technology and new media industries, he was named Official Ambassador of the Government of the City of Beverly Hills. In accepting this designation, he became only the second official ambassador in the city's history.

In 2008, in service to the City of Beverly Hills, Rosenzweig became a founding member of the Beverly Hills Press Club, and has been appointed to two newly created organizations: the Beverly Hills Blue Ribbon Advisory Committee on Public Participation and the Beverly Hills Council Sister City Committee with Pudong, China.

In the areas of the arts and philanthropies, Rosenzweig has also distinguished himself in such posts as the chairmanship of the board for more than a decade of Children of the Night, a nationally honored program for runaway teens; as a board member of the ACLU Foundation of Southern California; as a founder of the Museum of Contemporary Art and the Music Center; as a

groundbreaker of the American Cinematheque; as a member of the Beverly Hills Arts and Culture Committee; and as a board member of the Henry Mancini Institute of the American Jazz Philharmonic. He became a member of the board and executive committee of the Beverly Hills Cultural Center Foundation in 1996 and was elected president in June 2000. In July 2000 Rosenzweig was elected chairman of the Modern and Contemporary Art Council of the Los Angeles County Museum of Art.

His other activities and honors have included serving as a director of UCLA's International Institute of Kidney Diseases and membership in the Second Decade Council of the American Film Institute, The Fraternity of Friends of the Music Center, the President's Circle of the Los Angeles County Museum of Art, the UCLA Chancellor's Associates, the UCLA Legislative Network, the UCLA Royce 270 (the support group for the UCLA Center for the Performing Arts), a member of the Town Hall of Southern California, a director of the Variety Club of Southern California, a founder and director of the West Hollywood Marketing Corporation, a longtime director of the West Hollywood Chamber of Commerce, and a member of the Beverly Hills Rotary Club on whose board of directors he has served.

In 1996, he became a member of the Asia Society/Southern California Center and was appointed by the Beverly Hills City Council to chair a committee on the feasibility of establishing a Pacific Rim Economic Institute at the Greystone Mansion.

Rosenzweig and his wife reside in Beverly Hills, California.

JASON BURNS (Executive Producer) joined Alta Loma Entertainment (Playboy Entertainment Group's mainstream production division) in 2005 charged with overseeing the development and production of original content and currently serves as Vice President. His projects have included the highly popular E! Entertainment Television series "The Girls Next Door" (E!'s highest rated series); from Sony Pictures the feature film, THE HOUSE BUNNY, produced with Adam Sandler's Happy Madison Pictures, "Bullets over Hollywood" (an acclaimed documentary produced for Starz/Encore); "Celebrity Centerfolds" (A&E special); as well as "Playboy Comedy," a live Las Vegas-based comedy show.

A graduate of the University of Arizona, Jason began his career in classic Hollywood fashion – in the mailroom at the William Morris Agency, where he ultimately worked his way through the television packaging and talent departments. He served as a talent manager at Lovett Management and just prior to joining Alta Loma Entertainment, he headed the reality/unscripted division at the Gersh Agency.

Burns is a board member of the HRTS (Hollywood Radio Television Society) and recently helped to re-launch the “Old Movies for Young People” film series. Produced in partnership with the Motion Picture Television Fund, the series offers young audiences the opportunity to see classic films on the big screen.

He resides in Calabasas with his wife Lori and their two children.

ANTHONY B. RICHMOND, A.S.C./B.S.C. (Director of Photography) has been a cinematographer for well over three decades. His most recent credits include THE ROCKER, THE COMEBACKS, SHADE, HAVANA NIGHTS, WALK ON THE MOON, LEGALLY BLONDE, RAVENOUS, MEN OF HONOR, THE SWEETEST THING, SOMEONE LIKE YOU, JUST FRIENDS and JOHN TUCKER MUST DIE.

This award winning DP has had numerous collaborations with Director Nicolas Roeg, lensing 5 of his films: DON’T LOOK NOW, for which Richmond won the prestigious BAFTA award, THE MAN WHO FELL TO EARTH, BAD TIMING, HEART OF DARKNESS and FULL BODY MESSAGE for Showtime. Some of Richmond’s other credits include CANDYMAN, STARDUST, ROUGH RIDERS, THE EAGLE HAS LANDED and THE GREEK TYCOON. He also served as DP on Angelica Huston’s directorial debut BASTARD OUT OF CAROLINA as well as Sean Penn’s directorial debut, INDIAN RUNNER.

Richmond was also responsible for photography on the seminal British music scene of the late 60’s. He shot the Rolling Stones classic, “Sympathy For The Devil” for Jean-Luc Godard, then collaborated with Michael Lindsey Hogg on “The Rolling Stones Rock And Roll Circus” and the Beatles, “Let It Be.” His other rock and roll credit includes the Who’s, “The Kids Are Alright.”

Richmond has just wrapped principal photography on director Adam Gierasch’s AUTOPSY.

Born and raised in London, Richmond literally worked his way up through the ranks to his current position of director of photography. He began at the age of 15 as a messenger with Associate British Cinemas and later with Pathe-News where he was promoted to the camera department. He next worked as an assistant cameraman of such films as CALL ME BWANA, FROM RUSSIA WITH LOVE, DEVIL-SHIP PIRATES and DOCTOR ZHIVAGO.

Richmond served as focus-puller on CASINO ROYALE and on FAR FROM THE MADDING CROWD for director John Schlesinger, with whom he also later served as cinematographer of the documentary ISRAEL made just days after the SIX-DAY WAR. Shortly afterwards, Richmond began to work as director of photography on feature films.

CABOT McMULLEN (Production Designer) is an accomplished production designer and creative director for the entertainment industries. His work as a designer and entrepreneur has helped launch new entertainment brands and franchises across multiple platforms for production companies, advertising agencies, record labels, television networks and the major film studios. Cabot has provided creative direction and production design for many award-winning television programs, interactive media and feature films and in the process he has collaborated with the most talented producers, directors, and performing artists of a generation.

Classically trained with degrees in Fine Arts and Architecture, Cabot has taken a multidisciplinary approach to design. His credits include hit TV series “Spin City,” starring Michael J. Fox, “Scrubs” starring Zach Braff and Julia Louis-Dreyfus’ “The New Adventures of Old Christine,” for which he was nominated for a prime time Emmy Award. He has also worked on feature films such as LOVE DON’T COST A THING starring Nick Cannon and the upcoming SPREAD featuring Ashton Kutcher and Anne Heche.

TIM MIRKOVICH (Film Editor) most recently completed additional editing on the Judd Apatow produced action-comedy PINEAPPLE EXPRESS, directed by David Gordon Green and starring Seth Rogen and James Franco. His previous experience includes the Sam Raimi produced thrillers THE MESSENGERS, which opened at number one in the US box office, and RISE written and directed by Sebastian Gutierrez. He also performed additional editing on the Joshua Michael Stern directed NEVERWAS and the John Malkovich produced feature DRUNKBOAT.

Mirkovich, the son of feature film editor Steve Mirkovich, grew up in Los Angeles. As a child, in his one and only acting role, he appeared as "Young Jason" in Friday the 13TH PART VIII: JASON TAKES MANHATTAN. After receiving an Associate of Arts degree following three years of college baseball, Tim began his career working for his father as the Apprentice Editor on the Universal feature D-TOX. Tim ventured away from his father, and mentor, following his first job and continued working with several different editors in an effort to gain a well rounded background in the craft. This decision has given Tim the opportunity to work on a wide variety of film genres including drama, thriller, horror, action and comedy.

MONNIE WILLS (Co-Producer) started his Hollywood career as a development executive for Matthew McConaughey's J.K. Livin production company at Warner Brother's studios. From there, he worked as a development executive for Fox based Davis Entertainment on

such films as BEHIND ENEMY LINES starring Gene Hackman, I, ROBOT starring Will Smith, and ALIEN VS. PREDATOR.

Most recently Wills served as VP of Production for The Jacobson Company. He also executive produced MADE IN CHINA, an independent comedy shot on location in Shanghai, China.

SCOTT G. HYMAN (Co-Producer) is the Vice President of Production and Development at Sneak Preview Entertainment. He has been with Sneak Preview Entertainment for the past six years during which time he has been a producer on such films as A DENNIS THE MENACE CHRISTMAS, BEAUTIFUL LOSER, and the Fox Searchlight release 500 DAYS OF SUMMER. He has also worked on such films as HELLBENT, WHEN DO WE EAT?, and PHAT GIRLZ.

Prior to Sneak Preview Entertainment, Hyman spent two years with MB Artists, a management & production company. He has also written and produced his own short film titled REBUILDING HOLLYWOOD.

Hyman hails from Great Neck, NY and has a degree in economics from Tufts University and an M.B.A. from Columbia University. He currently lives in Los Angeles with his wife, Tracy, and daughter, Emily.

DAVE JORDAN (Music Supervisor) launched Format Entertainment in 2002 after more than a decade in the music business with the goal of providing his clients with breadth of music related services and expertise. He started Format's publishing division in 2004 and has steered its exponential growth with nearly 100 placements in popular films, television programs, and new media ventures.

In 2005 Jordan launched the management division and has seen his innovative composers, songwriters, and producers succeed by having their work heard in feature blockbusters like ALVIN AND THE CHIPMUNKS and TRANSFORMERS, and television hits like "Gossip Girl" and "Smallville."

As a music supervisor, Jordan has over 45 major studio films and soundtracks to his credit including IRON MAN, THE INCREDIBLE HULK, FANTASTIC FOUR, and CHEAPER BY THE DOZEN.

Additionally, Jordan has consulted with the music direction on a number of highly successful films like THE FAST AND THE FURIOUS, NUTTY PROFESSOR II, and BEHIND ENEMY LINES, all of which are platinum or multi-platinum albums.

Prior to launching Format, Jordan headed up the music supervision and soundtracks division at Immortal Records/Sidewinder Music.

JOJO VILLANUEVA (Music Supervisor) began his career in music at Immortal Records where he worked with Dave Jordan as a coordinator and then quickly rose the ranks to running the Immortal Records Soundtracks Division. Upon joining Format Entertainment, which Dave Jordan launched in 2002, Villanueva has provided his supervision expertise to film, television, and direct to DVD properties including THE HITCHER, and SYDNEY WHITE.

He has also worked closely with Jordan on a number of hit films, co-supervising DISASTER MOVIE, EPIC MOVIE, DATE MOVIE, MEET THE SPARTANS, CHARLIE BARTLETT, and SEX DRIVE.

A musician himself, Villanueva studied jazz piano at the Thornton School of Music. He plays the keyboard in a hip-hop band called Elements of the Outer Realm.

ALI DEE (Songs By) grew up in a musical family with his choreographer mother Lee Theodore and Broadway singer/dancer Aunt Cyd Charisse. It was no wonder that Dee took to music and dance at the early age of nine, when he began to seriously study jazz dance. However, his style shifted to break dancing after watching the Rock Steady Crew. He immersed himself in the hip-hop world and began rapping upon graduating high school in 1988. He quickly made the leap to producing in 1990, starting with the first black and white rap duo The Next School that received critical acclaim from Billboard and other music business trade publications.

Up next was Kid Panic's, "Baby We Can Do This." That single caught the eye of producer Hank Shocklee and Dee quickly became part of his Bomb Squad production team. During his three year stint with the Bomb Squad, Dee produced and wrote for Big Daddy Kane, Eric B and Rakim, YBT, Juvenile Committee, and remixes for Public Enemy.

In 1993 Dee went out on his own. He would go on to produce and write songs over the past decade and a half for some of the world's premiere artists like Mary J. Blige, Miley Cyrus, The Jonas Brothers, Shakira, Silk the Shocker, and Busta Rhymes.

Over the last five years Dee has produced and written songs for some of Hollywood's biggest blockbusters including IRON MAN, SEX AND THE CITY, NIGHT AT THE MUSEUM, TRANSFORMERS, and GHOST RIDER.

Recently, Dee served as executive music producer for the huge success, ALVIN AND THE CHIPMUNKS, where, in addition to writing and producing the music, he also provided

much of the singing voice for Alvin. He will serve as executive music producer again for the sequel.

JEFF CARDONI (Composer) Originally trained in classical piano, composer Jeff Cardoni made a decision to become a professional musician, eschewing the keys for guitar and relocating to Los Angeles. The move paid off, and Cardoni now splits his time between a variety of film and television projects. With a sound that ranges from sweeping and lush, to quirky and unique, his work ranges from studio features such as JUST FRIENDS, FIREHOUSE DOG, and the latest in the AMERICAN PIE franchise, to television scores for shows such as ABC's "Miss Guided" and Morgan Spurlock's "30 Days." Cardoni has scored everything from the worldwide hit "CSI:Miami" to Oscar-nominated director Roland Joffe's upcoming film YOU AND I. He recently completed scores for the country megastar Toby Keith's "Beer For My Horses", and the 2009 Sundance film THE VICIOUS KIND, directed by Lee Toland Krieger and produced by Neil LaBute.

Current film projects include ALL'S FAIRE IN LOVE, starring Cedric The Entertainer and Christina Ricci for director Scott Marshall, MEET STAN TALMADGE starring Barry Cole and Jennifer Coolidge, and Endgame's A GOOD OLD FASHIONED ORGY, starring Saturday Night Live's Jason Sudeikis, Lake Bell, Martin Starr and Entourage's Rhys Coiro.

SARAH DE SA REGO (Costume Designer) was born in Paris to a Brazilian writer and a Southern photographer and spent most of her early years traveling Europe and South America. After settling in New Mexico for high school, she moved to Los Angeles in 2000 to pursue costume design in film.

Her work includes the Sundance 2009 premiere WORLD'S GREATEST DAD; SLEEPING DOGS LIE, both JACKASS NUMBER 2 and JACKASS 2.5, and a number of television shows for MTV and Comedy Central.

As a costumer she worked on a number of other films and TV shows including "Jimmy Kimmel Live" and "Desperate Housewives". She has also styled numerous music videos and national commercials for bands like Opeth and The Golden Republic, and products including Kraft macaroni and cheese, Motorola, and Orbitz gum.

She hates writing about herself in the third person.

ALEXIS SCOTT (Costume Designer) has worked with several well known independent film directors which include Chris Eyre (SKINWALKERS, EDGE OF

AMERICA), Vincent Gallo (BUFFALO 66), Wim Wenders (LAND OF PLENTY) and most recently Alex Cox (REPO CHICK).

Next up for Scott is VIRGIN ON BOURBON STREEET which stars Rob Schneider.

Unit Production Manager

JENNY HINKEY

First Assistant Director

JOEL JEFFREY NISHIMINE

Second Assistant Director

PHILLIP WAGNER

CAST

Eugene Bell

ZACH CREGGER

Tucker Cleigh

TREVOR MOORE

Cindi Whitehall

RAQUEL ALESSI

Candace

MOLLY STANTON

Horsedick.MPEG

CRAIG ROBINSON

Hugh M. Hefner

AS HIMSELF

Nurse Juanita

CARLA JIMENEZ

Doctor

CEDRIC YARBROUGH

Fireman Rick

GEOFF MEED

Young Eugene

SLADE AUSTIN PEARCE

Young Tucker

REMY THORNE

Vonka

EVE MAURO

Katja

ALEXIS RABEN

Bouncer #1

WINDELL D. MIDDLEBROOKS

Sheila

LINDSAY SCHONEWEIS

Principal

DAVID WELLS

Crystal

TANJAREEN MARTIN

Chevonne

BRITTEN KELLEY

Mr. Whitehall

BARRY SIGISMONDI

Mrs. Whitehall

ALEX DONNELLEY

Flava Flav Kid

JOSH FADEM

Mr. Biederman

PAUL ROGAN

Mrs. Biederman	KATE LUYBEN
Boss	SETH MORRIS
Employee	MICHAEL BUSCH
Waiter	RYAN KITLEY
Director	ANTHONY JESELNICK
Janine	NIKI J. CRAWFORD
Posse Member #1	DEANIE BALLARD
Posse Member #2	40 GLOCC
Diner Waitress	BONITA FRIEDERICY
Carrie Keagan	AS HERSELF
Shark Firestone	AS HIMSELF
Sexy Girl #1	JESSICA VILCHIS
Sexy Girl #2	LYNDSAY HALDORSON
Sara Jean Underwood	AS HERSELF
Strawberrius	BETSY RUE
Socialite	MADISON RILEY
Guard #1	DAVONE MCDONALD
Guard #2	DOC
Quinton "Rampage" Jackson	AS HIMSELF
Lorraine	BRITTANY BUCKNER
Fireman #2	GARRETT WARREN
Fireman #3	CHRIS DURAND
Fireman #4	CHRIS GANN
Fireman #5	GARY WAYTON
Fireman #6	MIKE MASSA
Fireman #7	BRETT JONES
Fireman #8	BOB GARRIGUS
Eugene Bell Stunt Double	JUSTIN SUNDQUIST
Tucker Cleigh Stunt Double	DORIAN KINGI

Vonka Stunt Double	VANESSA MOTTA
Katja Stunt Double	BONI YANAGISAWA

Stunt Coordinator	MIKE OWEN

Stunts

DAVID BARRETT	TOM HARPER	REX J. REDDICK	TIM SITARZ	ANTHONY STEERE
JOE BUCARO	DOC JACOBS	BRIAN SIMPSON	MONICA STAGGS	SCOTT WORKMAN
DUSTIN DENNARD	PAUL LEONARD			

Made in Association with
DUNE ENTERTAINMENT

Additional Director of Photography	DINO PARKS

First Assistant Director	DAVID RIEBEL

Art Director	DINS DANIELSEN

Assistant Art Director	SARA PETERSEN

Art Department Coordinator	SASHA KANNO

Set Decorator	BETH WOOKE

Leadmen	JUSTIN BLECHA ANTHONY JIMENEZ

Art Department Swing	JACOB M. BLECHA LARRY BLECHA JOSHUA GREEN JASON E. HATFIELD FRANK JIMENEZ BRENDAN MAZE AARON NAKASHOJI

	MATT RALLIS
On-Set Dresser	DAVID A. NOVAK
2 nd On-Set Dresser	URSULA GLAVIANO
Set Dressers	ANDREW GUINN KATE SHEELEY
Second Second Assistant Director	SLOANE LEWIS
Camera Operators	GLENN BROWN DAVID SAMMONS
Camera First Assistants	CHRIS CUEVAS MARK STRASBURG BRIAN DAVIS JENNIFER HENRY DAN MING
Camera Second Assistant	PAUL TILDEN
Digital Imaging Technician	MIKE DEGRAZZIO
Camera Utility	GASTON RICHMOND
Still Photographer	FRANK MASI
Production Sound Mixer	MATTHEW NICOLAY
Boom Person	MONROE CUMMINGS
Cable Person	JAMES DEHR
Video Assist Operator	CARRIE A. DAGHER
Property Masters	BENJAMIN LEWIS MARK FINER
Assistant Property Master	DALLAS RICHARD HALLAM
Prop Construction	WILLIAM “TONY” WHYTE

Prop Makers	BRIAN BENAVIDES KEVIN DIERSING JUSTIN GARCIA NICHOLAS LUNGREN CHRIS PEREZ
Prop Department Production Assistant	DAVID GARDNER
Extras Casting	L.A. CASTING GROUP, INC. MICHAEL SCHIAVONE ERIKA LEE
Script Supervisors	TRACY L. SCOTT VEDA SEMARNE
1st Assistant Editors	OMAR HASSAN-REEP TONY NIGRO ANDREW JURGENSEN
Supervising Sound Editor	PATRICK M. GRIFFITH M.P.S.E.
Sound Mixing	DON DIGIROLAMO TODD LANGNER
Gaffers	PAUL MAXIM POMERLEAU JEFFREY MURRELL
Best Boys Electric	HECTOR E. CASTILLO ERIK FOLSOM
Company Electrics	JAMIE BANFIELD STEVE "CATFISH" MARTINEZ WILLIAM PARK KURTIS POMERLEAU NICK POMERLEAU DONALD T. STANFORD PETER WEILAND
Rigging Gaffer	VLAD MELNIK
Rigging Electricians	DENNIS BISHOP SHANE BUTTLE

	FLORENTINO JIMENEZ
Key Grips	SCOTT W. LEFTRIDGE LANDEN RUDELL
Best Boy Grip	DANIEL "D.J." HAZLIP
Dolly Grip	KEVIN NIELIWOCKI
Company Grips	CHRISTOPHER N. BROW PAMELA D. CONNOR DOUG LASATER JUSTIN PORTWOOD
Key Rigger	DOUGLAS WILTSE
Best Boy Rigging Grip	WILLIAM BLAZEK
Rigging Grips	BILL BRIDGES JAMES BUTLER DON TELLES MITCHELL WILLARD
Technocrane Technician	BRYAN FLETCHALL
Libra Head Operator	MICHAEL W. CHAMBLISS
Costume Supervisors	JEN IRELAND JAYNE MARIE KEHOE
Key Costumers	HEATHER CARLETON NAZHAT S. HESTER
Set Costumers	LEIGH BELL JADE GRAHAM DAISY ALEXANDRA SYLBERT
Make-Up Artist	DOMINIE TILL
Assistant Make-Up Artist	TAMI LANE
Additional Make-Up	MANDY BENTON BONNIE FLOWERS

Prosthetics Make-Up	STEPHEN BETTLES
Hair Stylist	PINA RIZZI
Assistant Hair Stylists	ADRIENNE BOOTH AYLA E. DEW THOM CAMMER RITA HAMLIN THERESA “NANI” VELEZ
Location Manager	MICHAEL CHICKEY
Key Assistant Location Manager	TYSON CAFFO
Assistant Location Managers	LORI RUSSELL WILL JORGENSEN
Location Scouts	MARTIN J. CUMMINS LINDA KAI KRISTINA SANTORO
Production Supervisors	SYBILLE “BILLY” HERWIG LIVIA PEREZ-BORRERO DONNA FEWELL-OLIVER
Studio Teacher	PHIL EISENHOWER
Special Effects Coordinator	BOB GARRIGUS
Construction Coordinator	JAMES OLIVERI
Construction Foreman	JIM THOLEN, SR.
Carpenter	JIM THOLEN, JR.
Construction Flooring	MICHAEL BOLLON
Paint Foreman	RAUL RAMIREZ
Painters	CARLOS LIZAOLA CHRIS POWERS

Labor Foreman	DAN MINER
Construction Laborer	DAVID MINER
On Set Layout Board	DONNIE POTTGER
Assistant to Zach Cregger & Trevor Moore	JOCELYN CLEARY
Assistant to Tom Jacobson	ANDREW FREUND
Assistant to Steven J. Wolfe	MATT RUBENSTEIN
Production Accountant	GINTS KRASTINS
Payroll Accountant	TIMOTHY JOHNSTON
Accounting Clerks	SARAH QUALE KETT KETTERING GUSTAVO ALCARAZ
Production Secretaries	COLLETTE DIVINE ARLEEN LOPEZ CANDICE MARIE BURTON
Production Assistants	ADAM CHANG JASON BRADFORD TARA FISCHER BILLY MCLELLAN JOHN PALIFERRO MIKE TESTIN
Key Office Production Assistant	LANCE KIRSHNER
Runner	HALLIE LANE
Casting Associate	SUSAN PALEY ABRAMSON
Unit Publicist	MELINDA WOOD
Caterer	ANDRE DEVANTIER
Chef	FRANCK PELLUCHON

Craft Service	HERNAN A. HERNANDEZ
Concept Artist	AMY LYNN UMEZU
Set Medic	GIL HUDNALL
Animal Trainer	JOEL NORTON
Transportation Coordinator	MICHAEL PERROTTI
Transportation Captain	CURT MICHAEL GROOMS
Transportation Co-Captain	ERIC MOON
Visual Effects	MONKEYWEED PROS
Visual Effects Project Manager	KELLUM LEWIS
Visual Effects Supervisor	STEPHEN DYSON
Visual Effects Coordinators	JEFF FREEDMAN TRINA WHEATON
Digital Paint & Compositing	HOLLY GREGORY HORTER DARYL KLEIN JOE LILLI DOYLE SMITH
3-D Artists	CLINT REAGAN DAVID SUDD ALEX TIRASONGKRAN POTA TSENG
FX Animation	BRIAN LUTGE
Additional VFX	LQ STUDIOS, DALTON, MA
VFX Supervisor	LEONARDO QUILES
FX Animators	NICHOLAS DANIELS MAX EHRLICH LEE MYLKS PHEARUTH TUY

Sound Effects Editor	STEVE MCCARTY
ADR & Dialogue Editor	GALEN SENOGLES
Foley Artists	CATHY ROWLAND IAN M. GRIFFITH LINDSEY S. GRIFFITH
ADR Stage	WESTWIND MEDIA
ADR Recordist	DEBRA WINSBERG
Recordist	CRAIG HOLBROOK
Facility Coordinator	MAUREEN DAVIS
Voice Casting	TINA HART
Preview Projectionist	LEE TUCKER
Main & End Titles	FIX IT IN POST
Digital Intermediate Facility	FOTOKEM
Digital Intermediate General Manager	BILL SCHULTZ
Digital Intermediate Project Manager	RICO HERNANDEZ
Digital Intermediate Editors	GUS COMEGYS LUKASZ DRUZYNSKI
Digital Film Colorist	ALASTOR ARNOLD
Color Timer	MATO
Music Coordinator	REBEKAH TOUMA
Music Editors	MICHAEL BRAKE MAARTEN HOFMEIJER LOUIE SCHULTZ

TERRY WILSON

Music Clearance and Legal

CHRISTINE BERGREN
DALIA FRANCO

Scoring Mixer

DOUG TRANTOW

Strings Recorded at

IGLOO MUSIC

Dolby Sound Consultant

TREVOR WARD

Camera Dollies by

CHAPMAN/LEONARD STUDIO
EQUIPMENT, INC.

Script Clearance Research provided
by

INDIECLEAR, CAROL COMPTON

SONGS

“Gimme Some Sweetness”

Written by Ali Theodore and Jason Gleed

Performed by Jason Gleed

Courtesy of DeeTown Entertainment

“On The Run”

Written by Ali Theodore, Vincent Alfieri and Julian Davis

Performed by The DeeKompressors feat. Classic

Courtesy of DeeTown Entertainment

“White Bitch”

Written by Zach Cregger, Trevor Moore, Ali Theodore, and Zach Danziger

Performed by Horsedick.mpeg

“Pick It Up”

Written by Ali Theodore, Aaron Jacob, Julian Davis and Joseph Katsaros

Performed by The DeeKompressors feat. LP

Courtesy of DeeTown Entertainment

“Get Away From You”

Written by Ali Theodore, Vincent Alfieri and Jason Gleed

Performed by The DeeKompressors feat. The Bonars

Courtesy of DeeTown Entertainment

“Drop It (Remix)”

Written by Ali Theodore, Julian Davis, and Joseph Katsaros

Performed by The DeeKompressors feat. Basko

Courtesy of DeeTown Entertainment

“4 Seasons – Spring – Violin Concerto in E, Op8 no. 1 – 1st mov. Allegro”

Written by Antonio Vivaldi

Conducted and Arranged by Daniele Luppi

Performed by The Roman String Ensemble

Courtesy of Bemundo Music

“I Touch Myself”

Written by Christina Amphlett, Tom Kelly,

Mark Christopher McEntee and Billy Steinberg

Performed by Alana D

“Xtra Xtra”

Written by Ali Theodore, Sarai Howard and Aaron Jacob

Performed by The DeeKompressors feat. Miss Eighty 6

Courtesy of DeeTown Entertainment

“White Girl”

Written by Zach Cregger, Trevor Moore, Ali Theodore, and Zach Danziger

Performed by Horsedick.mpeg

“Champagne Campaign”

Written by Ali Theodore, Zach Danziger and Julian Davis

Performed by The DeeKompressors feat. Classic

Courtesy of DeeTown Entertainment

“You Left Me At The Right Time”

Written by Ali Theodore, Vincent Alfieri and Jason Gleed

Performed by Rusty Knuckles

Courtesy of DeeTown Entertainment

“What You Talkin’ Bout”

Written by Ali Theodore, Julian Davis and Aaron Jacob

Performed by The DeeKompressors feat. Classic

Courtesy of DeeTown Entertainment

“Wild Child”

Written by Ali Theodore, Vincent Alfieri and Jason Gleed

Performed by Rusty Knuckles

Courtesy of DeeTown Entertainment

“From NY to LA”

Written by Ali Theodore, Julian Davis and Joseph Katsaros

Performed by The DeeKompressors feat. King Juju

Courtesy of DeeTown Entertainment

“Suck My Dick”

Written by Zach Cregger, Trevor Moore, Ali Theodore, and Zach Danziger

Performed by Horsedick.mpeg

“Hit Em With A One”

Written by Ali Theodore, Joseph Katsaros, Mike Klein, and Julian Davis

Performed by King Juju

Courtesy of DeeTown Entertainment

“I Like Dem Girls”

Written by Ali Theodore, Aaron Sandlofer and Julian Davis

Performed by The DeeKompressors feat. Sizzle C

Courtesy of DeeTown Entertainment

“Bounce That”

Written by Ali Theodore, Julian Davis, Alana Da Fonseca and Joseph Smart

Performed by The DeeKompressors feat. Classic

Courtesy of DeeTown Entertainment

“Art Of War”

Written by Ali Theodore, Julian Davis, Vincent Alfieri, and Aaron Sandlofer

Performed by The DeeKompressors feat. SWJ

Courtesy of DeeTown Entertainment

“Middle Of The Streets”

Written by Ali Theodore, Joseph Katsaros, Julian Davis and Vincent Alfieri

Performed by The DeeKompressors feat. Classic

Courtesy of DeeTown Entertainment

“Sunshine”

Written by Richard L. Garcia and Rosel Anton Minter

Performed by PMG

Courtesy of d2 Music

“Mad 4 U”

Written by Ali Theodore, Joseph Katsaros, Vincent Alfieri and

Alana Da Fonseca

Performed by Alana Da Fonseca

Courtesy of DeeTown Entertainment

“Take Em Off”

Written by Ali Theodore, Joseph Katsaros and Alana Da Fonseca

Performed by Rebecca Jones feat. Alana Da Fonseca

Courtesy of DeeTown Entertainment

“Give It To Me”

Written by Ali Theodore, Mike Klein and Julian Davis

Performed by The DeeKompressors feat. Classic

Courtesy of DeeTown Entertainment

“Call Me Thumper”

Written by Ali Theodore, Aaron Sandlofer, Julian Davis

and Joseph Katsaros

Performed by The DeeKompressors feat. Classic

Courtesy of DeeTown Entertainment

“Just The Tip”

Written by Ali Theodore, Joseph Katsaros, Alana Da Fonseca and Zach Danziger
Performed by The DeeKompressors feat. Becca Styles
Courtesy of DeeTown Entertainment

“Control”

Written by Ali Theodore and Aaron Jacob
Performed by The DeeKompressors feat. LP
Courtesy of DeeTown Entertainment

“Dirty Lil Freak”

Written by Ali Theodore, Alana Da Fonseca, Joseph Katsaros,
and Vincent Alfieri
Performed by The DeeKompressors feat. Alana D
Courtesy of DeeTown Entertainment

“How We Doin’ It”

Written by Ali Theodore, Joseph Katsaros and Julian Davis
Performed by The DeeKompressors feat. Classic and Devante
Courtesy of DeeTown Entertainment

“Smoke”

Written by Ali Theodore, Zach Danziger and Tim Lefebvre
Performed by Art
Courtesy of DeeTown Entertainment

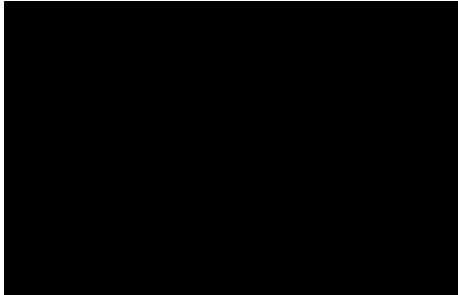
“Smoke 2”

Written by Ali Theodore, Zach Danziger and Tim Lefebvre
Performed by Art
Courtesy of DeeTown Entertainment

“Spring Heeled Jack”

Written by Ali Theodore, Vincent Alfieri and Jason Gleed
Performed by West128
Courtesy of DeeTown Entertainment





American Humane monitored the animal action. No animals were harmed.
(AHAD 01247)



Approved No 44541



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