

# Did You Hear About The MORGANS?

## Production Information

The comedy *Did You Hear About the Morgans?* follows a highly successful Manhattan couple, Paul and Meryl Morgan (Hugh Grant and Sarah Jessica Parker), whose almost-perfect lives have only one notable failure – their dissolving marriage. But the turmoil of their romantic lives is nothing compared to what they are about to experience: they witness a murder and become targets of a contract killer. The Feds, protecting their witnesses, whisk away the Morgans from their beloved New York to a tiny town in Wyoming, and a relationship that was on the rocks threatens to end completely in the Rockies... unless, in their new BlackBerry-free lives, the Morgans can slow down the pace and rekindle the passion.

Columbia Pictures presents in association with Relativity Media a Castle Rock Entertainment / Banter Films production, *Did You Hear About the Morgans?*. The film stars Hugh Grant, Sarah Jessica Parker, Sam Elliott, Mary Steenburgen, Elisabeth Moss, Michael Kelly, and Wilford Brimley. Written and Directed by Marc Lawrence. Produced by Martin Shafer and Liz Glotzer. Executive Producers are Anthony Katagas and Ryan Kavanaugh. Director of Photography is Florian Ballhaus. Production Designer is Kevin Thompson. Editor is Susan E. Morse, A.C.E. Co-Producer is Melissa Wells. Costume Designer is Christopher Peterson. Music by Theodore Shapiro.

*Did You Hear About the Morgans?* has been rated PG-13 by the Motion Picture Association of America for some sexual references and momentary violence. The film will be released in theaters nationwide on December 18, 2009.

## **ABOUT THE STORY**

Marc Lawrence is no stranger to writing and directing romantic comedies, most notably *Music and Lyrics* and *Two Weeks Notice*. But it was while shooting those films that he was developing ideas for *Did You Hear About The Morgans?*, a story that would push his boundaries within the genre by covering new ground: marriage.

“The idea first popped up 10 or 11 years ago,” says Lawrence. “It was a project I’d start and then put away, and I’d keep coming back to it. They say ‘write what you know,’ and for me, the problem with that is I don’t know anything. I never leave my apartment. The only thing I know about is marriage – I met my wife in college and I’ve been married a long, long time.”

But the Morgans’ is not just any marriage. “It’s a marriage in trouble,” notes Lawrence. “These two people have lost their connection specifically because of an infidelity, but the root of the problem is that they had grown apart.”

Hugh Grant, who plays Paul Morgan, sets the scene: “Paul is trying desperately to get Meryl back. And he takes her out for dinner, and on the way back from dinner they witness a murder. They become very important witnesses. The killer has seen them, so the FBI sends them into the witness protection scheme.”

Lawrence utilizes this fish-out-of-water scenario of the Witness Protection Program as an exciting new way to force the couple to face their issues in the wilds of Ray, Wyoming. “This high maintenance New York couple,” explains Grant, “are sent into the Witness Protection scheme in a tiny cowboy town in Wyoming, and that has interesting effects on their marriage.”

Sarah Jessica Parker, who plays Meryl Morgan, notes that this premise for a romantic comedy stood out from her previous projects. “I liked its whimsy. I

haven't played somebody like Meryl. I haven't played somebody in a marriage like hers."

Their hosts and protectors in Wyoming are US Marshal Clay Wheeler, played by Sam Elliott, and his wife, Emma, played by Mary Steenburgen. Clay and Emma show Paul and Meryl how to survive in a small town without their assistants or careers, and, along the way, how to survive their marriage as well. "They're completely outside their comfort zone and they don't understand us and we don't understand them," says Steenburgen. "But in the course of it they reconnect with each other, but also learn some lessons about marriage from watching Clay and Emma."

Steenburgen says that the complementing couples helped bring out the humor in the script, "It's just a funny juxtaposition, watching these people try to understand each other," she remarks.

On top of trying to save their marriage, roughing it without modern conveniences isn't the worst of Paul and Meryl's problems. Hot on their trail is the hitman, Vincent, played by Michael Kelly, sent to finish the job and get rid of all witnesses.

That might seem an outrageous setup, but Lawrence says, "It's just the way I process the world. When I sit down to write, I don't think, 'Oh, I'm going to write a comedy.' I just have an idea – 'I want to write a story about a marriage' – and this is what comes back out."

### **CASTING THE FILM**

"The two hardest things in making a movie are getting the script right and casting it right," says Marc Lawrence.

With that in mind, Lawrence turned to Hugh Grant, who had starred for the writer-director in *Music and Lyrics* and *Two Weeks Notice*. “Of course, I wrote it for Hugh,” says Lawrence. “We’d worked together so often that it was natural to mention the idea to him, and he liked the idea. But there was no formal agreement. I write the script and if he likes it he’ll think about doing it, and if he doesn’t he doesn’t.”

“I think Marc is a real comic genius and will be regarded as such in the years to come. And I think this is his best script, so I couldn’t resist it,” says Grant. “There are a lot of romantic comedies but very few of them are actually funny. Marc really does write funny dialogue.”

For Grant, having the writer as the director is always a selling point on a project, as he believes it makes for a better film. “The fewer authorial voices behind a film the better,” Grant continues. “What you dread are the ones that are done by a team of writers, and then there’s a hired director, and a hired producer, and then the studio will have their say...and then you’re in hell.”

Just as important as it was to have Grant play Paul, Lawrence needed to cast a formidable leading lady to play Meryl. Grant describes Meryl’s character as “a force of nature. She’s in a long line of female characters that Marc’s written...they tend to be New York, high-achieving, neurotic, clever, funny, comic women. I think they’re fantasy women for Marc, in a way, and they’re not hard for anyone to fall in love with, least of all, Paul.”

“At heart, Meryl is an incurable romantic,” says Lawrence. “She’s very idealistic about love. She’s outgoing and charming and gregarious, but a certain innocent part of her has been robbed by her experience, his infidelity.”

Who but Sarah Jessica Parker could perfectly embody this chic Manhattanite archetype, both on and off screen? “She’s so identifiably New York, high energy and gregarious, and she would feel really out of place in Wyoming,” says Lawrence. “It just became clearer and clearer that S.J., as I call her, would be the absolutely perfect person.”

Parker was just as excited for the opportunity to work with Lawrence. “He had such a spotless reputation, and everybody that I could find to talk about him with just loved him. I knew I wanted to work with him and I really liked the idea of the story.”

The way Lawrence had written Meryl appealed to Parker, as well as how he directed her. “I really liked how funny the character was on paper, and I liked where their relationship started and certainly where it ends up,” says Parker. “Marc is a great, great director for me. He’s just very insightful about what each actor needs and how to get the best from people and how to make them feel comfortable.”

Of course, Parker had other incentives as well. “Most importantly, I had really dreamed, like many other people, women in particular, for a long time about doing a romantic comedy with Hugh Grant.”

As it would turn out, she and Grant would become quite the complicit co-stars. They had been in a movie together a long time ago (*Extreme Measures* in 1996) and had little recollection of it. “In my head I think I feel like this is the first time I’ve really worked with Hugh Grant, but we had met years and years ago,” says Parker. “When I knew I was going to do this movie, I was actually traveling to London for work and so I asked Marc, ‘Should I call Hugh when I’m there?’”

“This is how it often happens in Hollywood,” says Lawrence. “They’ve both read the script, they both like the script, and before they commit, they have the big

dinner to make sure neither of them wants to stab the other. So I'm in New York, waiting to hear how it all went."

Of course, it went fabulously – so fabulously that during the dinner, Parker and Grant conspired to play a practical joke on Lawrence, playing on the writer-director's overblown fears. "We agreed that we would each write to Marc back in New York and say it was a disaster," says Parker.

"I got these emails from both of them saying how horribly Hugh had behaved," says Lawrence. "So, of course, I'm horrified. I wrote a letter, apologizing for the dinner, and only later I find out I'm the butt of the joke. At least, they considered it a joke. To be a joke it has to be funny to someone."

Grant points out that Lawrence wasn't so quick to come around to the truth. "What was interesting was that after we came clean, Marc still didn't believe me!"

"Hugh was mad at me for having so little faith in him, but frankly, I think my lack of faith is justified," jokes Lawrence. "I was so shocked by the whole thing I didn't know what to believe. I've decided never to believe anyone about anything again. Family. Anyone. Never, nothing anymore."

To contrast the privileged, neurotic New Yorkers, Lawrence sought out salt-of-the-earth actors to portray the comfortable, settled couple of Clay and Emma. Lawrence was very excited to have Sam Elliott and Mary Steenburgen accept the roles.

"I'm just happy to have an opportunity to work with Marc Lawrence and on a Marc Lawrence screenplay," says Elliott. "He's incredibly smart and works his butt off. He's very specific in what he wants and collaborative at the same time. He's always looking to make it better. I've never worked with a director that works as hard as Marc does."

When asked about his character, Elliott offers, “Clay is representative of a lot of small town America that still remains today. Clay and Emma are very true to a certain kind of western sensibility. They’re independent, they work hard, and they have a set of morals. They’re honest and they have some integrity.”

Elliott, a veteran of dramatic westerns like *Tombstone* and *The Hi-Lo Country*, admits that *Did You Hear About the Morgans?* gives him an opportunity he has not yet had as an actor: “It’s the first out-and-out comedy I’ve ever done, and it was a blast.”

“Sam is a great actor, and even though he’s done this type of role before, he was so excited about the idea of doing a comedy – taking that kind of role and putting it in a different environment,” says Lawrence. “He’s very detail-oriented and always wanted to talk about the script and the character. He was so determined to get his character right. He wanted to talk about what specific pickup truck Clay would have. We went through 11 pickup trucks. I mean, you wouldn’t think it to look at me, but I’m actually not a pickup truck expert.”

Mary Steenburgen had similar motivations to sign onto a Marc Lawrence film. “I was a big fan of Marc’s film *Two Weeks Notice* with Sandra Bullock, and I’d just finished working with Sandy on a different movie. We talked about Marc Lawrence and how much she loved working with him...so I was kind of predisposed to thinking it was going to be a great project,” says Steenburgen. “As soon as I read the script I thought, count me in. It’s such a fun story and the character was fantastic.”

“Emma is a very no nonsense, basic person that’s strong and not afraid of much in the world,” Steenburgen says of her character Emma, who teaches Paul how to chop wood and Meryl how to shoot a gun. “It’s a really fun character because she’s a tomboy who exists in a man’s world.”

“I’ve loved Mary from afar, for years, in about ten different movie roles, from the Woody Allen films she did to *Parenthood*,” says Lawrence. “The fact that she wanted to do this film was just thrilling. She brings an element to the character that I really hadn’t written into it – a delightful loopiness. Emma is very, very smart and very much onto these New Yorkers, but there’s a slight off-balance quality to her that makes everything she says very, very interesting.”

Finally filming with Lawrence gave Steenburgen all the reassurance she needed in him as a writer and director. “Marc Lawrence is just incredibly talented. He’s very funny, very smart, very real and there’s an improvisational quality that’s there that means if somebody has a better idea or different idea he’s receptive to it and his ego is not apparent at all,” she comments. “It makes you raise your own game.”

Not to mention, working with Sam Elliott as her husband, Clay, Steenburgen felt gave the Western aspect of the film more credibility. “Sam just adds an authenticity because...he looks like a cowboy. He looks like the West...He adds just a substance to the film that probably nobody else could have filled those shoes, or those cowboy boots,” she says.

For the characters of Paul and Meryl’s assistants, Adam and Jackie, respectively, casting was critical. The characters had less screen time to convey their rocky, burgeoning relationship. “Jesse Liebman came in to read for us for the part of Adam, and the second he left, I turned to Ilene Starger, our casting director, and I said, ‘OK, well, that’s done.’ His take on the character is just unbelievably sweet and funny and innocent. And Elisabeth Moss – everyone who’s ever worked with her talks about how spectacular she is. I just can’t believe she’s in our movie.”

For the role of the hitman, Vincent, the filmmakers turned to Michael Kelly. And Lawrence says, “Thank God for Michael Kelly. It’s hard to write villains in this

kind of comedy – if it's too dark, the audience won't buy it anymore, but it needs to have credibility so that the audience believes that the characters are in danger, so the machinery of the plot keeps moving. When you look at Michael, you think, 'Yeah, that guy is capable of killing a bunch of people,' even though in real life, other than being an Atlanta Braves fan, he could not be nicer."

Perhaps the most nail-biting role to fill for Lawrence was that of young Lucy, granddaughter of Earl Granger (Wilford Brimley) in the film. Most likely because he had his own daughter Gracie, 12, in mind for the role when writing it, and hadn't even put her on tape before finally casting her.

"I just thought she was right for the part," says Lawrence. "I needed a girl her age who could sing. Actually, it was a fantastic experience having her there – my wife and my youngest son came out to the shoot in Santa Fe with us, but at a certain point during filming, they had to go back, and it was just me and Gracie. I'd come back to my trailer and say, 'Where's my daughter?' 'Oh, she's in Mary Steenburgen's trailer.' She really was adopted by the whole set. It was really an emotional thing for me, a great way to have father-daughter time together in this tiny town in New Mexico. Of course, this is the last time we'll ever work together – she's way too big now. She was just on Broadway."

Though Lawrence was nervous for his daughter, the overwhelming consensus on set was that she nailed the part. "It blew my mind the first time I heard her sing," says Steenburgen.

### **SHOOTING IN NEW YORK...**

The shoot began in New York City, and Marc Lawrence had assembled a fantastic production team that also happened to be quite familiar with making films in the Big Apple: Florian Ballhaus as the director of photography and Kevin

Thompson as production designer.

Sarah Jessica Parker recalls recommending Thompson, who had designed *Stranger Than Fiction* and *Igby Goes Down*, for the job. “I said there’s a guy I’ve been wanting to work with for years,” says Parker. “He’s so good, he’s so talented, he’s so special, but he doesn’t travel. He doesn’t like to leave New York.”

“I met with Marc because I read the script and I really enjoyed it. It’s a genre that I don’t normally do,” says Thompson. “We immediately clicked about the experience of the story, the idea of living in New York for a long time, and then going to other parts of the country. I think people really would seem alien at first.”

Florian Ballhaus, who previously worked with Parker as the director of photography on the last season of “Sex and the City,” was behind the camera. “Florian was just fantastic,” says Lawrence. “It’s the kind of relationship with a cinematographer that I’ve always hoped to have. He’s incredibly skilled, amazingly easygoing, and very collaborative, and as if that weren’t enough, he’s funny. If they let me make another movie, he’s the first call.”

Thompson’s challenge with the design for the Morgans’ life in New York was to capture the couple’s socio-economic status, as well as the emotional temperature. Their Upper East Side apartment at the start of the film “felt a little bit like things were missing in their life,” he explains. “Paul had moved out. There was a void. They have a dining room, but instead of using it for dinner parties, Meryl uses it to work.”

The Morgans’ apartment also served as the location for a very tricky stunt in which Meryl Morgan climbs along the ledge of her building to escape the hit man, who has tracked her down in the city. Thompson points out the apartment they

needed didn't exist in one space, so for the stunt they built the façade of the balcony on the stage at Steiner Studios in the Brooklyn Navy Yard.

Of course, the New York sets would have to exhibit a stark contrast with the rest of the film, set in Wyoming. "We really made a conscious effort to shoot New York differently," says Lawrence. "The clothes would be different, the colors of the sets would be different, even the camera angles and score would be different. The idea was that in the New York scenes, you would really feel the pulse and pace of the streets, so we could contrast that with Wyoming."

Thompson also considered the look of the city on the whole within the context of the movie itself. "We tried to create a neighborhood and environment for them and get enough diversity of what classic New York is like and what high end New York is like so that it would be diametrically opposed to what their experience would be like when they got to Wyoming," Thompson explains.

Another department that had to artistically and visually delineate the two worlds of New York and Wyoming for the film was wardrobe. Costume designer Christopher Peterson, who had worked with Lawrence on *Music and Lyrics*, stepped up to the challenge, despite initial intimidation about styling Sarah Jessica Parker.

"There was an initial reaction when I knew that she was doing the film. I thought 'Oh God, that's fantastic!' And then I thought 'Oh God, I have to dress Sarah Jessica!' But she was nothing but lovely," says Peterson.

"The first thing she said to me was 'No Carrie, no Carrie,'" says Peterson of his collaboration with Parker on the character of Meryl. "She's playing a lady real estate broker on the Upper East Side...It came down to a Hitchcock heroine silhouette. Something very tailored, very hard edged, very clean lines, architectural. The New York section of the movie was really challenging in that,

you know, we had to maintain a really tight color palette, sort of sharp lines and sort of still be able to find the characters throughout.”

### **...AND SHOOTING IN THE WILD, WILD WEST**

If it seems Marc Lawrence is an unlikely candidate to set a film in Wyoming, well, according to the people who know him, the word “unlikely” doesn’t begin to describe it. According to co-producer Melissa Wells, who has worked with Lawrence for years, “We shot *Music and Lyrics* within ten blocks of Marc’s apartment. Marc is a New Yorker at heart. He gets the Mets games on his iPhone and he eats a bagel every day.”

“Marc is a man who doesn’t like to leave the Upper West Side of New York,” notes Hugh Grant. “For him, Central Park is too much nature, so to really have written this, set out here in the west, involving beasts, is for him a strange form of masochism.”

Masochism or sadism? After all, it was Grant and Parker who would have the toughest jobs, completing all the tasks that physical comedy demanded of them. “Riding horses, riding fake horses, jogging in the freaking desert take after take after take. I mean, there were some occasions where I thought, ‘They just think this is funny now. They’re not cutting because they think it’s funny to watch me struggle,’” says Parker.

Another case in point: handling a rifle. The script required Parker to fire the gun several times. “Obviously, Hugh and S.J. had to have the gun safety classes – they had to know how to handle the guns,” says Lawrence. “Of course, the guns wouldn’t really be loaded, but you have to do that. At the same time, I didn’t want them to be too comfortable with the guns – this character is very Democrat, very liberal. S.J. had to know what she was doing, but Meryl couldn’t.”

So, the question became: where to shoot? “At the beginning, I think Marc and Kevin Thompson were joking, ‘Well, maybe we can shoot the Wyoming scenes in Central Park. Connecticut at worst,’” kids Wells. “There’s a joke in the script – Marshal Lasky says to Meryl, ‘Would you rather leave New York or die in New York?’ And she has to think about it for a moment. I think that’s basically Marc’s answer to that question.”

All kidding aside, Lawrence knew what he’d need for the movie to work: “This couldn’t be a Hollywood town and it couldn’t be the type of town that two New Yorkers could show up and say, ‘Oh, this is charming,’” he says. “It had to be a real, functioning town.”

When the time came to choose a shooting location, they had their pick of the wide open spaces of the western United States. They discovered that the state of New Mexico had everything they would require – not least of which was the quaint but no-nonsense town of Roy, with a population of just 300 people. The town would become the inspiration for Lawrence to dub the scripted town “Ray” and where the crew spent their last five shoot days in New Mexico, roughing it just as Paul and Meryl do in the script.

“I think Hugh really looked forward to it,” says Lawrence. “He had an Englishman’s fascination with the American west, like some Americans do about the English countryside – ‘Oh, we’ll see these little English villages and it’ll all be very Dickensian’ – except it’s all about cowboy hats and horses. Me, I was already unhappy. I would say that S.J. and I would be perfectly happy if we never left New York. So we get there, and all the people could not have been nicer, and everybody was lovely, but... well, I just do not like being away from home. It’s all rodeos and dust and manure and animals. I panicked at not being able to order Chinese food. I kissed the tarmac at Kennedy when we got back.”

As the story of how they found Roy goes, New Mexico location manager David Manzanares' wife was in Roy taking scout pictures when a local woman named Tuda Crews came out of Annette's Restaurant and asked her what she was doing. Crews, whose family has been in Roy for seven generations, has been very active in trying to revitalize the town, which has been struggling in recent years. Crews became a sort of unofficial ambassador to the film for Roy.

It would be townsfolk like Tuda, from the local ladies that baked cakes and brought them to the set, to the countless other residents that served as extras, that most delighted Lawrence and the rest of the crew about using this town for the shoot.

The next steps were for Thompson, Ballhaus, Wells, and Lawrence to make the journey to this remote town to scout for filming. "We basically drove around and didn't know what we were looking for," Thompson explains, "And you can stand on one end of town and you can see the other end of town. And I think that's the thing that really made us love this town, was that you physically saw yourself arriving and leaving all within a couple minutes."

As a production designer, Thompson was drawn to Roy's rustic charm. "One of the things I love about Roy is that it has a water tower. And everywhere you are you see the water tower. So there's an identifying feature that makes it feel like a small town."

It was clear they had found their location, which meant there were a host of challenges to address. For starters, where would they live? "Anthony Katagas, our executive producer, said, 'What we'll do is we will set up all the trailers in the parking lot of the high school and we'll live there. And you can either shower in your trailer or you can shower in the gym of the high school.' And to me this sounded like the worst idea I'd ever heard in my life." But that's what they did, setting up a summer camp-like atmosphere that came to be called Camp Roy.

Whether it was games of charades (often organized by Steenburgen) or “assassin” (in which people were assigned random targets for “assassination” by pinning them sneakily with a clothespin), many members of the cast and crew found themselves reverting back to their childhood at Camp Roy. “If you can’t be shooting a movie in New York and getting to go home at night, then Camp Roy is a great experience,” says Parker.

Thompson began his work transforming this small New Mexico town into Wyoming, as there are many regional inconsistencies he would have to address: “I did a great deal of visual research, not only in terms of the landscape, but the architecture and the details of the culture there...and clothing, fabric, furniture. There are lots of things that are specific to Wyoming.”

Thompson also had to contrast the western setting with the cold, contemporary design of the New York sets. “We wanted New York to be in sharp contrast to what they were going to experience when they went to Wyoming. We didn’t want to do a typical western town that had stereotypical western details...we wanted it to be more real and to have kind of mundane qualities that would make them feel more alien at first. And then slowly make the characters and the setting and the town that they’re in feel warmer and more inviting.”

Perhaps one of the best compliments Thompson received for his authenticity in executing Ray was from the true Western actor on set. “Sam Elliott, who is very particular about the details of his character and wardrobe and vehicle and guns and all that was, he had taken me aside and was extremely pleased with the level of thought and detail that went into his character’s work area,” says Thompson.

“We wanted to represent that these people that lived there are middle class,” Thompson explains of the Wheeler’s lifestyle. “Not everything is pretty...they took

care of things, so they had a lot of older things. But they weren't necessarily antiques. Things were more useful and utilitarian and less aesthetic."

For Clay and Emma's cabin, the filmmakers found a beautiful exterior on Val Kilmer's ranch in the Pecos Valley, outside of Sante Fe. He continues: "When you first arrive at the cabin you want Paul and Meryl to feel like 'Oh my God, how are we gonna do this?' And then they cozy in. And so it had to be an environment that could sort of be seen both ways. And I think the longer you spend there, the more familiar you are. And then it doesn't seem so bad. But, you know, they weren't shy about having their water heater exposed in the kitchen...and the animals that they hunted on the walls."

To complete the Western lifestyle design, costumer Christopher Peterson took an actual trip to Wyoming to shop for authentic clothing. "The first scene in Wyoming takes place with Hugh and Sarah Jessica shopping in a Costco or Walmart-like environment," Peterson explains. "We went to Wyoming for two weeks and shopped Wyoming...We went into the stores, my assistant and I, and it's mighty real. That's all I have to say."

Shopping with an eye that a New Yorker would have in those stores, Peterson accumulated tons of clothing and brought it back to New York for Parker and Grant to "shop" for themselves. "I had assembled this Bargain Barn environment for them and I let them go through the racks and sort of find those things that they responded to."

Dressing Steenburgen and Elliott was a less complicated matter. "Mary Steenburgen and Sam Elliott were a complete joy to work with and brought so much to the role that clothes are never going to," says Peterson. "They wear this look well because they're both familiar with it. Sam has an extensive background in Westerns and... Mary is a girl from Arkansas and so she gets it. They get the cowboy hat. They know about the belt. They know about the boots."

In fact, Elliott already owned so much of his character Clay's wardrobe that he simply brought some of it to the set. "It's always nice to be able to wear your own hat," he says. "I had one hat that worked for this. It's all about the hat."

Steenburgen was just as pleased with Emma's clothing in the film. "I have to say these are my favorite clothes of any movie I've ever done because all I wear is jeans and cowboy boots," she says.

"One thing I learned in doing this movie is that every single piece of clothing that a cowboy or cowgirl wears has a meaning and makes total sense," Steenburgen continues. "The hat you need because you're out in the sun and the elements. The scarf, it's so important when you're out and it's dusty...And the gloves I wear sometimes because your hands literally get sunburned when you're holding the reins...and then the boots, we all know what the boots are, and the jeans make sense."

Roy Mayor Fluman acknowledges that hosting a film shoot was a boon to the neighborhood. "Sony Pictures set up a town hall meeting to visit with the people in town and explain the different things that would happen in the community. Then the crew came in to start fixing up the buildings. So it's been pretty exciting. I knew right away that it would be an economic boost to the community."

The cast and crew fell in love with the tiny town and its welcoming citizens, so they were happy to make sure the film shoot gave as much support as possible to Roy's businesses and community at large, from using Roy's own Annette's restaurant for a location, to identifying community programs that needed funding.

The sentiment was bittersweet for Parker. "It made me very sad that that town, like so many in America, hundreds and hundreds of towns are just dying. Big highways and bypasses have changed America so much and they're a perfect

example of that. I think the train stopped coming to Roy and basically...once you lose that kind of commerce, it's very hard when you're that far away to thrive as a community."

Moving out of Roy for the climactic rodeo scene, when Paul and Meryl face Vincent in front of the whole town, Thompson and the crew wanted to find a rodeo that would be the appropriate size for a small Western town. "We found an amazing rodeo in Galisteo, this little rodeo that's open once a year," says Wells.

"The rodeo was really run down, but it had the skeleton of what we wanted. It was the right scale. And it had sort of a nice feeling. We just walked around it and felt good being there. So we took that skeleton and we figured out how we could enliven it without making it too Hollywood and too big time," says Thompson.

### **ABOUT THE BEAR AND THE COW**

Perhaps the most harrowing of Paul and Meryl's western adventure – aside from the hitman who wants to take them out – is the bear that accosts Paul outside of Clay and Emma's cabin. Naturally, this required the production to find a bear, and they got the best – Bart the Bear, who previously appeared in *Dr. Dolittle 2*, *Without a Paddle*, and *Into the Wild*.

"The bear scene started as a terrifying experience," remembers Grant. "However much they tell you this bear's been brought up as a human, which it was...when it steps out of its trailer and it's sixteen feet tall and you've been told not to look it in the eye, it's intimidating."

"I stood behind Hugh," says Lawrence. "I figured, if it all went wrong, let the bear get Hugh first. We were all tense. We had this big safety meeting. Somebody in

the crew said, 'So, you guys have tranquilizer guns,' and they said, 'No, we don't, he'll be fine.'”

“I was really, really afraid of the bear,” adds Parker. “Hugh had made a lot of proclamations – ‘I’m scared of the bear. I don’t want to be near the bear. Where’s the bear? How far am I from the bear?’ He let the bear get so close to him before he ran. His cowardice is all talk.”

Grant admitted by the end of the day working with the bear, the intimidation had had eased. “I would have happily sat down and had lunch with it. I mean, it was a pussycat by the end of the day, really.”

According to Grant, the bear was a bit of a diva. “It wouldn’t come out of his trailer until it had been washed and brushed, and then when it did come out, it had to be given eight cans of iced tea every time it hit its mark – and not only eight cans of iced tea, but also whipped cream in a sauce pan,” Grant explains. “If it got its whole thing right, everyone had to applaud and cheer and say ‘Yeah, right on! Way to go, bear!’ And it loved the applause.”

“By the time we got to the tenth take, everyone was just walking by and saying hi to the bear and he’s hanging out drinking an iced tea – he likes iced tea – and by the end of the day the trainers were a little concerned that we were all so close to the bear,” says Lawrence. “It’s like anything else in movies – at the beginning, you’re tense, and by the twentieth take, you’re exhausted and you don’t care that there’s a large man-eating mammal two feet from you because he’s just as exhausted and tired as you are.”

A similarly interesting animal experience for Parker was her, at times, violent interactions with the on-set cow, for a scene in which Clay teaches Meryl how to milk. “I was kicked by the cow, but I don’t blame the cow,” Parker admits. “I mean, if the cow could speak I’m sure she would say, you know, I don’t really

want to be milked for six hours straight...It was pretty funny. Sam Elliott would just back up. I would run and scream.”

The scene was originally written to take place between Emma and Meryl, with Clay and Paul sharing a moment over chopping wood. “So Marc comes with this idea of switching the characters around,” Elliott remembers, “I resisted initially, resisted the milking of the cow scene. I resisted us having cows, period...But Marc’s the director, so we did it his way, and he was right – it was a great choice.”

“I’ve been around livestock and animals a lot of my life but I’ve never had the occasion to milk a cow until this movie,” Elliott concludes. “There’s a certain irony finding myself in a Marc Lawrence film milking a cow with Sarah Jessica Parker.”

## **ABOUT THE CAST**

**HUGH GRANT** (Paul Morgan) is an award-winning actor who has received acclaim for his work in a wide range of film roles. Grant first gained international stardom in 1994 when he starred in Mike Newell’s comedy smash *Four Weddings and a Funeral*. Grant won a Golden Globe® Award and a British Academy Award for his performance in that film, opposite Andie MacDowell. He has since earned two more Golden Globe® nominations: one for his work in the 1999 romantic comedy hit *Notting Hill*, opposite Julia Roberts; and more recently for his work in the Weitz brothers’ acclaimed comedy drama *About a Boy*. In addition, in 2006, Grant was awarded an honorary César Award for Lifetime Achievement. The César Award is France’s national film award. Recipients are selected by the members of the Académie des Arts et Techniques du Cinema.

Hailing from England, Grant attended Oxford University and made his feature film debut in *Privileged*. His breakthrough role came in the 1987 Merchant-Ivory film

*Maurice*, based on E.M. Forster's novel. Grant won the Best Actor Award at the Venice Film Festival for his portrayal of a young man confronting his homosexuality in the Edwardian age. That led to leading roles in such films as *The Dawning*, with Anthony Hopkins; Ken Russell's *The Lair of the White Worm*; Roman Polanski's *Bitter Moon*; *Night Train to Venice*; and the award-winning Merchant-Ivory drama *The Remains of the Day*, with Anthony Hopkins and Emma Thompson.

In addition to *Four Weddings and a Funeral*, *Notting Hill*, and *About a Boy*, Grant's additional film credits include the British comedy *An Awfully Big Adventure*, for director Mike Newell; the critically acclaimed *The Englishman Who Went Up a Hill But Came Down a Mountain*, written and directed by Christopher Monger; Ang Lee's Oscar®-winning adaptation of Jane Austen's *Sense and Sensibility*; Chris Columbus' comedy *Nine Months*, with Julianne Moore and Robin Williams; Woody Allen's *Small Time Crooks* and Michael Apted's thriller *Extreme Measures*, with Gene Hackman, which he also produced.

Grant previously worked with director Marc Lawrence on the romantic comedies *Two Weeks' Notice* (with Sandra Bullock) and *Music and Lyrics* (with Drew Barrymore). His recent film credits also include *Bridget Jones's Diary* and its sequel, *Bridget Jones: The Edge of Reason*, both with Renee Zellweger; the ensemble comedy hit *Love Actually*; and *American Dreamz*.

**SARAH JESSICA PARKER** (Meryl Morgan) is a celebrated icon in film and television as well as fashion, always expanding upon her impressive collection of credits through her remarkable range and effortless style. An actress since the age of eight, Parker continues to come into her own as an artist and as an entrepreneur.

Parker recently served as producer and reprised her Emmy® award-winning role as Carrie Bradshaw for the screen adaptation of the hit HBO series “Sex and the City.” Parker won over critics and audiences alike in the series for which she was awarded a Golden Globe® for Best Actress in 2000, 2001, 2002, 2004, as well as a Screen Actors Guild Award in 2001. Parker was also an executive producer on the series, which received the Golden Globe® Award for Outstanding Comedy Series three years in a row in 2000, 2001, and 2002, and was honored with an Emmy® for Outstanding Comedy Series in 2001. She is currently in production on the motion picture *Sex and the City 2*.

HBO and Parker have signed a first-look deal for Parker to develop and produce long- and short-form programming for HBO and cinema through her production company, Pretty Matches Productions.

Other recent credits include her Golden Globe® -nominated performance in *The Family Stone*; *Smart People* opposite Dennis Quaid; *Failure to Launch* opposite Matthew McConaughey; David Mamet’s satirical comedy, *State and Main*; *Dudley Do-Right*, opposite Brendan Fraser; Paramount’s *Til There Was You*, opposite Dylan McDermott; Tim Burton’s *Mars Attacks*; *If Lucy Fell*, opposite Ben Stiller; Tim Burton’s *Ed Wood*, co-starring Johnny Depp; *The First Wives Club* with Bette Midler, Diane Keaton, and Goldie Hawn; *Miami Rhapsody*, with Antonio Banderas; Disney’s *Hocus Pocus*; *Honeymoon in Vegas*, opposite Nicolas Cage; and her breakthrough role in *LA Story*, co-starring Steve Martin.

Parker’s early motion picture roles include *Flight of the Navigator*, *Girls Just Want to Have Fun*, *Footloose* with Kevin Bacon, Michael Apted’s *First Born*, Robert Wiemer’s *Somewhere Tomorrow*, and United Artists’ *Rich Kids* with John Lithgow.

**SAM ELLIOTT** (Clay Wheeler) was recently seen as Lee Scoreby in New Line Cinema's fantasy adventure, *The Golden Compass*. The film, directed by Chris Weitz, co-starred Nicole Kidman and Daniel Craig.

Previously, Elliott appeared as Caretaker in the hit film *Ghost Rider* opposite Nicholas Cage, and co-starred in *Thank You for Smoking* directed by Jason Reitman. He also provided the voice of the patriarch in the recent animated comedy *Barnyard* and starred opposite Joan Allen in *Off the Map*, which premiered at the 2003 Sundance Festival.

Elliott first gained acclaim with his performance in the title role of *Lifeguard*. Other feature film roles include *The Hulk*, *We Were Soldiers*, *The Contender*, *The Hi-Lo Country*, *The Big Lebowski*, *Tombstone*, *Gettysburg*, *Rush*, *Prancer*, *Fatal Beauty*, *Road House* and *Mask*.

On television, Elliott was nominated for an Emmy and a Golden Globe for his role as Wild Bill Hickok in "Buffalo Girls." Other television credits include "Conagher," "The Quick and the Dead" and "You Know My Name," all award winning Westerns. Other television ranges from "Fail Safe" and "The Yellow Rose" to "Once an Eagle" and "Murder in Texas."

**MARY STEENBURGEN** (Emma Wheeler) won an Academy Award<sup>®</sup> for her role in *Melvin and Howard*. She recently appeared in *The Open Road*, starring Jeff Bridges and Justin Timberlake, as well as the Warner Bros. film *The Proposal* starring Sandra Bullock and Ryan Reynolds. Last year, she was seen in *Four Christmases*, starring Reese Witherspoon and Vince Vaughn, as well as the comedy *Step Brothers*, starring Will Ferrell and John C. Reilly. In 2007, she appeared in *The Brave One*, starring Jodie Foster and Terrence Howard, directed by Neil Jordan. In 2006, she shot *Nobel Son*, starring opposite Alan Rickman and Bill Pullman. She starred for two seasons on the Emmy<sup>®</sup>-nominated

CBS series, "Joan of Arcadia." In February 2006, Steenburgen starred in the David Mamet directed play "Boston Marriage" at The Geffen Playhouse in Los Angeles. She also co-starred in the independent feature *Marilyn Hotchkiss' Ballroom Dancing and Charm School*. In 2003, she was in the CBS television film "It Must Be Love" co-starring her husband, Ted Danson. Steenburgen co-starred in New Line Cinema's *Elf*, alongside Will Ferrell 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 spring of 2002, Steenburgen was seen starring with Danson in a CBS television miniseries entitled "Talking to Heaven." They had previously 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 made-for-television movie for CBS in which she played a developmentally disabled adult.

Other films include: *The Grass Harp*, with Walter Matthau, Jack Lemmon and Piper Laurie, as well as *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 the film's executive producer.

Steenburgen's credits for the stage include "The Beginning of August," "Holiday," George Bernard Shaw's production of "Candida" at New York's Roundabout

Theater, and, most recently, "Marvin's Room" at the Tiffany Theater in Los Angeles.

In addition to her professional work, Steenburgen has devoted a great deal of time to causes close to her heart. In 1989, she and fellow actress Alfre Woodard founded Artists for a Free South Africa, and 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.

Steenburgen is a native of Little Rock, Arkansas, the daughter of a railroad conductor and a public high school secretary. She began her career at the age of 19 in New York. She currently lives in Los Angeles, California with her husband. They are the parents of four children, Kate, Lilly, Charlie and Kat.

**ELISABETH MOSS** (Jackie) made her screen debut at the age of six and has been acting steadily honing her skills ever since. She has worked with some of Hollywood's greats and has landed coveted roles in an array of film, television and theater projects for which she has received critical acclaim.

Moss was recently honored with a 2009 Emmy nomination in the category of Outstanding Lead Actress in a Drama Series for her performance as Peggy Olson on AMC's "Mad Men." The two-time Emmy and Golden Globe® Award-winning drama series revolves around the 1960s Madison Avenue advertising world. In addition to her Emmy nomination, Moss was individually nominated for a 2009 SAG Award for Lead Actress in a Drama Series. Earlier this year Moss and her fellow cast mates won a 2009 Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series.

For the big screen, Moss most recently completed a starring role alongside Jonah Hill and Russell Brand in *Get Him to the Greek* for writer-director Nick Stoller and producer Judd Apatow.

On the feature front, Moss was nominated for a 2004 Independent Spirit® Award for Best Actress for her starring role in the independent feature *Virgin*. She made her singing debut in writer/director Marc Erlbaum's comedy *Buddy Gilbert Comes Alive*. She has also recently wrapped production on three feature films: *Day Zero* with Elijah Wood and Chris Klein; director Michael Almereyda's *New Orleans, Mon Amour*; and *El Camino* with Leo Fitzpatrick.

Additional feature credits include director Ron Howard's *The Missing* with Cate Blanchett and Tommy Lee Jones; director James Mangold's *Girl, Interrupted*, with Angelina Jolie and Winona Ryder; writer/director Lawrence Kasdan's *Mumford*; *A Thousand Acres* opposite Michelle Pfeiffer and Michelle Williams; *Bittersweet Place* opposite Seymour Cassel; *The Joyriders* with Martin Landau; and *Imaginary Crimes* with Harvey Keitel.

In 2006, Moss completed her seventh season on NBC's "The West Wing," where she played Zoey Bartlet, the daughter of the president (Martin Sheen). Moss' impressive repertoire of television credits also includes a co-starring role opposite Susan Sarandon in HBO Pictures' off-beat road comedy, "Earthly Possessions," directed by James Lapine. She played a young Ashley Judd in the CBS miniseries "The Judds: Love Will Build a Bridge," and she starred with Bette Midler in CBS's remake of "Gypsy," in the role of a young Gypsy Rose Lee.

She made her stage debut in 2002 in the title role of Franny in Richard Nelson's "Franny's Way" at the Atlantic Theater, and she reprised the role for the Los Angeles premiere of the play at the acclaimed Geffen Playhouse.

Moss most recently garnered rave reviews for her Broadway debut in the revival of David Mamet's Hollywood satire "Speed-the-Plow." She played the female lead role of Karen, a temp secretary who works for a movie producer (Jeremy Piven, followed by William H. Macy).

Moss was born and raised in Los Angeles and trained in ballet since the age of five. She went on to attend a number of prestigious ballet schools including the School of American Ballet in New York and also studied with Suzanne Farrell at the Kennedy Center.

**MICHAEL KELLY** (Vincent) has an expansive list of film and television credits spanning over 10 years, and has most recently been in F. Gary Gray's *Law Abiding Citizen* alongside Gerard Butler and Jamie Foxx. Kelly is currently filming *Adjustment Bureau*, starring opposite Matt Damon for Universal Studios.

Kelly will next be seen in the Canadian dramedy *Defendor* opposite Woody Harrelson. *Defendor* had its world premiere at the Toronto Film Festival and will be released by Sony Pictures in 2010.

Last year, Kelly starred as Detective Lester Ybarra opposite Angelina Jolie and John Malkovich in Clint Eastwood's *Changeling*, which premiered at the Cannes Film Festival and was distributed by Universal Pictures and Imagine Entertainment. For his performance, Michael received a coveted spot as one of "Daily Variety's 10 Actors to Watch". Also in 2008, Kelly starred in the HBO miniseries *Generation Kill*, which chronicled one Marine's journey in the American-led assault on Baghdad in 2003. Kelly's other feature film credits include *Invincible* opposite Mark Wahlberg, the Universal blockbuster *Dawn of the Dead* directed by Zach Snyder, *Tenderness* starring Russell Crowe, *The Narrows* directed by Francois Velle, *Broken English* written and directed by Zoe Cassavetes, nominated for the Grand Jury Prize at the 2007 Sundance Film

Festival, and *Loggerheads* nominated for the Grand Jury Prize at the 2005 Sundance Film Festival. Kelly also appeared in M. Night Shyamalan's *Unbreakable*, Milos Forman's *Man on the Moon* and *River Red* (Sundance Film Festival).

On television, Kelly most recently played 'John Mosley' on *Fringe*. Michael also had the recurring role of 'FBI Agent Ron Goddard' on *The Sopranos* and was a series regular on the USA network television series *Kojak* with Ving Rhames and Chazz Palminteri and the UPN action drama *Level 9*. He has also guest starred on numerous hit television shows, including "Law & Order: Special Victims Unit," "Law & Order," "C.S.I. Miami," "The Shield," "Judging Amy," "The Jury" and "Third Watch."

A lifetime member of The Actor's Studio, Kelly has performed in such plays as Arthur Penn's production of "Major Crimes," Theatre Studio's "Miss Julie" as well as in a production of "In Search of Strindberg" staged in Stockholm, Sweden.

## **ABOUT THE FILMMAKERS**

**MARC LAWRENCE** (Writer/Director) made his directorial debut with the romantic comedy *Two Weeks' Notice*, which marked his third collaboration with Sandra Bullock and his first with Hugh Grant. He had previously co-written and produced the hit comedy *Miss Congeniality*, which starred Bullock as a cop who goes undercover as a beauty pageant contestant. Lawrence also wrote *Forces of Nature*, in which Bullock starred opposite Ben Affleck. He later re-teamed with Grant on the hit film *Music and Lyrics*.

His other film writing credits include *Life With Mikey*, starring Michael J. Fox and Nathan Lane, and *The Out-of-Towners*, pairing Goldie Hawn and Steve Martin.

A Brooklyn native, Lawrence graduated from SUNY-Binghamton and briefly attended NYU Law School. He began his writing career when one of his spec scripts earned him a position as a staff writer on the popular NBC series “Family Ties.” By the third season, he had been made a producer and garnered Emmy® and Humanitas Award nominations for his work on the show. He went on to write and co-produce the NBC series “Pride and Joy.”

**MARTIN SHAFER** (Producer) is the chairman and chief executive officer of Castle Rock Entertainment. Castle Rock most recently produced *Fracture*, *Music and Lyrics*, *No Reservations*, *Sleuth*, *Michael Clayton*, and *The Polar Express*. The company has also produced such critically acclaimed films as *When Harry Met Sally*, *A Few Good Men*, (which was nominated for four Academy Awards®), *Absolute Power*, *City Slickers*, *In the Line of Fire*, *Honeymoon In Vegas*, and *Misery*, for which Kathy Bates won the Academy Award® for Best Actress, *The American President*, *The Shawshank Redemption* (nominated for seven Academy Awards®), and *The Green Mile* (nominated for four Academy Awards®). The company also produced the enormously popular hit television show “Seinfeld.” In 1995, Castle Rock Entertainment received the Excellence in Filmmaking Award at ShoWest.

Prior to forming Castle Rock, Shafer was president of production for Embassy Pictures and served as executive vice president of production at Twentieth Century Fox Film Corporation. In October 2000, Shafer received the Lifetime Achievement Award at ShowEast.

**LIZ GLOTZER** (Producer) joined Castle Rock Entertainment at its inception, and was promoted to President of Castle Rock Entertainment in 1999. During her tenure, Castle Rock has produced over 80 films including: *When Harry Met Sally*, *Misery*, *Honeymoon in Vegas*, *In the Line of Fire*, *The Green Mile*, *A Few*

*Good Men, City Slickers, Best in Show, Miss Congeniality* and *The Polar Express*.

In addition to supervising all aspects of production and development for Castle Rock, Glotzer has produced *Sibling Rivalry*, and executive produced *The Shawshank Redemption*. She has also produced Frank Darabont's horror *The Mist*, and served as executive producer on the thriller *Fracture* starring Ryan Gosling and Anthony Hopkins and directed by Gregory Hoblit.

Prior to joining Castle Rock, Glotzer was an executive at Samuel Goldwyn Company and was involved in a number of projects, including the sleeper hit, *Mystic Pizza*.

She received her B.A. from Bennington College and her M.F. A. from USC's Peter Stark Program.

**ANTHONY KATAGAS** (Executive Producer) is a native New Yorker who has quickly developed a reputation as one of the most prolific New York City-based filmmakers. He entered the film industry as a production assistant and moved up through the indie film ranks of the assistant directors. He worked on over 20 independent films including Michael Almereyda's *Hamlet 2000*, Sofia Coppola's *Lost in Translation*, Denys Arcand's *Stardom*, and the Robert Evans documentary *The Kid Stays in the Picture*.

In 2000 Anthony Katagas, formed Keep Your Head Productions, committed to the development, and production of film in his hometown of New York City. Through Keep Your Head, Katagas has produced three films by Michael Almereyda: *Happy Here and Now*, *This So-Called Disaster*, and *William Eggleston in the Real World*. In addition, he produced *Blackbird* by Pulitzer Prize®-nominated Adam Rapp, as well as *Second Best* and *Homework*.

In 2004 Katagas was nominated for an IFP Independent Spirit® award, The Producer's Award, which honors filmmakers who, despite highly limited resources, demonstrate the creativity, tenacity, and vision required to produce quality independent film.

Katagas was co-producer of Lee Davis' *3 AM*, Ray Mckinnon's *Chrystal*, Adam Rapp's *Winter Passing*, and Ben Younger's *Prime*. He bears credit as executive producer on Lasse Hallstrom's *The Hoax for Miramax Films*, James Gray's *We Own the Night* released by Columbia Pictures, Griffin Dunne's *The Accidental Husband*, and Roger Kumble's *College Road Trip* for The Walt Disney Studio.

He recently produced Vadim Perelman's *The Life Before Her Eyes* with Uma Thurman and Even Rachel Wood, James Gray's *Two Lovers*, starring Joaquin Phoenix and Gwyneth Paltrow, which premiered in competition at Cannes Film festival in 2008 and has been nominated for a Cesar in the Best Picture category. Also in 2008, Katagas was a producer on the NBC "Christmas Special The Muppets: Letters To Santa" and most recently produced Wes Craven's latest picture *25/8*.

**FLORIAN BALLHAUS** (Director of Photography) recently photographed *Definitely Maybe* and *The Time Traveler's Wife*, starring Rachel McAdams and Eric Bana. He also lensed David Frankel's hit comedy *The Devil Wears Prada*, starring Meryl Streep and Anne Hathaway, and the action drama *Flightplan*, starring Jodie Foster and directed by Robert Schwentke.

Ballhaus served as director of photography on Alan Rudolph's *The Secret Lives of Dentists* and *Investigating Sex*, as well as on Robert's hit German film *Eierdiebe (The Family Jewels)*. He was also cinematographer on the last season

of the hit HBO series *Sex and the City* and on numerous films in his native Germany.

Ballhaus served as second unit cinematographer on *Gangs of New York*, *Men in Black II*, *The Legend of Bagger Vance* and *What Planet Are You From?*

The son of Academy Award<sup>®</sup>-nominated cinematographer Michael Ballhaus, Florian Ballhaus began his career as an assistant cameraman, working his way up to camera operator. His credits include *Godzilla*, *Men in Black*, *Outbreak*, *The Age of Innocence*, *Dracula*, *Goodfellas*, *Working Girl*, *Broadcast News* and *After Hours*, among others.

**KEVIN THOMPSON** (Production Designer) served as production designer on Tony Gilroy's Oscar<sup>®</sup>-nominated *Michael Clayton*, starring George Clooney. For his work on the film, the Art Directors Guild nominated Thompson for Excellence in Production Design for a Contemporary Feature Film. Thompson also designed Marc Forster's acclaimed fantasy-drama *Stranger Than Fiction*, starring Will Ferrell, Emma Thompson, Maggie Gyllenhaal, Queen Latifah and Dustin Hoffman. He previously collaborated with Forster on the 2005 thriller *Stay*, starring Ewan McGregor and Naomi Watts.

Thompson's other film credits include *Duplicity* starring Julia Roberts and Clive Owen, the 2007 remake of Michael Haneke's *Funny Games*, the sleeper hit *Igby Goes Down*, starring Kieran Culkin, Claire Danes and Jeff Goldblum; Bart Freundlich's *Trust the Man* and *World Traveler*; *Birth*, starring Nicole Kidman; *The Yards*, starring Mark Wahlberg and Joaquin Phoenix; *54*, starring Ryan Phillippe and Salma Hayek; *Down to You*, starring Julia Stiles and Freddie Prinze Jr.; *Kicked in the Head*, with Kevin Corrigan and Linda Fiorentino; James Toback's *Two Girls and a Guy*, with Heather Graham and Robert Downey Jr.; Cindy Sherman's *Office Killer*; Ismail Merchant's *The Proprietor*; Larry Clark's

controversial film *Kids*; *Little Odessa*, with Tim Roth and Vanessa Redgrave; *Party Girl*, starring Parker Posey; and David O. Russell's *Flirting With Disaster*.

Prior to his work in feature films, Thompson began his career as an architect and went on to design sets for short films, commercials, theater and music videos. His short film credits include Spike Jonze's *Dog Boy*, Tom Kalin's *Urban Legends* and Tamara Jenkins' *Family Remains*.

**SUSAN E. MORSE, A.C.E.** (Editor) previously collaborated with Marc Lawrence when she edited *Two Weeks' Notice* and *Music and Lyrics*. Prior to that, she had enjoyed a long association with director Woody Allen, beginning in 1977 with his Oscar<sup>®</sup>-winning hit *Annie Hall*, on which she served as an assistant editor. Morse has been honored for her editing work on Allen's films, with Oscar<sup>®</sup> and BAFTA Award nominations for *Hannah and Her Sisters*, and BAFTA Award nominations for *Manhattan*, *Zelig*, *Radio Days* and *Crimes and Misdemeanors*. Her 20-plus film collaborations with Allen also include *Deconstructing Harry*, *Everyone Says I Love You*, *Mighty Aphrodite*, *Bullets Over Broadway*, *Manhattan Murder Mystery*, *Husbands and Wives*, *Shadows and Fog*, *Alice*, *Another Woman*, *September*, *The Purple Rose of Cairo*, *Broadway Danny Rose*, *A Midsummer Night's Sex Comedy* and *Stardust Memories*.

In addition, Morse edited the comedy hit *Arthur*, starring Dudley Moore, and she more recently edited the holiday feature *Noel*, which marked Chazz Palminteri's film directorial debut.

**MELISSA WELLS** (Co-Producer) was Co-Producer on *Music and Lyrics* and previously worked with Marc Lawrence on *Two Weeks Notice* and *Miss Congeniality 2: Armed and Fabulous*. Her other production credits include the Julie Taymor film *Across the Universe*, and the romantic comedy *Prime*, starring

Uma Thurman and Meryl Streep. Wells currently works with Marc Lawrence to develop projects for their new company Banter Films, based in NYC.

"Academy Award®" and "Oscar®" are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.