

THE PROPOSAL

HERE COMES THE BRIBE...



June 18th, 2009

Running time: 107 minutes

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ABOUT THE PRODUCTION

When high-powered New York book editor Margaret (SANDRA BULLOCK) faces deportation to her native Canada, the quick-thinking exec declares that she's actually engaged to her unsuspecting put-upon assistant Andrew (RYAN REYNOLDS), whom she's tormented for years. He agrees to participate in the charade, but with a few conditions of his own. The unlikely couple heads to Alaska to meet his quirky family (MARY STEENBURGEN, CRAIG T. NELSON, BETTY WHITE) and the always-in-control city girl finds herself in one comedic fish-out-of-water situation after another. With an impromptu wedding in the works and an immigration official on their tails, Margaret and Andrew reluctantly vow to stick to the plan despite the precarious consequences.

Also starring in the summer comedy are MALIN AKERMAN ("27 Dresses") as Gertrude, the vivacious young woman Andrew left behind, Tony Award®-winner DENIS O'HARE ("Baby Mama," "Michael Clayton") as the determined immigration officer, and OSCAR NUÑEZ ("The Office") as a decidedly unexotic exotic dancer.

Anne Fletcher ("Step Up," "27 Dresses") directs from an original screenplay by Peter Chiarelli. David Hoberman and Todd Lieberman of Mandeville Films ("Beverly Hills Chihuahua," "Traitor") produce. Executive producers are Alex Kurtzman, Roberto Orci, Mary McLaglen and Sandra Bullock. Oliver Stapleton ("The Cider House Rules," "The Waterhorse: Legend of the Deep") is director of photography, Priscilla Nedd Friendly ("27 Dresses," "American Pie") is editor, Nelson Coates ("Runaway Jury," "Antwone Fisher") is production designer and Catherine Marie Thomas ("27 Dresses," "A Prairie Home Companion") is costume designer.

Touchstone Pictures presents "THE PROPOSAL," opening nationwide on June 19, 2009.

IT'S ALL ABOUT THE COMEDY

Filmmakers Find Lots to Laugh About in “The Proposal”

There was one element above all others that attracted director Anne Fletcher to “THE PROPOSAL”—the comedy.

“I love comedy so much and it’s always been in my fiber,” says Fletcher. “I was in improv and sketch comedy troops. Comedy makes me the happiest. After directing ‘Step Up,’ my goal was to do a comedy. But you can’t just jump into it. You have to prove yourself a little bit.”

Fletcher proved herself with 2008’s romantic comedy “27 Dresses.” “I got to exercise my comedy a bit. And then this came along, ‘The Proposal,’ and it had so much comedy in it,” says the director. “Sandra Bullock is a female comic genius. There really isn’t anybody on her level. I’ve been completely and utterly spoiled by her professionalism, her talent, her mind, her sense of humor, her sense of being. And Ryan Reynolds is one of a kind—Jack Lemmon and Chevy Chase combined.”

Producer Todd Lieberman was drawn to the film’s premise. “What I really responded to was the concept of an older woman, younger man relationship. The dynamic between the two characters is really funny,” says Lieberman. “There’s a guy assistant who’s been dreaming of being in publishing his whole life. He moves to New York and starts working for this hideous boss.”

Margaret Tate, a.k.a. the ‘hideous boss,’ intrigued Fletcher. “Margaret starts off being a hard-nosed business woman who only focuses on work and wants to get to the top, and that’s really the only goal that she has in life,” says the director. “When you really dig deep into this person, you realize that she’s got a lot of flaws. Margaret starts out really hard, but during the course of the film, she becomes herself again.”

Writer Peter Chiarelli sees Margaret as a very competent executive. “But as a woman she’s had to keep up this front of control all of the time, so that she’s never seen as weak,” says Chiarelli. “It gets to her. She’s sacrificed a lot to be this successful. The closest relationship she has in her life is with her assistant.

“I came up with the idea for the film from working in Hollywood with these very successful executives and their assistants,” continues Chiarelli: “They shared a kind of intimate relationship—though the bosses knew absolutely nothing about their assistants. My priority was to always go for the comedy.”

So, says Chiarelli, he based the story around what would happen if one of those bosses had to actually get real. Margaret Tate is that boss.

“Margaret was written the way they usually write the male roles, which are usually the juiciest,” says Sandra Bullock, who plays Margaret. “They’re allowed

to be complex, unattractive, crabby, difficult, fun and funny, which is not how female characters are usually written.”

Co-star Ryan Reynolds agrees: “Typically, comedies are male driven. I love it when it’s the other way around. Here, Sandy’s character is the oppressor.”

But Reynolds, who plays Andrew the assistant, says he enjoyed the idea of the oppressor being taken out of her comfort zone. “This woman, who is so Type A, is being taken to the wilds of Alaska with her assistant. She has spent three years with this guy but knows absolutely nothing about him, including where he’s from. It’s really fun when she comes to this small community and becomes as much a fish out of water as a human being can be.”

“You soon find out that the person you think is dominant really isn’t—Andrew is the one in control,” says Bullock. “It even surprises Margaret. She’s relied on him so heavily over the past years that without him, she can’t do her job— that’s why she doesn’t want to let him progress in his career. The man that’s capable of taming the shrew does not have to carry the big stick or speak loudly. He’s the one who knows exactly why she’s the way she is.”

“I see Andrew as a really noble guy,” says Chiarelli. “He could have taken the easy way out and stayed in Alaska and done what was expected of him and work in the family business, but instead he’s chosen to make his own way. He’s not asking for favors from anybody; in fact, he’s taking the toughest job because he knows it’s going to get him the best experience.

“At the beginning of the movie, Margaret doesn’t know any of this about him,” continues Chiarelli. “So for her, there’s a lot of discovery. She comes to realize that this is somebody who’s made the tough decision to pull himself up by the bootstraps, which is similar to the way that Margaret went about her career.”

“The film reminds me of the really well-constructed comedies that happened to be about a relationship failing, working and failing again—and they don’t write ‘em like this anymore,” says Bullock, “From the way Anne Fletcher sets up the scene, Oliver Stapleton lights it and the landscape is used in the comedy, you realize that we’re not making a light, superficial romantic comedy. I think screwball—rather than romantic—comedy is a better way to describe this film.”

Fletcher’s direction and Chiarelli’s script find a deft balance between the film’s sophisticated and physical comedy. “Everybody on this film plays the comedy straight,” says White. “They don’t pounce, ‘Hey, this is a funny line, did you get it?’ They just say it like it’s real and that’s what makes it funny.”

“It’s like ‘I Love Lucy,’” adds Akerman. “The actors are not *trying* to be funny, but it is really funny, witty and sharp.”

The filmmakers were inspired by some of the ageless comedies of the past. “It’s a movie that just clips along, which is what those great ’40s, ’50s comedies

with Cary Grant and Jack Lemmon did,” says producer Hoberman. “While dialogue-heavy, they moved really fast. One of the things we wanted to do was have Sandy and Ryan finish each other’s sentences. It’s a love-hate relationship that keeps you going along for the ride.”

CASTING CHEMISTRY

Filmmakers Assemble a Perfect “Proposal”

Filmmakers tapped Sandra Bullock early on for the role of Margaret. “She’s really fun to play, because she’s in all of us,” says Bullock. “Margaret doesn’t try and rectify any of the wrongs. She doesn’t apologize. She doesn’t feel like she has to make the world like her. She has a job to do, and she’s gonna get it done. And there’s a large part of me in that.”

“I feel really lucky that we got her,” says producer Todd Lieberman of Bullock. “She’s a phenomenal actress and she can do any role, but she’s so good and naturally gifted at comedy. People love her even when she’s playing someone who’s as hard edged as the character Margaret.”

Producer David Hoberman adds: “Sandy gets to play a really fun character—there’s a lot of physical comedy in this movie, so she gets to do everything her fans want to see. She’s really smart and had really good instincts about her character, the script and the comedy.”

Fletcher was equally impressed by Bullock. “She’s a movie star,” says the director. “She comes to work, she knows why she’s there, she gets the job done. And her chemistry with Ryan is bar none.”

Ryan Reynolds portrays the put-upon assistant who ultimately turns the tables on his boss. And with the majority of his scenes opposite Bullock, chemistry was imperative.

“They have a rhythm, they have a friendship, they have a way of communicating with each other—a sort of banter, a give and take,” says Hoberman of Bullock and Reynolds. “They found a groove in these two characters that really came to life.”

“Sandy and I’ve been friends for years—it’s great working with your friend,” says Reynolds. “My experience in a comedy is that you shoot the film and then halfway through you start to understand what your chemistry is with your costar and you wish you could go back and re-shoot all that you’ve already done. When you step on a set the first day and you already have that chemistry built in as Sandy and I did, you never experience that.”

Lieberman says both actors have “complete command of what it means to be funny. We have scenes with the camera on Ryan’s face. He doesn’t say a word, but he expresses 100 different funny things. It’s unbelievable.”

Supporting Bullock and Reynolds is a stellar group of actors. “It’s a

testament to the great script and our two strong leads that we were able to put together such a great group of people,” says Lieberman.

Nearly stealing the show is Betty White as Andrew’s grandmother “Gammy” Annie. “She’s turning 90 and has spent most of her life in Sitka, Alaska,” says Chiarelli of White’s character. “She’s a tough woman who recognizes the toughness in Margaret, and she likes what she sees. So even though on the surface she and Margaret share little, they actually have everything in common.”

“Audiences are so in love with Betty White,” says Fletcher. “She is so comfortable on screen—a television icon. She just has a quality about her that you love as a person and on screen.”

“I’m so lucky to work all the time,” says White. “It’s been 60 years that I’ve been working.”

Oscar Nuñez steps in as Ramone, a Sitka local who seems to have a myriad of different professions, including male stripper. “Oscar’s level of commitment is outrageous,” says Fletcher. “You can’t take your eyes off of him and you fall madly in love with him.”

Tony Award® winner Denis O’Hare plays Gilbertson, the immigration official who is determined to prove the impromptu engagement a charade. “We read lots and lots of Gilbertsons,” says Lieberman. “Denis was the one guy who really got it. He gave a perfect blend of government officious and vulnerability so that you could laugh at the guy. The scenes in the INS building were great fun between him and Ryan and Sandy.”

In an effort to convince Gilbertson that their engagement is real, Margaret and Andrew travel to Sitka, Alaska to spend the weekend with Andrew’s family.

“All families are screwed up,” says Bullock. “I don’t care how good they look on the outside, there’s always a dynamic that is strained. Fathers and sons will battle, as will mothers and daughters, and this film is very much about that. This family is so complex, but so loving and open, that Margaret is overwhelmed by it. The minute you see these people on screen, you realize that something’s going on here. They’ll fight it out, but they’ll still remain family.”

Filmmakers cast veteran actors Craig T. Nelson and Mary Steenburgen as Andrew’s parents.

“Ryan said that as a kid he always knew that Craig would play his father in a movie someday,” says Lieberman. “And he’s a perfect dad for Ryan Reynolds, in both size and sensibility.”

For Bullock, “Mary Steenburgen can balance the drama with the comedy. With just the smallest word she can tear up a scene or make you cry. Mary seems delicate, but she’s not. Behind the fragility she’s so mischievous and so aware of what she’s doing. To be able to do that in comedies, and make it real, is very

difficult.”

Fletcher turned to a familiar face when it came to casting Gertrude, the effervescent young woman Andrew left behind when he went to New York. Malin Akerman, who starred in Fletcher’s “27 Dresses,” plays what just may be a serious romantic threat to Margaret.

“Gertrude has come to realize that Andrew was the best thing that ever happened to her,” says Akerman. “It’s one of those things—you let someone go and then you realize it was a mistake. Now it’s hard watching him with this new woman.

“I’ve played a lot of crazy, wacky characters in the past,” continues Akerman, “so it’s nice just to be a sweet, lovely kind of girl.”

Rounding out the cast is Aasif Mandvi as Bob Spaulding, Margaret’s contentious colleague, and Michael Nouri and Gregg Edelman as Margaret’s employers who deliver the deportation news.

THE DIRECTOR’S CHAIR **Anne Fletcher Takes the Lead**

At the helm of “THE PROPOSAL” is Anne Fletcher, the former dancer and choreographer whose first directorial effort was the 2006 hit “Step Up.” Fletcher solidified her reputation as an inspired and confident director with the international box-office success “27 Dresses,” starring Katherine Heigl, James Marsden, Ed Burns and “THE PROPOSAL’s” Malin Akerman.

Known and appreciated by cast and crew for her great spirit, irreverence and the way she would literally dance onto a set, Fletcher is as meticulous as she is energetic. Fletcher sees her work as a choreographer as preparing her for her role as a director. “Choreographers for film choreograph for the camera, not the stage,” she says. “We’re thinking about all the different angles. I used to break down the characters, read the whole script to figure out why are these people dancing? Where do they come from and where are they going that they have to dance? Does the dance further the story? So you’re kind of doing the leg work that a director does. You’re understanding where the camera needs to go, what helps to make the scene look dynamic or small. I think it helps having that eye and understanding that things need to move to be interesting.”

“Anne’s energy is physical,” says veteran director of photography Oliver Stapleton. “Her background is choreography and dance, so her intuition and sensibility are based on something extremely earthy, which isn’t very common in directors. Most directors are very intellectual people who tend to exist from the neck up while some others exist all in the heart. I’ve never worked with a director who springboards from her physicality. Anne has a very unique way of

choreographing the actors, and I don't just mean the physical movement of 'you walk from A to B,' but rather having an incredibly clear sense of how a scene works."

"Her energy is endless," Bullock says. "But that's only surpassed by how great she is at her job as a director. It's been a long time since I've worked with someone who was as thorough, as thought-out and as good at her job as Anne is. I'm so happy to come to set, because I know that if I do my work, she will have done it a thousand times better. She knows the ins and outs of everyone's role and doesn't allow anyone to go too far. If you're stuck, she knows exactly what it takes to bring you out of it. As a director, she's the real thing."

GETTING DRESSED

Costume Designer Catherine Marie Thomas Works the Wardrobe

Margaret's high-fashion, knock-out business attire is, says Bullock, "her armor—the tighter, more severe, cinched and hardened, the better. She knows she looks good, but her clothes are not primarily intended to make her look good. She's used to having things constricted and strong so she can keep herself contained. If you take her out of that armor, she unravels."

Costume designer Catherine Marie (Cat) Thomas called on decades past to develop Margaret's wardrobe. "I was inspired to do this very structured '40s silhouette because Margaret's very uptight and regimented, and Sandy was thrilled," says Thomas. "So our departure point was the silhouette of the '40s, as worn by Katharine Hepburn and Rosalind Russell. Sandy's got great legs so you can do a pencil skirt up to the knee, but we purposely made them longer so that she would be more nipped in and would have to alter the way she walked. She loves that. She is so physical. She didn't have to wear four-inch heels, either, but she said, 'No, it's great!' because, as much pain as she may have been in, it made her walk and stand differently.

"There was nothing that we could pull from a department store," Thomas continues. "Designing for Margaret was about building every piece of clothing for this powerful woman who is very confined. Everything was about her power, yet had to be feminine at the same time."

Thomas particularly liked putting together Margaret's wedding attire since the script indicated Margaret would be wearing Gammy's dress. "It's a late '20s early '30s sort of biased gown look," says Thomas. "It's pretty unique and Sandy and I were excited about the dress because it's different than most wedding gowns."

Ryan Reynolds' character had two distinct looks, says Thomas. "Anne Fletcher and I talked about how Andrew is that sort of effortlessly sexy guy.

Although his family has money, he's really trying to prove himself, so at work his look is very professional. But when he and Margaret leave for their weekend he's totally prepared with jeans, T-shirt and a jacket because, of course, he knows that Sitka is very casual, very comfortable. Margaret is in a dress and high heels—there's quite the contrast.”

Thomas had more of a challenge dressing—or rather undressing—Oscar Nuñez's Ramon, who does a scene as a male stripper. “Anne had this sort of 1980s reference—a guy who used to strip in the late '80s and never let it go. So in addition to breakaway clothing, the little bowtie and the cuffs, we added his '80s Reeboks jazzercise shoes. Oh, and the knee pads. That was another nice touch.”

DISCOVERING ALASKA—IN MASSACHUSETTS **Filmmakers Take the Production to the Wilds of Massachusetts**

Except for day of exteriors in New York City, “THE PROPOSAL” was shot almost entirely in the state of Massachusetts. The filmmakers were pleased to find great locations along the rocky shores north of Boston in the towns of Rockport, Manchester-by-the-Sea and Gloucester, and on Cape Ann—all needing relatively minor adjustments to be transformed into the small Alaskan town of Sitka.

“The script was written to take place in Sitka, because Pete, the writer, had spent a summer there and knew the town pretty intimately,” says producer Lieberman. “I thought it would be a great setting that we haven't really seen before, especially in a comedy.”

While their Massachusetts locations were extraordinary, production designer Nelson Coates still had his work cut out for him. “Anne and I were particular about making our Alaska feel as if you were really there by making it evocative instead of trying to mimic it exactly,” says Coates. “But to turn the town of Rockport into Sitka, we had to deal with almost 30 storefronts, their window dressing and signage; it was fairly extensive. It felt more like working on a period movie where you have to cover so much to create a sense of place.”

One of the filmmakers' greatest finds was the magnificent home along the coast in Manchester-by-the-Sea that would become the Paxton estate. Little was required to dress the exterior of the house except for the addition of First Nation art, including totem poles, and building an enclosure over a large swimming pool that would become the planned site for Margaret and Andrew's wedding.

“One of the things that is very particular about that part of the world, from British Columbia all the way into the Panhandle of Alaska, is the First Nations tribes,” says Coates. “Early on, Anne and I talked about incorporating their very specific paintings and carvings, especially because our Betty White character has Tlingit heritage.”

But the interior of the house, built in the early 20th century and distinguished by a bright, Early American decor, proved a challenge. Using the existing floor plan, Coates designed new rooms of dark wood tones and stone walls with a fireplace that would be more evocative of the Pacific Northwest.

“One of the things that makes this particular area of Massachusetts so similar to Alaska and a great place to shoot is the rocky coast and the feeling of isolation that you get with some of the houses,” says Coates. “Since almost three weeks of our filming takes place at the Paxton house, we needed something that felt like it was on an island, and this house is on a peninsula, so we can get that feel of the water. And because of the rocky nature of the coast, it really does feel like it is in the Sitka area where a lot of the mountains are plunging right into the water.”

Filmmakers bridged the gap between the Massachusetts exterior and the real Sitka by traveling to Alaska to capture the mountainous, tree-filled area on film.

ABOUT THE CAST

SANDRA BULLOCK (Margaret Tate/Executive Producer) is one of Hollywood’s most sought-after leading ladies. She will next be seen on the big screen in “All About Steve,” a comedy which she is starring in as well as producing for her production company, Fortis Films. The film also stars Thomas Haden Church and Bradley Cooper, and is being released in early September 2009. Sandra is currently filming “Blindside,” where she will portray the matriarch of a conservative suburban household- based on the true story of Michael Oher.

Following acclaimed roles in several motion pictures, Bullock’s breakthrough came in the 1994 runaway hit, “Speed.” Her next two features, “While You Were Sleeping,” which earned her her first Golden Globe nomination, and “The Net,” were both critical and popular successes. Her subsequent starring roles include the box office smash “Forces of Nature,” “Hope Floats,” which marked her feature film producing debut; “Practical Magic,” which she also co-produced for her production company Fortis Films; “Gun Shy,” and “Miss Congeniality” for which she received her second Golden Globe nomination and was also produced by Fortis Films. Other credits include the starring roles in “Speed 2: Cruise Control,” “A Time to Kill,” “In Love and War,” “Two if by Sea,” “The Vanishing,” “Demolition Man,” “Wrestling Ernest Hemingway,” “The Thing Called Love,” the voice of Miriam in the animated film, “The Prince of Egypt,” “Divine Secrets of The Ya Ya Sisterhood” for first time director Callie Khouri and the lead in the psychological thriller “Murder by Numbers,” which she also executive produced. Adding to her list of box-office hits is “Two Weeks Notice” which she starred opposite Hugh Grant. The film, which she also produced, grossed over \$200 million at the box office. She received critical acclaim for her

role as Harper Lee in “Infamous,” a film directed by Doug McGrath that chronicles Truman Capote’s life from 1959 through 1965. Her other recent films include the psychological thriller “Premonition,” “The Lake House” starring opposite Keanu Reeves and “Crash,” an independent film directed by Paul Haggis as well as “Miss Congeniality 2: Armed and Fabulous,” the follow up to her 2000 hit film “Miss Congeniality” which she produced as well. Bullock made her debut as a writer/director with the short film “Making Sandwiches,” in which she also starred with Matthew McConaughey and which debuted at the 1997 Sundance Film Festival. Bullock recently concluded her stint as the executive producer of the highly successful “The George Lopez Show” which aired on ABC for six seasons.

Bullock has received numerous awards and nominations for her work, including two Blockbuster Entertainment Awards, four MTV Movie Awards, an American Comedy Award, eight Teen Choice Awards, four People’s Choice Awards for Favorite Female Movie Star, a Screen Actor’s Guild Award and two Golden Globe® nominations. Additionally, in 2001 and in 1996, Bullock was voted NATO/ShoWest “Female Star of the Year.”

RYAN REYNOLDS (Andrew Paxton) has emerged as one of Hollywood’s most sought after leading men and was named one of People Magazine’s “Sexiest Men” of 2008. He stars in the upcoming film “Paperman,” a comedy that also stars Emma Stone, Jeff Daniels and Lisa Kudrow, and was recently seen in “Adventureland” opposite Kristen Stewart, a comedy that premiered at the Sundance Film Festival in January to great reviews and was released in March 2009.

Opposite an all-star cast including Hugh Jackman, Liev Schreiber, Dominic Monaghan and Taylor Kitsch, Reynolds starred in the “X-Men Origins: Wolverine” in May 2009. His role as Deadpool, the wisecracking, cancer-stricken mercenary, led to the recently revealed Deadpool spin-off for 20th Century Fox. In addition, Reynolds stars in “Fireflies in the Garden,” opposite Julia Roberts, Carrie-Ann Moss and Emily Watson, which premiered at the Berlin Film Festival, and opened in the U.S. in May 2009.

Reynolds starred in the film “Definitely, Maybe,” a romantic comedy that co-stars Rachel Weisz, Isla Fisher, Abigail Breslin, Elizabeth Banks and Kevin Kline. The film was a critical darling and fan favorite. Reynolds also starred in the complex drama “Chaos Theory,” co-starring Emily Mortimer, and was seen in writer/director John August’s “The Nines,” which premiered at the 2007 Sundance Film Festival. The film, which also stars Hope Davis, has received much critical acclaim. Following Sundance, “The Nines” opened in theaters in New York, Los Angeles and Austin.

Reynolds' other credits include director Joe Carnahan's "Smokin' Aces," featuring Ray Liotta, Jeremy Piven, Andy Garcia, Ben Affleck and Jason Bateman, as well as "The Amityville Horror," a remake of the classic cult film. "The Amityville Horror" opened #1 at the box office and made \$107 million worldwide.

Reynolds was memorable in the title role of Van in the cult classic "Van Wilder," as well as the romantic comedy "Just Friends." For his co-starring role with Jessica Biel and Wesley Snipes in "Blade Trinity," Reynolds underwent an impressive physical transformation for his role as the acerbic vampire, Hannibal King.

BETTY WHITE (Grandma Annie) began her career in radio before moving into local television in Los Angeles at its very beginning on the West Coast in 1950. After hosting a local television show, she formed her own production company in partnership with producer Don Fedderson and writer George Tibbles and produced her first comedy series: "Life with Elizabeth," for which she received an Emmy® in 1952; "The Betty White Show," a daily NBC network talk/variety show; and a network situation comedy, "A Date with the Angels." She appeared frequently on major variety and game shows, and was a recurring regular with Jack Paar (over 70 appearances), Merv Griffin and Johnny Carson, (including many with the Mighty Carson Art Players). She also subbed as host on all three shows. She was a regular on "Mama's Family" as sister Ellen, a role she created with the rest of the company on "The Carol Burnett Show."

White's first appearance on "The Mary Tyler Moore Show" in the show's fourth season led to her becoming a recurring cast member. Her portrayal of Sue Ann Nivens, the Happy Homemaker, brought two Emmys® for supporting actress in 1974-75 and 1975-76.

In 1970-71 she created wrote and hosted her syndicated TV animal series, "The Pet Set." In 1976 she was awarded the Pacific Pioneers in Broadcasting "Golden Ike" award and the Genii Award from American Women in Radio and TV. White received her fourth Emmy® for best daytime game show host for "Just Men." Nominated seven times for best actress in a comedy series for "The Golden Girls," she won the Emmy the first season in 1985. She then appeared in the spin-off "The Golden Palace" for one season. Her Emmy for best guest actress in a comedy series on "The John Larroquette Show" brought her total Emmys to six. In 1997 she was nominated as guest actress for "Suddenly Susan." The American Comedy Awards gave her the Funniest Female Award in 1987 and the Lifetime Achievement Award in 1990. In 1995 she was inducted into the Television Academy's Hall of Fame. Also in 2000 she received the American Comedy Award for the funniest female guest appearance in a television series for "Ally McBeal." In 2002 she made recurring appearances on "That '70s Show."

White also has a recurring role on “Boston Legal” and on the daytime drama “The Bold and the Beautiful.”

White has appeared in several movies for television: starring with Leslie Nielsen in “Chance of a Lifetime,” “The Retrievers” for Animal Planet, “Stealing Christmas” with Tony Danza and Lea Thompson and, in 2005 for the Hallmark Channel, a movie called “Annie’s Point” with Richard Thomas and Amy Davidson.

Her endeavors on the big screen include “Hard Rain” with Morgan Freeman and Christian Slater, “Dennis the Menace Strikes Again!” as Mrs. Wilson opposite Don Rickles, “Lake Placid,” “The Story of Us,” and “Bringing Down the House,” with Steve Martin.

She is the author of five books, including “Betty White’s Pet Love,” “Betty White in Person” and “Here We Go Again: My Life in Television.” Two books were co-authored with Tom Sullivan, including “The Leading Lady: Dinah’s Story” and “Together.” In February, 2006 White was honored by the City of Los Angeles at the Los Angeles Zoo as “Ambassador to the Animals” for her life-long work for animal welfare.

CRAIG T. NELSON (Joe Paxton) is an actor, writer, director and producer. Recently television audiences have seen him in a three-episode arc on the small screen on CBS’s “CSI:NY” starring as a powerful publishing magnate.

In 2004 audiences got to “hear” a new side of the man. He voiced Bob Paar, or as he was known in his superhero days, Mr. Incredible, in the Oscar®-winning “The Incredibles.” The film is a DVD bestseller.

Nelson starred as Jack Mannion on CBS-TV’s “The District,” a drama that was inspired by the experiences of real-life police crime fighter Jack Maple. “The District” aired for four seasons, 2000-2004. Nelson also served as co-executive producer and directed episodes.

In 1997, he completed his eighth and final season on “Coach,” starring as Hayden Fox. He directed numerous episodes and received three Emmy® nominations: 1990, 1991 and 1992 for Outstanding Lead Actor in a Comedy Series, which led to a win for the 1991-1992 season. He has also been honored by the Hollywood Foreign Press Association with four Golden Globe® nominations.

Upon completion of his successful series “Coach,” Nelson had a chance to vary his projects, including making his Broadway debut as Nat Miller in Eugene O’Neill’s “Ah, Wilderness!” at the Vivian Beaumont Theater/Lincoln Center, in the spring of 1998. The show played to rave reviews during its limited run.

Nelson was born in Spokane, Washington, attended the University of Arizona and studied at the Oxford Theater in Los Angeles. Beginning his career as a writer/performer on the “Lohman and Barkley Show,” his talent as a writer

garnered him a Los Angeles Emmy Award® for the show. Nelson's writing credits include "The Alan King Special" and "The Tim Conway Show."

Nelson guest starred on "My Name Is Earl" (four episodes), "The Mary Tyler Moore Show" and "Private Benjamin," and starred in ABC-TV's critically acclaimed series "Call to Glory," for which he also directed its final episode. His television movies include Showtime's award-winning "Dirty Pictures," "Take Me Home Again", with Kirk Douglas, "Rage," "Toast of Manhattan," "Alex: The Life of a Child," CBS's "The Switch," and "The Fire Next Time" and "The Josephine Baker Story." Miniseries include "To Serve and Protect" and "Creature." He co-hosted with Paula Zahn the special, "The Ultimate Driving Challenge."

Nelson formed Family Tree Productions to develop and produce motion picture and television projects. A special project was "Ride with the Wind," an ABC Movie of the Week. The story revolves around a young boy and it is one of hope, discovery and recovery. It was scripted by Nelson, who also served as executive producer under the banner of his Family Tree Productions, in association with Hearst Entertainment.

Feature-film credits include: "Blades of Glory" with Will Ferrell; "The Family Stone" with Sarah Jessica Parker and Diane Keaton; "The Skulls"; "All Over Again"; "Devil's Advocate," in which he co-starred with Al Pacino and Keanu Reeves; "Ghosts of Mississippi" with Whoopi Goldberg, directed by Rob Reiner; "I'm Not Rappaport," co-starring Walter Matthau and Ossie Davis; "Poltergeist I" and "Poltergeist II - The Other Side" (he contributed to the screenplay); "Action Jackson"; "The Killing Fields"; "Silkwood"; and "The Osterman Weekend."

MALIN AKERMAN (Gertrude) is fast becoming one of the industry's busiest young actresses in Hollywood today. In March 2009, she co-starred as Laurie/Silk Spectre in Zack Snyder's "Watchmen," which opened at number one with more than \$50 million. Last year, she starred in the hit romantic comedy "27 Dresses," with Katherine Heigl, James Marsden and Edward Burns, under the direction of Anne Fletcher. In 2009, she will star in the Peter Billingsley-directed comedy "Couples Retreat," with Vince Vaughn, Jason Bateman and Jon Favreau.

In 2007, Akerman starred with Ben Stiller in the romantic comedy "The Heartbreak Kid," directed by the Farrelly brothers. Her other film credits include the independent releases "Harold and Kumar Go to White Castle" and "The Brothers Solomon."

Born in Stockholm, Sweden, Akerman moved to Toronto with her family at the age of 2 and spent her youth in both Canada and Sweden. At age 5, she began modeling and acting in television commercials. When she was 17, she won the "Ford Supermodel of Canada" search and began spending her summers modeling

in Europe. While enjoying success as a model, Akerman ultimately decided to attend college and to focus on her acting.

Soon after, she moved to Los Angeles and began landing roles in independent films, as well as guest roles on television series. Her breakthrough came in 2005 on the HBO series “The Comeback,” starring Lisa Kudrow. Akerman gained attention of both critics and audiences for her work in the series regular role of Juno Millken on the show. In addition, she had a memorable recurring role on the third season of the hit HBO series “Entourage.”

Akerman recently wrapped “The Bang Bang Club,” co-starring Ryan Philippe and Taylor Kitsch, and directed by doc director Steven Silver in South Africa.

MARY STEENBURGEN (Grace Paxton) won an Academy Award® for her role in “Melvin and Howard.” Recent credits include “The Open Road,” starring Jeff Bridges and Justin Timberlake, “Four Christmases,” starring Reese Witherspoon and Vince Vaughn, and “Stepbrothers,” starring Will Farrell and John C. Reilly. She appeared in “The Brave One,” directed by Neil Jordan and starring Jodie Foster and Terrence Howard. In 2006, she starred opposite Alan Rickman and Bill Pullman in “Nobel Son.”

She starred for two seasons on the Emmy®-nominated CBS series “Joan of Arcadia.” In 2006, Steenburgen starred in the David Mamet directed play “Boston Marriage” at The Geffen Playhouse in Los Angeles. She was also seen in the independent feature “Marilyn Hotchkiss’ Ballroom Dancing and Charm School.” In 2003, she appeared in the CBS television film “It Must Be Love,” co-starring husband Ted Danson. Steenburgen co-starred in “Elf,” alongside Will Farrell and James Caan. She has appeared in two films for director John Sayles, “Sunshine State” and “Casa De Los Babys.” In 2001 Steenburgen appeared alongside Kevin Kline in Irwin Winkler’s “Life as a House,” which had its world premiere at the Toronto International Film Festival. She has constantly redefined herself through challenging roles in films such as “Philadelphia,” “Parenthood” and “What’s Eating Gilbert Grape.”

In 2002, Steenburgen starred with Danson in a CBS television miniseries entitled “Talking to Heaven.” They also worked together in 1996 on the critically acclaimed NBC miniseries “Gulliver’s Travels” and in the 1994 feature film “Pontiac Moon.”

Steenburgen starred with Jon Voight and F. Murray Abraham in Robert Halmi’s “Noah’s Ark” for NBC and was also nominated for a Screen Actors Guild Award® for her role in “About Sarah,” a two-hour CBS movie in which she played a developmentally disabled adult.

Steenburgen's credits include "The Grass Harp," "Back to the Future III," "Time After Time," "A Midsummer Night's Sex Comedy," "Cross Creek," "One Magic Christmas," "Dead of Winter" and "End of the Line," in which she also served as executive producer.

Steenburgen's stage credits include "The Beginning of August," "Holiday," "Candida" at New York's Roundabout Theater, and "Marvin's Room" at the Tiffany Theater in Los Angeles.

In 1989, Steenburgen and fellow actress Alfre Woodard founded Artists for a Free South Africa. In 1996 Steenburgen and Danson were presented with Liberty Hill Foundation's prestigious Upton Sinclair Award for their work in human rights and environmental causes.

Cuban-American funnyman **OSCAR NUÑEZ (Ramone)**, a staple on the hit show "The Office," has quickly surfaced as one of America's favorite comedic actors. With his dry sense of humor and plethora of acting skills, it did not take long for Nuñez to capture role after role in TV shows such as "Mad TV," "Malcolm in the Middle," "Reno 911," "Arrested Development," "Curb Your Enthusiasm" and "24." However, Nuñez is best known for his exceptional improv work on NBC's Golden Globe® nominated, SAG Award® nominated, and Emmy Award®-winning hit TV series "The Office." Nuñez continues to star as "Oscar Martinez," a frustrated accountant, for the 5th season of "The Office" alongside Steve Carell, John Krasinski, and Rainn Wilson. Homosexuality, timidity, and Cuban-American heritage make "Oscar Martinez" a favorite target for Carell's "Michael" inapt and off-hand comments, which continue to be a driving story in the plotline. NBC's "The Office" is an American adaptation of the BBC series, written by Greg Daniels ("Saturday Night Live," "King of the Hill," and "The Simpsons.") This "mockumentary" office-set sitcom has won the 2007 and 2008 Screen Actors Guild Award for Best Comedy Ensemble, a Daytime Emmy for Best Webisode and the TV Land Award for Future Classic Series. The mockumentary format allows for more improvisation and has become a showcase of Nuñez's numerous talents.

Raised in Union City, New Jersey, Nuñez began his early career in New York City doing local theatre, including his work with the Shock of the Funny Theatre Company and successfully completing the esteemed Warner Brother's Comedy Writer's Program. He later joined the world-renowned Groundlings' Theatre Company that has advanced the careers of stars such as Will Ferrell, Lisa Kudrow, Phil Hartman, and many other cast members of Saturday Night Live.

Outside of the spotlight, Nuñez attended the prestigious Fashion Institute of Technology as an artist, Parsons School of Design as a writer, and tried his hand as a dental technician after graduating from the Magna Institute of Dental

Technology. This versatile actor experimented with various careers until 14 years ago, when he moved to Los Angeles. Nuñez now can be seen on many popular networks including HBO, Showtime, Comedy Central, Fox, NBC, and ABC. His feature film credits include “The Italian Job,” “Reno 911: Miami” and “When Do We Eat?”

Nuñez created, produced and starred in a television series on Comedy Central entitled “Halfway Home.” The improvised series is about the daily exploits of a group of ex-cons living together in a residential rehab facility. Nuñez also headlines Universal’s “Beethoven: The Reel Story,” directed by prize-winning Mark Griffiths. Nuñez will appear alongside Eddie Griffin and Joey Fatone.

Nuñez is fluent in Spanish and has mastered multiple dialects used for impersonations, including British, Italian, French and Indian.

AASIF MANDVI (Bob Spaulding) has had a successful career that has spanned film, television and stage. Mandvi can currently be seen as the Middle East correspondent on the Emmy® and Peabody Award-winning “The Daily Show with Jon Stewart” news team.

Mandvi is currently in production on Paramount’s “The Last Airbender,” from writer/director M. Night Shyamalan. Based on the popular anime series “Avatar: The Last Airbender,” the film follows the successor to a long line of Avatars who must put aside his irresponsible ways and stop the Fire Nation from enslaving the Water, Earth and Air nations. Mandvi will play Admiral Zhao, leader of the Fire Nation. The film is set for release in 2010.

Mandvi has wrapped production on “7 to the Palace,” a heartwarming New York-style tandoori comedy, which he co-wrote and stars in. Mandvi plays Samir, a talented cook who dreams of being a great French chef, but when he is forced to abandon his dream and run his father’s Indian restaurant in Jackson Heights, his life is forever changed.

In film, Mandvi last starred in DreamWorks’ “Ghost Town” with Greg Kinnear and Ricky Gervais, and was seen in “Music and Lyrics” with Drew Barrymore and Hugh Grant. Other film credits include “Pretty Bird,” “Spiderman 2,” “Freedomland,” “The Understudy,” “Eavesdrop,” “The Siege,” “Analyze This,” “ABCD,” “American Chai,” “The War Within” and “Sorry Haters” and the title role in “The Mystic Masseur.”

Mandvi was named one of *Filmmaker Magazine*’s “25 New Faces of Independent Film” in 2008. He also hosted the 2008 Gotham Independent Film Awards in New York.

Other television credits include a recurring role on the cult-hit “Jericho” as well as guest appearances on “Sex and the City,” “Sleeper Cell,” “The Sopranos,” “The Bedford Diaries,” “Oz,” “CSI,” “Law & Order” and “ER”.

Mandvi was the recipient of the 1999 Obie Award for his critically acclaimed one-man show “Sakina’s Restaurant.” His other New York stage credits include the 2002 Broadway revival of “Oklahoma!,” “Guantanamo: Honor Bound to Defend Freedom,” “Homebody/Kabul,” “Suburbia,” “Trudy Blue” and “Speak Truth to Power.”

MICHAEL NOURI (Chairman Bergen) currently is filming the ABC pilot “Empire State” and can be seen in the FX hit drama “Damages” opposite Glenn Close. He also has a recurring role on CBS’s long running “NCIS.” Nouri had a major recurring role on ABC’s popular show “Brothers and Sisters” and starred as ‘Dr. Neil Roberts’ on FOX’s smash hit “The OC.” He also appears in the feature films “Invincible,” with Mark Wahlberg and Greg Kinnear, and “Boynton Beach Club,” opposite Dyan Cannon and directed by Susan Seidelman.

Nouri has enjoyed a long career spanning film, television and theatre. His film work includes: “Flashdance,” “The Terminal,” “Last Holiday,” starring Queen Latifah, Billy Crystal’s “61*,” “High Roller: The Stu Ungar Story,” with Michael Imperioli, “Lovely & Amazing,” “Finding Forrester,” starring opposite Sean Connery, “Goodbye Columbus,” “Da Vinci’s War,” “The Imagemaker,” “GoBots,” “Chameleon,” “Fatal Sky,” “Total Exposure,” “Black Ice,” “Fortunes of War,” “To the Limit,” and “The Hidden,” for which he won the Best Actor Award at the Avoriaz Film Festival.

Nouri has recently guest starred on “Without a Trace,” “CSI: NY,” “South Beach,” “Enterprise,” “Cold Case,” “The Practice,” “The West Wing,” and “Law & Order,” “SVU,” and “Criminal Intent.” He played the lead role of ‘Lucky Luciano’ in the highly-rated NBC series “The Gangster Chronicles” and received an Emmy® nomination for “Search for Tomorrow.”

Nouri starred in the NBC series “Bay City Blues,” three series for CBS – “Love and War,” “Downtown,” and “Beacon Hill” – and in the title role of the series “The Curse of Dracula.” Additional television work includes “The Doris Duke Story,” “Rage of Angels,” opposite Jaclyn Smith, “The Last Convertible,” “Contract on Cherry Street,” supporting Frank Sinatra, “Shattered Dreams,” the title role in “Quiet Victory: The Charlie Wedemeyer Story,” “Between Two Women,” “The Story Continues,” “Danielle Steele’s Changes,” “In The Arms of a Killer,” “Psychic,” “Exclusive,” “The Sands of Time,” “Between Love and Honor,” and “Eyes of Terror,” with Barbara Eden.

Nouri starred on Broadway opposite Julie Andrews in “Victor/Victoria” and in “Forty Carats,” opposite Julie Harris. He recently starred in “Can Can” for the Encores series at City Center and in the Goodspeed Theatre production of “Camille Claudel,” opposite Linda Eder. He also toplined a seven-month national tour of “South Pacific.”

Nouri serves as ambassador to the Multiple Sclerosis Society and to the Seeds of Peace charity.

ABOUT THE FILMMAKERS

ANNE FLETCHER (Director) was one of the film industry's sought-after choreographers when she was tapped to direct "Step Up." The film and its sequel have grossed more than \$262 million worldwide. Fletcher served as executive producer on "Step Up 2," and will executive produce "Step Up 3D." In January 2008, Fletcher released "27 Dresses" starring Katherine Heigl, Ed Burns and James Marsden. The film, which grossed more than \$160 million worldwide, established Fletcher as one of the most in-demand female directors working today.

On Fletcher's slate is "The Matadors," which she will direct for Offspring Entertainment. The movie follows two men who take their baseball fanaticism to another level when they form an all-male cheerleading team.

She also served as associate producer on "The Wedding Planner" directed by Adam Shankman.

Born in Detroit, Fletcher began dancing at age 12, was teaching at 13, and dancing professionally at 15. She moved to Los Angeles at 18 to pursue a career in dance after graduating from high school. She subsequently traveled all over the world, dancing in industrials and appeared on such television shows as "The Tracy Ullman Show," "The Smothers Brothers" and the mini-series "War and Remembrance."

After making a music video with Dan Aykroyd and Tom Hanks for "Dragnet," she began dancing in film, making her debut in "The Mask," which was followed by "The Flintstones," the first two features of many as a dancer and then as assistant choreographer to Adam Shankman.

She choreographed two successful films for Disney, "Ice Princess" and "The Pacifier," and also worked as choreographer on "The 40 Year Old Virgin." She provided choreography for "Along Came Polly" and "Scooby-Doo 2: Monsters Unleashed." Her work can also be seen "The Longest Yard," "Down with Love," "Boogie Nights," and "Bring It On." Among her television credits are "Six Feet Under," "Judging Amy" and "Buffy the Vampire Slayer."

DAVID HOBBERMAN (Producer) is one of the leading producers in the entertainment industry today, having made his mark on more than 100 movies. In 2002, after three years at MGM, Hoberman re-formed Mandeville Films and Television at The Walt Disney Studios. This year, Hoberman will release the thriller "Surrogates," starring Bruce Willis.

In 2008, Hoberman released the popular family adventure film “Beverly Hills Chihuahua” and international spy thriller “Traitor,” starring Don Cheadle. “Kill Point,” a TV series starring John Leguizamo and Donnie Wahlberg, premiered in summer 2007 for Spike TV. In 2006, Hoberman released the arctic adventure “Eight Below,” starring Paul Walker, and “The Shaggy Dog,” starring Tim Allen.

In 2005, “Beauty Shop,” starring Queen Latifah was released. In 2003, Mandeville released the box-office hits “Bringing Down the House,” “Raising Helen,” starring Kate Hudson, “The Last Shot,” starring Matthew Broderick and Alec Baldwin, and “Walking Tall,” starring The Rock at MGM.

The award-winning “Monk,” a one-hour series for USA Network, is currently shooting its eighth and final season.

In 1999, while at MGM, Hoberman co-financed and produced “Anti-Trust,” “What’s the Worst That Could Happen?,” and the critically-acclaimed “Bandits.” Prior to this, Hoberman was the founder and president of Mandeville Films, where he produced “The Negotiator,” and signed an exclusive five-year pact with The Walt Disney Studios. During this time, Hoberman produced “George of the Jungle,” “I’ll Be Home for Christmas,” “Senseless,” “The Other Sister,” “Mr. Wrong” and “The Sixth Man.”

Prior to forming Mandeville Films, Hoberman served as president of the Motion Picture Group of Walt Disney Studios, where he was responsible for overseeing development and production for all feature films for Walt Disney Pictures, Touchstone and Hollywood Pictures. During Hoberman’s tenure, Disney was the No. 1 studio, “Pretty Woman” was the No. 1 picture and the studio released the No. 1 soundtrack of the year. Hoberman was also behind the releasing of major blockbusters including “Who Framed Roger Rabbit,” “Father of the Bride,” “What About Bob,” “Good Morning Vietnam,” “Dead Poets Society,” “Crimson Tide,” “The Jungle Book,” “Ed Wood,” “Dangerous Minds,” “Ruthless People,” “Beaches,” “The Rocketeer,” “The Doctor,” “Sister Act,” “Alive,” “What’s Love Got To Do With It,” “Cool Runnings,” “Three Musketeers,” “Tin Men,” “Stakeout,” “When A Man Loves A Woman,” “Cocktail,” and “Three Men and a Baby.” He broke through the Disney live-action ceiling with “Honey, I Shrunk the Kids” and championed the first-ever stop-motion-animated full-length feature, Tim Burton’s “The Nightmare Before Christmas.”

Today, Hoberman is also a professor with UCLA’s Graduate School in the Producers Program. He’s been a member of the Board of the Starlight Starbright Foundation for more than 10 years, is a member of the Board of the Anxiety Disorders Association of America, and sat on the Board of the Los Angeles Free Clinic for six years. He is also a member of the Academy of Motion Picture Arts & Sciences and the Academy of Television Arts & Sciences.

Hoberman began his career in the mailroom at ABC and quickly ascended in the entertainment business, working for Norman Lear's Tandem/T.A.T. in television and film. He worked as a talent agent at ICM before joining Disney as a film executive in 1985.

TODD LIEBERMAN (Producer) oversees more than 30 film and television projects for Mandeville's ever-growing slate. He most recently produced "Surrogates," directed by Jonathan Mostow and starring Bruce Willis, which will be released on September 25, 2009, through Disney's Touchstone label. He also produced the Disney hit film "Beverly Hills Chihuahua," directed by Raja Gosnell and starring Piper Perabo and the voices of Drew Barrymore, Andy Garcia and George Lopez; "Traitor," starring Don Cheadle and Guy Pearce; "The Lazarus Project," starring Paul Walker; "Wild Hogs," starring Tim Allen, John Travolta, Martin Lawrence and William H. Macy and generating more than \$250 million worldwide; and Spike TV's hit show "The Kill Point," starring John Leguizamo and Donnie Wahlberg. Lieberman also executive produced "The Shaggy Dog" with Tim Allen, Robert Downey Jr. and Kristin Davis and directed by Brian Robbins, "Eight Below," starring Paul Walker and directed by Frank Marshall, and the independent political thriller "Five Fingers," written by Laurence Malkin and Chad Thumann, directed by Malkin and starring Laurence Fishburne and Ryan Phillippe.

Lieberman executive produced "Beauty Shop," starring Queen Latifah, Djimon Hounsou, Kevin Bacon and Alicia Silverstone, and Jeff Nathanson's directorial debut "The Last Shot," starring Matthew Broderick and Alec Baldwin. He co-produced "Bringing Down the House," starring Steve Martin and Queen Latifah, and "Raising Helen," starring Kate Hudson and directed by Garry Marshall.

Lieberman is currently producing "The Fighter," starring Mark Wahlberg and Christian Bale and directed by David O. Russell for Paramount Pictures.

Prior to joining Mandeville, Lieberman acted as senior vice president for international finance and production company Hyde Park Entertainment, which produced and co-financed such films as "Anti-Trust," "Bandits" and, "Moonlight Mile."

Lieberman established himself at international sales and distribution giant Summit Entertainment, where he moved quickly up the ranks after pushing indie sensation "Memento" into production and acquiring the Universal box-office smash "American Pie."

In 2001, Lieberman was named one of the "35 under 35" people to watch in the business by *The Hollywood Reporter*. He holds a B.A. from the University of Pennsylvania.

Longtime collaborators and creative visionaries **ALEX KURTZMAN (Executive Producer)** and **ROBERTO ORCI (Executive Producer)** began their work together as innovative storytellers in a Los Angeles-area high school. Separately penning original adventure tales and making ambitious home movies, they soon joined forces and dreamed of one day bringing their movies to a mass audience.

The summer of 2007 saw the realization of that dream with “Transformers,” a live-action adaptation of the popular animated series that went on to gross over \$700 million worldwide. The pair recently produced, and wrote the sequel along with scribe Ehren Kruger. The film opens on June 24, 2009.

Kurtzman and Orci recently released the highly-anticipated “Star Trek,” on May 8, 2009. The pair has written their own fresh take on the classic show, and also executive-produced the J.J. Abrams-directed film. The film has grossed more than \$230 million worldwide, and a sequel is in the works. Additionally, the novelization of the film is a *New York Times* best seller. Kurtzman and Orci also created the new FOX drama “Fringe” with Abrams, which was recently picked up for a second season. The show stars Anna Torv, Josh Jackson and John Noble, and is a breakout hit.

In addition to their writing projects, Kurtzman and Orci are producing a continually growing slate of movies through their Kurtzman/Orci shingle at DreamWorks. Their first picture, DJ Caruso’s “Eagle Eye,” opened on September 26, 2008, starring Shia LeBeouf and Michelle Monaghan. The film has grossed more than \$170 million worldwide.

They are producing “Cowboys and Aliens,” which they will also write; “Nightlife;” “Deep Sea Cowboys”; and “Atlantis Rising.” They are also writing and producing “28th Amendment” for Warner Bros.

Inspired by Spielbergian action-adventure films that emphasize story, Kurtzman and Orci reunited after college to write for the popular television series “Hercules: The Legendary Journeys” and “Xena: Warrior Princess,” where, at age 23, they quickly became head writers.

In 2003, Kurtzman and Orci were approached to write for Abrams’ wildly popular television spy thriller “Alias,” and eventually ascended to be executive producers of the show. In 2006, the duo re-teamed with Abrams to write the third installment of “Mission: Impossible,” starring Tom Cruise as super-agent Ethan Hunt, which was embraced by critics for adding depth and humanity to the series and grossed more than \$397 million worldwide.

Prior to “Mission: Impossible III,” Kurtzman and Orci made a splash with the sci-fi thriller “The Island,” their feature film debut helmed by Michael Bay.

Late 2005 saw the release of “The Legend of Zorro,” starring Catherine Zeta-Jones and Antonio Banderas.

Following the success of “Transformers” and their other endeavors, Kurtzman and Orci are using their position in the entertainment industry to nurture other young writers and help them find their individual voices through a unique deal with DreamWorks and Paramount, in which the team is producing their own material as well as developing the projects of other writers.

MARY McLAGLEN (Executive Producer) reunites with star Sandra Bullock after having worked with the actress in the same capacity on seven previous projects: “All About Steve,” “The Lakehouse,” “Miss Congeniality 2: Armed and Fabulous,” “Two Weeks Notice,” “Divine Secrets of the Ya-Ya Sisterhood,” “Practical Magic” and “Hope Floats.”

McLaglen, a third-generation veteran of the movie business, is the granddaughter of Oscar®-winning character actor Victor McLaglen (“The Informer,” “The Quiet Man”) and the daughter of director Andrew McLaglen (“McLintock,” “Shenandoah,” “The Rare Breed”). Her brother Josh McLaglen (“Titanic,” “What Lies Beneath,” “Constantine”) is among the industry’s highly esteemed assistant directors.

She began her career as a production assistant on her father’s sets, moved up the ladder to the rank of production coordinator (“Nomads,” “Runaway Train,” “Back to School”) and unit production manager (“Jack’s Back,” “The Prince of Pennsylvania,” “My Cousin Vinnie”) before producing her first film, “Cold Feet,” in 1988.

Since then, McLaglen has served as executive producer on “Dodgeball: A True Underdog Story,” Mimi Leder’s “Pay It Forward” and Barry Levinson’s comedy “Envy,” and as a co-producer on “One Fine Day,” “Sgt. Bilko,” “Moonlight and Valentino,” “The Client” and “Sommersby.”

PETER CHIARELLI (Writer) earned a master’s degree from the Peter Stark producing program at USC. When he graduated he began his film career at DreamWorks. During that time, Chiarelli produced the short film “Terry Tate Office Linebacker,” which was developed into one of the most popular Super Bowl commercials of all time. In 2001, he became an executive at Red Wagon Entertainment, where he worked on the films “Memoirs of a Geisha,” “Win a Date with Ted Hamilton” and “RV.” He later moved to MGM to work as a director of development, where he supervised production of “The Pink Panther” and “The Amityville Horror.”

In 2005, he moved to DreamWorks to run Kurtzman/Orci Productions, where he was most recently co-producer on the company’s first production, “Eagle

Eye.” In addition, he served as executive producer on the 2008 Sundance film “The Mysteries of Pittsburgh.” “The Proposal” is his second script.

NELSON COATES (Production Designer) recently designed “The Code,” a heist picture with Morgan Freeman and Antonio Banderas in Sofia, Bulgaria, with Mimi Leder at the helm. Prior to that, Nelson worked in Chicago designing the period drama, “The Express,” with Dennis Quaid. “The Express” marked Coates’ sixth feature collaboration with director Gary Fleder. Their previous collaborations include “Runaway Jury,” “Don’t Say a Word,” “Kiss the Girls,” “Impostor” and Fleder’s feature directing debut, “Things to Do in Denver When You’re Dead.” Prior to beginning their work on “The Express,” they created the pilot and first six episodes of “October Road,” a one-hour drama for ABC Television.

Nelson designed the recent comedy “School for Scoundrels,” as well as the live-action mermaid movie “Aquamarine” on Australia’s Gold Coast. Other feature design credits include “Man of the House,” starring Tommy Lee Jones, and the television show “Jonny Zero.” He also designed Denzel Washington’s directing debut, “Antwone Fisher,” named one of AFI’s (American Film Institute) top 10 movies of 2002.

Coates has designed a wide variety of films from “Living Out Loud,” starring Holly Hunter and Danny DeVito, to “Murder at 1600,” featuring Wesley Snipes. He designed Academy Award®-winning actor Kevin Spacey’s directorial debut, “Albino Alligator,” “Frailty” for Bill Paxton, as well as “Bastard Out of Carolina,” directed by Oscar® winner Anjelica Huston. Additional credits include “Stir of Echoes,” “Disturbing Behavior,” “Blank Check,” “CB4,” “Three of Hearts” and “Universal Soldier.”

His other television designs include the pilot/permanent sets of “John Doe” and the miniseries “Stephen King’s The Stand,” which earned him an Emmy® nomination in recognition of the 220 sets and locations he designed. His design work has been featured in publications such as the *New York Times*, the *Los Angeles Times* and *Entertainment Design Magazine*. Between movie projects, Nelson designs for the real world as the architect/interior designer on unique residential and commercial projects.

An actor, singer and dancer with stage, TV and film credits, Coates has composed and choreographed more than a dozen opening and closing numbers for the Albert Schweitzer Awards in New York, including the year the Gorbachevs were honored. He has also earned the distinction of performing for Presidents Bush, Reagan, Ford and Carter.

A magna cum laude communications graduate of Abilene Christian University in Texas, Coates was named Outstanding Young Alumnus of the Year

in 1996. He is a member of the Academy of Motion Picture Arts and Sciences, and the Academy of Television Arts and Sciences and Cambridge Who's Who in America

CATHERINE MARIE THOMAS (Costume Designer) has collaborated with many of contemporary film's most innovative directors, notably Quentin Tarantino ("Kill Bill" Vols. 1 & 2), Robert Altman ("A Prairie Home Companion"), Neil Jordan ("The Brave One"), Richard Shepard ("The Matador"), Richard Linklater (Tape"), Ethan Hawke ("The Hottest State," "Chelsea Wall"), Edward Burns ("Purple Violets," "The Groomsmen," "Ash Wednesday," "Sidewalks of New York") and most recently Anne Fletcher ("27 Dresses") and Michael Suscy (HBO's "Grey Gardens"). A Hyde Park, Chicago, native and an alumna of Chicago Academy for the Arts and Kansas City Art Institute, Thomas began her professional career as a designer in the costume shop at the Juilliard School. Nominated for two prestigious Costume Designers Guild Awards for feature film, Thomas is featured in Deborah Nadoolman Landis's book "A Century of Hollywood Costume" (Harper Collins, 2007).

OLIVER STAPLETON, B.S.C. (Director of Photography) has photographed a broad spectrum of critically hailed, influential films. "The Cider House Rules" marked his first collaboration with director Lasse Hallström, and currently they have shot five films together. He has teamed with filmmaker Stephen Frears eight times, beginning with the seminal film "My Beautiful Laundrette." He followed this with Frears' "Prick Up Your Ears," "Sammy and Rosie Get Laid," "The Grifters," "Hero," "The Snapper" (TV), "The Van" and "The Hi-Lo Country."

Stapleton has also worked with director Michael Hoffman on four occasions, including the Oscar®-winning epic "Restoration" and "Restless Natives," which marked Stapleton's feature debut as a cinematographer. He worked with Julien Temple on the '50s musical "Absolute Beginners" and on the sci-fi comedy "Earth Girls Are Easy," earning an Independent Spirit Award nomination for the latter.

Other accomplished directors with whom Stapleton has collaborated include David Mamet ("State and Main"), David Hare ("The Designated Mourner") and Robert Altman ("Kansas City"). "The Water Horse: Legend of the Deep," directed by Jay Russell, marked his first outing into the world of VFX.

Stapleton began his career shooting music videos and won an MTV Video Award for Best Cinematography for his work with the band A-Ha on the video for "Take On Me." He has worked with David Bowie, the Rolling Stones, Eddie Grant, the Human League along with many other famous bands in the period 1980 to 1985.

PRISCILLA NEDD FRIENDLY, A.C.E. (Editor) studied film editing at the American Film Institute and began her career as an assistant editor in television before moving on to feature films. Her big break came when she was hired by Academy Award®-winning editor Peter Zinner to serve as the associate editor on Taylor Hackford's Oscar®-nominated drama "An Officer and a Gentleman."

Through Hackford's recommendation, Nedd Friendly gained her first solo editing assignment on "Eddie and the Cruisers" a year later. She went on to edit such films as "The Flamingo Kid," for director Garry Marshall; Jerry Schatzberg's "Street Smart"; David Seltzer's "Lucas"; "Tucker: The Man and His Dream," for director Francis Ford Coppola; "Pretty Woman," which reunited her with Garry Marshall; Irwin Winkler's "Guilty by Suspicion"; and Michael Caton-Jones' "Doc Hollywood." Nedd Friendly later edited the hit comedy "American Pie," directed by Paul and Chris Weitz. She reteamed with the Weitz brothers on "Down to Earth," starring Chris Rock, then collaborated with director Rob Minkoff on the films "Stuart Little 2" and "The Haunted Mansion." She recently edited the hit comedy sequel "Big Momma's House 2" and the true-life drama "We Are Marshall" for director McG.

"The Proposal" reunites her with director Anne Fletcher, with whom she collaborated on the 2008 hit "27 Dresses."

Nedd Friendly is a member of the Academy of Motion Picture Arts & Sciences and American Cinema Editors. She has appeared as a guest speaker on film editing at USC, UCLA and AFI and has been written up in several film periodicals.

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