

all about Steve

“The Proposal’s” Sandra Bullock, Oscar® nominee Thomas Haden Church, and “The Hangover’s” Bradley Cooper star in a hilarious tale of a woman who, after falling hard for a guy, thinks they’re an item; unfortunately, he thinks she’s stalking him!

Bullock’s Mary Horowitz is a cruciverbalist – a crossword puzzle constructor. Her brain spins at warp speed with an endless stream of arcane information. She can come up with the perfect word – and dozens with the same meaning – at a moment’s notice, but “normal” behavior eludes her.

Take, for example, the fact that she lives with eccentric parents. Or her inability to engage in social intercourse without dropping a litany of twenty-dollar words and unleashing a tsunami of trivia. Then, there’s the matter of her omnipresent fire-engine-red go-go boots.

For Mary, nothing is typical, especially relationships. When she is set up on a blind date with handsome cable-news cameraman Steve, Mary thinks the chemistry is undeniable – that Steve is “the one.” Steve, on the other hand, thinks Mary is crazy. Mary, who just knows she’s found her soul mate, decides to do anything and go anywhere to be with him. She begins to pursue Steve relentlessly as he crisscrosses the country, covering breaking news stories.

Mary's escalating infatuation with Steve is encouraged by the self-serving actions of news reporter Hartman Hughes (Thomas Haden Church), who enjoys torturing his insolent cameraman at every opportunity. With Mary never far behind and Hartman urging her on, Steve becomes increasingly unhinged.

But when Mary becomes embroiled in the news story of the year, Steve and Hartman begin to see her differently. Hartman is plagued by guilt, knowing his game of one-upmanship with Steve has placed her squarely in harms way, while Steve is feeling his own pangs of remorse at his callous behavior. Despite the media storm surrounding her, Mary with her upbeat, unaffected manner brings together a small community of new friends. And all who encounter Mary will realize that sometimes the ones who don't fit in are the ones who really stand out.

There definitely was something about Mary (Horowitz) that garnered Sandra Bullock's attention when she first read Kim Barker's screenplay for ALL ABOUT STEVE. At the center of the comedy was the peculiar crossword constructor who seeded the story with heart and a raucous bite. As both an actor and producer, Bullock is known for her discerning eye for good material – witness her recent role in the comedy smash “The Proposal” – and she sparked to the idea of a comedic character that harkened back to the type of roles she relished. ALL ABOUT STEVE's Mary Horowitz is truly unique. “Mary is this incredibly brilliant person whose been raised in this bubble by her loving, overprotective parents,” Bullock explains. “So she's grown up to be exactly who she's supposed to be without any outside influences – and that's the problem.”

Bullock says getting into character wasn't always easy. “At first, I didn't know whom to model Mary after, so I had to start taking pieces of people whom I knew,” she recalls. “I took a three and a half year old. I took Kim Barker, our writer. I took myself at my most amped and manic. Then I just pieced it all together.”

The world isn't too accepting of a true individual like Mary, and the film's comedy reflects that with absurdity and brazenness at every turn. “What's exciting about ALL ABOUT STEVE is finding the right balance of comedy styles,” says Bullock. “It's pretty true to life and it can be cruel. We're pushing the comedy envelope. It's edgy, and I like that.” Adds screenwriter Barker: “There are so many Marys in the world. They may not be the popular kid at school; they may not have tons of friends because they're

not ‘normal.’ Mary is different from most because she happens to be extremely intelligent. She hasn’t managed to find other people like her. I enjoyed embracing those differences.”

Barker’s interest in creating a story built around a crossword constructor didn’t stem from an interest in puzzles. She was more intrigued by the type of person who possessed the abundance of information necessary to generate the intricate wordplay.

“I’m not really good at crossword puzzles unless it’s the online version, which tells you instantly what answers you’ve gotten wrong and then you can fix them,” Barker admits. “But to take pen to paper, I just can’t do them.” Nonetheless, Barker began a daily regimen of crosswords and visited several websites and message boards, gaining additional insight into the realm of the professional crossword puzzle creators. Barker’s research reinforced her initial thoughts about shaping Mary Horowitz into a one-woman storehouse of information on innumerable subjects.

With the socially-challenged cruciverbalist at its center, Barker’s script for ALL ABOUT STEVE mixed classic comedy elements with dramatic and offbeat situations. This mix appealed to Bullock and her frequent producing partner Mary McLaglen, who has enjoyed a longtime collaboration with Bullock, beginning almost ten years ago with “Hope Floats.” “For me, the great draw for this script was the Mary Horowitz character, which is so quirky and is all of a sudden thrust into a world where she feels she needs to fit in. Everybody can relate to it on a certain level,” McLaglen comments.

During pre-production, it became evident to Bullock, McLaglen and director Phil Traill that Bradley Cooper, (“The Hangover,” “Wedding Crashers”) fit the bill as the handsome cameraman Steve, who elicits a passionate response from Mary during their very brief first date. Cooper’s rugged good looks, innate charisma and impeccable comic timing, most recently on display in his lead role in the blockbuster comedy “The Hangover,” proved to be an irresistible combination. “When I saw Bradley in ‘Wedding Crashers,’ I said to myself, ‘That is Steve,’” says Bullock. “He has the ability to play the cad believably, yet can still evolve into someone who’s misunderstood.”

Cooper says the feeling was mutual and taking on the role was an easy decision. “The draw for joining the project was Sandy [Bullock],” he recalls. “The prospect of

working with such a wonderful actress was enticing, and I thought it would be a great experience.”

ALL ABOUT STEVE director Phil Traill, who was born in the U.S. but raised in the United Kingdom, brings his own brand of offbeat humor to the project. His comedic sensibility – evident in his directing of the popular British sketch comedy series “Snoops” and for his award-winning short film “Dangle” – was certainly a good fit for ALL ABOUT STEVE. But it was a marathon conversation with Bullock that sealed the deal for him to tell us...all about Steve. “Sandy [Bullock] and I were on the phone for three hours,” following a weekend reading of the script, recalls the director with a laugh. “It was just so easy to talk with her about the film, and I had quite a lot to say, actually. Sandy made it so easy for me; she had thoughts to which I would feel comfortable enough to reply, ‘I wouldn’t do that, but I would do this.’ Everything just fell into place, and then we pretty much rolled into making it.”

“I knew Phil could do ALL ABOUT STEVE, based on his short films and his TV show,” adds Bullock, “but the first conversation I had with him clinched it for me. He just got it.”

With Traill aboard, casting became the top priority. Barker’s locker room-tinged repartee between the other principal characters – the pompous reporter Hartman Hughes, the impudent cameraman Steve and the beleaguered field producer Angus – leapt off the page, and the filmmakers wanted to ensure that whomever they cast could rise to the challenge. Bringing together actors Thomas Haden Church, Bradley Cooper, and Ken Jeong proved to be a combination of kismet and lots of hard work.

The role of Hartman Hughes had originally been scripted as a suave, effete Prada-wearing reporter. But once Academy Award® nominee Thomas Haden Church (“Sideways”) appeared on the filmmakers’ radar, they quickly realized the 6’2” tall Texan could give the character an element of machismo– upping the ante on the gamesmanship between Hartman and Steve.

“Thomas is brilliant,” says Traill. “He brought this aura of an arrogant, camouflage-wearing combat reporter with the wind-blown hair to the table for Hartman. His charisma on camera and off is compelling.”

Convincing Church to consider the role after he had completed filming and promoting two physically challenging films – the blockbuster hit “Spider-Man 3” and the critically acclaimed television movie “Broken Trail” – took some time. Bullock worked her magic, perhaps channeling Mary Horowitz’s off-kilter strategic thinking. Recalls Church, “My agent called me and said, ‘Sandra Bullock has gotten a hold of your phone number, and I think she’s going to call you.’ And sure enough, one day I was going through my caller I.D. and there was a call from [Bullock’s husband] Jesse James. I put it together, called her back and we talked for two hours.” Conference calls between Church and McLaglen, Traill and Barker followed; several days later, the filmmakers locked in Church to portray Hartman.

For the role of harried field producer Angus McCormack, Bullock, Traill and McLaglen cast comedian/actor Ken Jeong, whose breakout role in the Judd Apatow-directed comedy smash “Knocked Up” had impressed the three filmmakers. Jeong continued to make audiences laugh with his roles in the Apatow-produced “Pineapple Express” and “Step Brothers,” as well as in the comedy hit “Role Models” and the recent smash “The Hangover,” in which he played the part of a crazed crime boss.

ALL ABOUT STEVE’s offbeat comic sensibilities appealed to Jeong, whose fresh-faced field news reporter Angus doesn’t quite fit in with veterans Hartman and Steve. “They treat Angus pretty much like an intern,” says Jeong with a laugh. “Angus desperately tries to fit in with them, often to disastrous results.”

Jeong notes that he was as attracted to the film’s theme as well as its humor. “It has a universal message about being comfortable with what you are, and I think that resonates with almost everyone,” he notes.

Jeong, Church and Cooper settled quickly into an easy, bantering off-screen relationship, which was often reflected on-camera. Their immediate chemistry was not lost on the actors. “I don’t know how they did it, but Phil, Sandy and Mary definitely got three people who jelled right away,” says Cooper. “It was a blast and Phil let that play itself out on film.” The actors’ uncensored, testosterone-fueled bits occasionally enhanced the scripted dialogue. “We had this beautiful script that we all loved, and actors who love to adlib,” McLaglen comments. “As much as you want the written word to keep your story line going, we let Bradley, Thomas and Ken go as much as possible.”

Bullock's loquacious puzzle-head character Mary has rapid-fire dialogue exploding with facts and figures, so veering off the page was done judiciously. "You can't improv a lot with Mary," she explains. "When I did attempt to improv, I'd have to know the origin of the word, every definition, and three different language versions of that word. So I'd have to pick a subject that I'm very familiar with, and just ramble. I was able to do it a couple of times. It was very challenging."

Cast as endearing oddballs who welcome Mary into their tribe are DJ Qualls ("Road Trip," "The New Guy") as Howard, who sculpts – from apples – likenesses of famous peoples' heads; and newcomer Katy Mixon as Elizabeth, a sweet, fashion-challenged young woman who lives to embrace "worthy" causes. As Mary's partners in crime, they hit the road with her in search of Steve. The friendships Mary builds with them enable her to accept and even embrace her own idiosyncrasies and foibles.

Veteran actors Howard Hesseman and Beth Grant portray Mary's parents, Albert and Layla Horowitz. The senior Horowitzes, who are nothing if not eccentric, provide invaluable, hilarious insights into how Mary became, well, Mary.

While exploring the numerous idiosyncrasies of Mary, her clan and her friends, Barker's script takes a caustic look at the all-too-prevalent media blitzkriegs triggered by stories of personal calamity. Barker says she was inspired to incorporate this element by the super-saturation of coverage surrounding a few hot-button stories happening at the time. "The media just latch on to these stories and won't let them die. It often gets to the point where they start doing montages of their own coverage. It just gets ridiculous." While watching TV "talking heads" endlessly pontificate, Barker also took notice of the hundreds of people who rally around such *causes celebres* – and who always seem to have an opinion to share on camera.

Barker's examination of press/spectator circuses intrigued Thomas Haden Church. "What really appealed to me about the script is its commentary on the media," he recalls. "It's something that Phil (Traill), Kim (Barker) and Sandy (Bullock) continued to discuss in depth. The script turns the idea of media manipulation on its head, in that the manipulators become in some way entrenched in their own machine."

Helping bring to life the story's confluence of disasters – media, natural and character – are ALL ABOUT STEVE's behind-the-scenes team, including

cinematographer Tim Suhrstedt, ASC (“Little Miss Sunshine”), editor Virginia Katz, A.C.E. (“Dreamgirls”), production designer Maher Ahmad (“Miss Congeniality 2”) and Academy Award-nominated costume designer Gary Jones (“The Talented Mr. Ripley” – and who previously worked with Bullock and McLaglen on “Two Weeks Notice” and “Divine Secrets of the Ya-Ya Sisterhood”).

Embracing the spirit of the open road, the production hit the asphalt for much of the shoot. Various Southern California locations stood in for everything from the lush mountains of Colorado to the parched desert highways of rural Texas. The suburban communities of Lancaster, Santa Clarita-Newhall, Valencia and Irvine provided the bulk of ALL ABOUT STEVE’S locations during the 10-week schedule. The production endured weeks of record high temperatures topping 115-degrees (F.), as well as rattlesnakes and wind-whipped twisters of dirt aptly named “dirt devils.” Everyone persevered, barely.

“Unless you’ve experienced these extreme conditions, you can’t describe what they feel like,” says McLaglen. “We just had to endure it. Those of us working behind the scenes were fine, but to keep the actors cool was a challenge. Then to add to it, we had strong winds pelting us with dirt. They were all such troupers. They would just stand there, suck it up and take it in.”

The interior sets provided a welcome refuge from the rigors of the road. Not that the work was ever less than challenging. Production designer Maher Ahmad and his art department, along with video supervisor Todd Marks, created the bustling news center of the story’s fictional cable news company CRN, which rivaled those of its real life counterparts. Ahmad and set decorator Gene Serdena also faced the Herculean task of visualizing Mary’s eccentric style by crafting together an eclectic mix of academia and obscure pop culture references in the bastion of all things Mary – her bedroom. The set was a veritable road map through the jungle of her highly evolved, if off-center sensibilities.

The last weeks of filming were spent on soundstages just south of Los Angeles, shooting the film’s final act, which had Bullock and Church mucked up in the damp, muddy, often-claustrophobic set of an abandoned mine.

Costume designer Gary Jones gave Bullock's Mary her iconic red boots, which take the character through her journeys across the nation. The footwear is wildly inappropriate for most situations – making it a perfect “fit” for Mary. “Mary loves her boots,” says Bullock. “It’s like when you’re a teenager and you get locked into that one outfit that you think makes you special or even super human. Mary just never outgrew that feeling. She stayed in that bubble of what made her special, and it was her red boots.”

Initially, the boots were made of rubber – “like the gardening boots I wear in real life,” says Bullock – but the idea of her trudging through 114-degree weather in rubber boots was not to anyone’s liking. In the end, Mary’s boots were found online, for about \$14.99. “Those boots were unusual enough, but they also had a style to them that made sense.”

The boots, and everything about Mary, are not easily categorized, much like ALL ABOUT STEVE itself. “The film has different facets – there are a lot of stories going on,” says Bullock. “It’s about being unconventional, it’s about the media, and it’s about a world that exists outside of the big cities, a world where people are true to who they are. But all the stories come down to the fact, that not fitting often means you’re really standing out.”

ABOUT THE CAST

SANDRA BULLOCK (Mary Horowitz / Producer) is one of Hollywood’s most sought after leading ladies. Bullock recently was seen in Disney’s “The Proposal,” starring opposite Ryan Reynolds. The movie is Bullock’s largest grossing film to date. She recently wrapped production on “The Blind Side,” where she will portray the matriarch of a conservative suburban household. Based on the true story of Michael Oher, the film will be released November 2009.

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 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, which 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; “Crash,” an Oscar winner for Best Picture, directed by Paul Haggis; and “Miss Congeniality 2: Armed and Fabulous,” the follow up to her 2000 hit film “Miss Congeniality,” which she also produced.

Bullock made her debut as a writer/director with the short film “Making Sandwiches,” in which she 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.”

THOMAS HADEN CHURCH (Hartman Hughes) received an Academy Award nomination for his role as Jack starring opposite Paul Giamatti in Alexander Payne’s

critically acclaimed film “Sideways.” Released by Fox Searchlight Pictures, “Sideways” premiered at the 29th Toronto International Film Festival and went on to win numerous awards in 2004 and 2005, including a Golden Globe for Best Comedy Picture, Broadcast Film Critics award for Best Picture, a Screen Actors Guild / SAG Award for Best Ensemble Cast and six Independent Spirit Awards. Thomas was also honored as Best Supporting Actor by the Broadcast Film Critics and the Independent Spirit Awards.

Church recently starred opposite Eddie Murphy in Paramount Picture’s comedy “Imagine That,” which opened on June 12, 2009. Church was seen opposite Elisabeth Shue and Melissa Leo in “Don McKay,” which is premiered at the 2009 Tribeca Film Festival.

He recently wrapped production on the Sony Screen Gems’ “Easy A,” a comedy co-starring Emma Stone, Amanda Bynes, Lisa Kudrow, Stanley Tucci, Penn Badgley and Patrica Clarkson. Will Gluck is directing.

Church starred opposite Dennis Quaid and Sarah Jessica Parker in Miramax’s 2008 film, “Smart People.” He was also featured as the villain Sandman aka Flint Marko in the third installment of Sony Pictures franchise, “Spider-Man 3,” which remains 2007’s biggest box-office hit to date.

In 2007, Church won an Emmy Award and received a Golden Globe and a Screen Actors Guild nomination for his role as Tom Harte opposite the legendary Robert Duvall in the critically successful western epic, “Broken Trail,” directed by Walter Hill, which premiered on AMC/ American Movie Classics. In 2006, Church utilized his unique voice in two voice-over roles; first as a cow in DreamWorks’ “Over the Hedge,” and then as the crow, Brooks, in the remake of the classic, “Charlotte’s Web,” released by Paramount Pictures.

Church made his feature film debut in the legendary “Tombstone” in 1993. He is known for his role as the bucket-headed mechanic Lowell Mather on the long-running NBC series “Wings.” He is also known for his lead role in the FOX series “Ned and Stacey,” in which he starred opposite Debra Messing, as the self-righteous Ned Dorsey. In 1997, *Time* magazine proclaimed that “Ned Dorsey is one of the six reasons to watch television.” That same year, and for the same performance, Church was declared “unfit to live with dogs” by National Public Radio.

Church has also had roles in numerous feature films, most notably opposite Brendan Fraser in the box-office blockbuster “George of the Jungle,” and the straight-to-cable “Free Money,” opposite Marlon Brando.

In addition, Church is co-screenwriter and director of the film “Rolling Kansas,” which premiered as an official selection to the Sundance Film Festival in 2003. Acclaimed by no one, it now comfortably resides on Comedy Central.

Church resides on his ranch in Texas.

BRADLEY COOPER (Steve), with extensive training and experience in theater, television and film, is one of the most sought after actors of his generation.

Cooper recently starred in the hit Warner Brothers comedy, “The Hangover.” Directed by Todd Phillips (“Old School”), the film revolves around three friends who lose their best friend at his bachelor party in Las Vegas. The trio (Cooper, Ed Helms and Zach Galifianakis) attempts to retrace bad decisions from the night before in order to figure out what went wrong. “The Hangover” opened as the number one movie two weeks in a row and has already proven to be the breakout comedy of the summer.

Cooper was recently seen starring opposite Jennifer Connelly and Scarlett Johansson in the comedy “He’s Just Not That Into You,” based on the best-selling novel by Greg Behrendt and Liz Tuccillo. Last spring, Cooper hosted “Saturday Night Live” coinciding with the release of the film.

This October, Cooper will be seen in “New York I Love You,” directed by Allen Hughes. The film is the American version of the acclaimed film, “Paris, Je T’aime,” which premiered at the 2006 Cannes Film Festival.

Cooper’s other film roles include the box office success “Yes Man” opposite Jim Carrey, “Wedding Crashers” in 2005 opposite Vince Vaughn and Owen Wilson in which he came to prominence portraying a quintessential jerk and the 2001 cult favorite “Wet Hot American Summer,” opposite Janeane Garofalo, Molly Shannon, Paul Rudd, and directed by David Wain.

Cooper made his Broadway debut in the spring of 2006 in Joe Montello’s production of “Three Days of Rain” opposite Julia Roberts and Paul Rudd. In July 2008, Cooper joined the cast of the critically acclaimed Theresa Rebeck play “The

Understudy,” which premiered at Williamstown Theatre Festival to rave reviews and sold out performances. “The Understudy” has been invited to premiere on Broadway in 2010.

Cooper recently reprised his role as Aidan Stone on the critically acclaimed F/X drama “Nip/Tuck,” whose sixth season premiered this January. In 2005, Cooper starred in FOX’s single camera comedy “Kitchen Confidential” based on the trials and tribulations of renowned chef Anthony Bourdain. Other television credits include the Golden Globe nominated series “Alias,” “Jack & Bobby,” “Touching Evil,” “Law & Order: SVU” and “Trial by Jury.”

Born in Philadelphia, PA, Cooper graduated with honors in the English program at Georgetown University. After moving to New York City, he obtained his Masters in the Fine Arts program at the Actors Studio Drama School at the New School University.

KEN JEONG (Angus) is quickly establishing himself as the go-to character actor for today’s hit comedies. In the summer of 2009, Jeong appeared as the Asian-mobster Mr. Chow in the sleeper-hit comedy “The Hangover,” also starring Bradley Cooper, Ed Helms and Zach Galifianakis. The film stayed at the top of the box-office two weekends in a row, and to date has grossed \$205 million at the domestic box office.

Since his feature film debut as the doctor in “Knocked Up” in 2007, Jeong has gone on to a number of memorable roles in a series of successful comedies. Directed, written and produced by Judd Apatow, Jeong’s first film grossed \$219 million at the worldwide box office. The year 2008 saw Jeong with his first major role as the villain in “Role Models.” Taking on the role of King Argotron, Jeong acted opposite Paul Rudd, Seann William Scott and Christopher Mintz-Plasse. The film went on to gross over \$90 million worldwide. The same year saw Jeong with bit parts in two other major comedies, “Pineapple Express” and “Step Brothers.”

Jeong’s career path started off on a different course. He earned his undergraduate degree at Duke University and went on to attain his medical degree at the University of North Carolina. Jeong completed his Internal Medicine residence in New Orleans all the while developing his comedy. In 1995, Jeong won the Big Easy Laff Off. The competition, which was judged by former NBC President Brandon Tartikoff and Improv

founder Bud Friedman, turned out to be his big break as Tartikoff and Friedman urged Jeong to head to Los Angeles.

Once in Los Angeles, Jeong began performing regularly at the Improv and Laugh Factory, and was seen on a number of television shows including “The Office,” “Entourage,” and “MADtv.” It wasn’t until his pivotal role as Dr. Kuni in “Knocked Up” though that Jeong solidified himself as a feature film comedian. In 2006 Jeong and fellow comedian Mike O’Connell also left a mark on YouTube, as “Million Dollar Strong,” a spoof rap duo. Since the video’s posting in 2006, the video has garnered over 1 million views and Jeong and O’Connell have been tapped by MTV Films to write and star in the film version.

Jeong will next be seen in the Will Ferrell produced film, “The Goods: Live Hard, Sell Hard” opposite Jeremy Piven. Additional upcoming films with Jeong set to star include the comedies, “Couples Retreat,” “Despicable Me” and “The Zookeeper.”

ABOUT THE FILMMAKERS

PHIL TRAILL (Director) was born in New Jersey but moved to London, England, at age six. Fifteen years later, he graduated from Newcastle University with a First in English and Film Studies.

Traill started his career in TV, writing and directing for “The Big Breakfast,” a hugely popular British live entertainment show. He went on to produce and/or direct over a dozen shows for some of London’s leading production companies, including Planet 24, Hat Trick, Mentorn and the BBC.

During this time, Traill wrote and directed four short films for Channel 4 and the BBC – “Hiccup,” “Flipped,” “Post” and “Dangle” – which won numerous awards at international festivals, and have all been sold to TV outlets around the world.

In 2005, Traill co-wrote the feature film “Opal Dream,” directed by Peter Cattaneo (‘The Full Monty’), released in the U.S. in 2006 by Focus Features. Traill also directed the entire series of “Spoons,” a single-camera sketch comedy TV show for C4 in the UK, and BBC America.

In the summer of 2006, Traill moved to Los Angeles with his wife and daughter. Since then, he has created and written two television pilot scripts – one for Fox, through

Ashton Kutcher's Katalyst Films; the other for NBC, with Chicago's famed improv troupe Second City. Traill also created and directed two online comedy shows for MSN, produced by Reveille ("The Office," "Ugly Betty").

KIM BARKER (Screenwriter) penned the comedy "License to Wed," starring Robin Williams, Mandy Moore and John Krasinski; it was Barker's first produced feature screenplay. The Canadian native is currently working on a comedy for Universal Pictures.

MARY McLAGLEN (Producer) reunites with star Sandra Bullock after working with the actress in the same capacity on six previous projects: "The Lake House," "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 one of the industry's highly-esteemed assistant directors.

Mary McLaglen began her career as a production assistant on her father's sets, moving up the ladder to the rank of production coordinator and unit production manager before producing her first film, "Cold Feet," in 1988.

Since then, McLaglen has served as executive producer on "Dodgeball: A True Underdog Story," "Pay It Forward" and "Envy," and as a co-producer on "One Fine Day," "Sgt. Bilko," "Moonlight and Valentino," "The Client" and "Sommersby."

TED FIELD (Executive Producer) is chairman and chief executive officer of Radar Pictures, with a successful and lengthy career as a pre-eminent creative and business executive in movies and music.

Field has produced over 50 major theatrical motion pictures, generating a worldwide theatrical box office gross of over \$3.5 billion, with billions of dollars more earned in home entertainment and television revenues. Field maintains an exceptional

track record as one of the movie industry's most successful producers, with such hits as "The Heartbreak Kid" (2007), "The Last Samurai," "The Amityville Horror," "Runaway Bride," "The Texas Chainsaw Massacre," "Jumanji," "Mr. Holland's Opus," "The Hand that Rocks the Cradle," "Three Men and a Baby," "Cocktail," "Bird on a Wire," "Bill & Ted's Excellent Adventure," "Outrageous Fortune" and "Revenge of the Nerds."

Field and his team at Radar Pictures oversee a slate of 25 active projects, embracing a wide range of styles and featuring some of today's finest filmmakers. Radar Pictures recently set-up its own independent financing structure to build a library of films; over the next five years, Radar will co-finance 25 studio films with budgets around \$20 million.

In 1990, Field and Jimmy Iovine created Interscope Records, one of the most successful record labels in history. With Universal's acquisition of PolyGram in 1999, Field and Iovine became the heads of the largest record label in the world, combining such venerable labels as A&M and Geffen under an Interscope-led record group. The combined label is home to diverse, platinum-selling artists such as U2, Eminem, Sting, Nine Inch Nails, The Wallflowers, Dr. Dre, No Doubt, Limp Bizkit, Hole, The Brian Setzer Orchestra, Beck, Marilyn Manson, Garbage and Sheryl Crow.

Until 1984, Field co-owned Field Enterprises, Inc., a media conglomerate that controlled numerous television stations as well as the *Chicago Sun Times*. Subsequent to the liquidation of Field Enterprises, Field acquired Panavision from Warner Communications and actively invested in partnerships formed for the purpose of acquiring control of public corporations such as Crown Zellerback.

NICK OSBORNE (Executive Producer) is a founding partner of Underground Films & Management, a production and management company based in Los Angeles. Underground Films has a first look deal with The Weinstein Company. Osborne most recently produced the comedy "License to Wed" starring Robin Williams, Mandy Moore and John Krasinski, written by ALL ABOUT STEVE screenwriter Kim Barker. Alongside his partner, Trevor Engelson, Osborne executive produced the comedy "Zoom," starring Tim Allen, Chevy Chase and Courtney Cox, and co-executive produced the ABC Family's Christmas comedy "Mary Christmas."

Underground Films has a diverse set of projects set up at different studios and financiers including the comedies “Rising Son” and “Muskrat Love,” at the Weinstein Company, “Class Act,” with Halle Berry attached to star, at Dreamworks, and “Soccer Mom” at New Line.

Osborne is also a writer; his latest script is a contemporary version of Agatha Christie’s spy thriller *Destination Unknown*, for Phoenix Pictures. He completed his first novel, *The Convert*.

Osborne came to Los Angeles in 1995 to study for his MFA at the Peter Stark Producing Program at USC. Within a couple of weeks, he had also wrangled an internship at Silver Pictures, where he spent the next year learning the fine art of copying scripts and making coffee. Next, he was an intern for the Sony-based Phoenix Pictures and over the next 3 1/2 years worked his way through the ranks to become a VP of production. As an executive, Osborne worked on a diverse slate of pictures including “Apt Pupil,” “U-Turn,” “The Thin Red Line” and “Lake Placid.” In 1998, he shepherded the box office hit “Urban Legend.”

In early 1999, Osborne left Phoenix to start his own production company, O/Z Films. O/Z had a first look deal with Phoenix and in 2000 he executive produced “Urban Legends: Final Cut.” In 2001 O/Z Films, became Underground Films and Underground Management, which Osborne co-founded with Trevor Engelson; two sister companies emerged, one dedicated to producing quality films, the other to finding and managing the careers of talented filmmakers and screenwriters.

Osborne is a native of Scotland where he grew up on a farm in the county of Angus. Prior to his move to Los Angeles, he got his B.A in Politics, Philosophy and Economics from Oxford University and before that worked as an aid worker and teacher with International Rescue Committee / Project Trust in Peshawar, Pakistan on the border with Afghanistan.

TREVOR ENGELSON (Executive Producer) is a founding partner of Underground Films & Management, a production and management company based in Los Angeles. Underground Films has a first look deal with The Weinstein Company. Engelson most recently produced the comedy “License to Wed” starring Robin Williams,

Mandy Moore and John Krasinski. Alongside his partner, Nick Osborne, Engelson executive produced the comedy “Zoom,” starring Tim Allen, Chevy Chase and Courtney Cox, and co-executive produced the ABC Family’s Christmas comedy “Mary Christmas.”

Underground Films has a diverse set of projects set up at different studios and financiers including the comedies “Rising Son” and “Muskrat Love,” at the Weinstein Company, “Class Act,” with Halle Berry attached to star, at Dreamworks, and “Soccer Mom” at New Line.

Engelson grew up in Great Neck, New York. After graduating from USC in 1998, he worked at Endeavor as a trainee before joining Nick Osborne as his assistant at O/Z Films, which had a first look deal with Phoenix Pictures. In 2001, O/Z Films became Underground Films and Underground Management. One company is dedicated to producing quality films, the other to finding and managing the careers of talented filmmakers and screenwriters.

TIM SUHRSTEDT, ASC (Director of Photography) has built a long career behind the camera. He has a particular affinity for comedies and quirky projects, including the critically acclaimed “Little Miss Sunshine,” which garnered numerous international accolades including an Independent Spirit Award, a SAG Award™ and an Academy Award nomination for Best Picture. His credits include the Mike Judge comedy “Idiocracy,” Bob Odenkirk’s “The Brothers Solomon,” the romantic comedy “The Last Time” and the recent comedy “The Marc Pease Experience” starring Jason Schwartzman.

Suhrstedt’s other motion picture credits include Mike Judge’s cult hit “Office Space,” the independent comedy “Pumpkin,” “The Wedding Singer,” “Mystic Pizza,” and the classic “Bill and Ted’s Excellent Adventure.”

Suhrstedt has also worked extensively in television, shooting episodes of “Grey’s Anatomy,” “Ally McBeal” and “Tales from the Crypt,” as well as winning an Emmy and an ASC Award for his work on the series “Chicago Hope.”

Suhrstedt graduated from the American Film Institute and has since served on its faculty. He is married to costume designer Deborah Lynn Scott.

MAHER AHMAD (Production Designer) reteams with producers Sandra Bullock and Mary McLaglen, having previously collaborated with them on “Miss Congeniality 2: Armed and Fabulous.” Ahmad’s recent motion pictures include “The Mysteries of Pittsburgh” starring Nick Nolte and Sienna Miller and “The Marc Pease Project” starring Jason Schwartzman and Ben Stiller.

Ahmad also designed “Fever Pitch,” “The Guardian,” “Dodgeball: A True Underdog Story,” “Mr. 3000,” “Holes,” “Paid in Full,” “Gun Shy,” “U.S. Marshals,” “Chain Reaction,” “The Cemetery Club,” “That Night,” “Miami Blues,” “Above the Law,” “Code of Silence,” and “The Killing Floor.”

He served as a visual consultant and co-producer on “Steal Big, Steal Little,” starring Alan Arkin and Andy Garcia. His credits as art director include “The Paper,” “The Fugitive,” “Goodfellas,” “Miss Firecracker,” “Married to the Mob,” “Angel Heart” and “Raw Deal.”

VIRGINIA KATZ, A.C.E. (Editor) received an Eddie Award from the American Cinema Editors for her work on the feature musical “Dreamgirls” and was nominated for the drama “Kinsey” in 2005. Katz’s other film credits include “Gods and Monsters,” “Jet Li’s Fearless” and “Mrs. Palfrey at the Claremont.”

She edited the popular ABC series “Alias” in addition to numerous other television productions.

CHRISTOPHE BECK (Music) has composed the score of well over 40 feature films and nearly 20 television shows. With over 15 years of experience, Beck has scored a wide array of projects, including the action films “The Sentinel” and “Elektra,” the comedies “Charlie Bartlett,” “The Pink Panther” and “Bring It On,” and the dramas “Under the Tuscan Sun” and “Year of the Dog.”

His more recent credits include “Fred Claus,” “The Seeker: The Dark is Rising” and “Drillbit Taylor.” His other film credits include “License to Wed,” “We Are Marshall,” “School for Scoundrels,” “Yours, Mine and Ours,” “Taxi,” “A Cinderella Story,” “Saved!” “Garfield,” “Cheaper by the Dozen,” “American Wedding” and “Just

Married.” Upcoming is “The Pink Panther 2,” “Post Grad” (for Fox Atomic Pictures), “I Love You, Beth Cooper” (also for Fox Atomic), and “The Greatest,” the latter debuting at the 2009 Sundance Film Festival.

GARY JONES (Costume Designer) is an Academy Award-nominated designer who has crafted the looks for a wide range of feature films including “Spider-Man 2,” “Raising Helen,” “The Princess Diaries,” “The Princess Diaries 2,” “Secondhand Lions,” “Vanya on 42nd Street,” “The Mosquito Coast” and “The Trip to Bountiful.” ALL ABOUT STEVE marks Jones’ third feature film with Sandra Bullock; previously, they worked together on “Two Weeks Notice,” which she produced and starred and “Divine Secrets of the Ya -Ya Sisterhood” which she starred in.

More recently, Jones designed costumes for Garry Marshall’s “Georgia Rule” starring Jane Fonda, Lindsay Lohan and Felicity Huffman, as well as the comedy “Definitely Maybe” starring Ryan Reynolds, Rachel Weisz and Abigail Breslin.

Jones has enjoyed a long creative collaboration with designer Ann Roth, and together they shared the Academy Award nomination for “The Talented Mr. Ripley.” Other films on which they collaborated are “The English Patient,” “Primary Colors,” “Sabrina,” “The Mambo Kings” and “Dressed to Kill.”

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