

# Post Grad

## Production Notes

**Release: August 21, 2009**

**Directed by: Vicky Jenson**

**Written by: Kelly Fremon**

**Produced by Ivan Reitman, Joe Medjuck, Jeffrey Clifford**

**Cast: Alexis Bledel, Zach Gilford, Rodrigo Santoro, Jane Lynch, Fred Armisen, Bobby Coleman, Andrew Daly, Kirk Fox, Catherine Reitman, Craig Robinson with Carol Burnett and Michael Keaton**

### Synopsis

Ryden Malby (Bledel) had a plan. Do well in high school, thereby receiving a great college scholarship. Now that she's finally graduated, it's time for her to find a gorgeous loft apartment and land her dream job at the city's best publishing house. But when Jessica Bard (Reitman), Ryden's college nemesis steals her perfect job, Ryden is forced to move back to her childhood home. Stuck with her eccentric family – a stubborn do-it-yourself dad (Keaton), an overly thrifty mom (Lynch), a politically incorrect grandma (Burnett), a very odd little brother (Coleman) – and a growing stack of rejected job applications, Ryden starts to feel like she's going nowhere. The only upside is spending time with her best friend, Adam (Zach Gilford) – and running into her hot next-door neighbor, David (Santoro). But if Ryden's going to survive life as a post grad, it may be time to come up with a new plan...

### About The Production

Like the lead character in POST GRAD, screenwriter Kelly Fremon came out of college with big plans for her future. After graduating from the University of California, Irvine, she temporarily moved back home to begin the search for the perfect job. "Eight months later, I still didn't have a job," says Fremon. "By then, I was trying to get any job and no one would hire me. I was totally unemployable. It was a very weird awakening to realize 'This is the real world and it's not at all what I thought.'"

"We never dreamed how relevant the film would be while filming given today's economic climate," continues Fremon. "Thousands of recent graduates are and will continue to face the same predicament as Ryden."

Fremon knew she eventually wanted to be a screenwriter. "But I felt dumb for even hoping, like I was buying a lottery ticket," she says. "Finally, I was working as a receptionist and writing at night. I started a script about a girl who was stuck at home, who couldn't get a job, and didn't understand what was going on. As soon as I finished it, I gave it to everybody I'd ever met."

Ali Bell of the Montecito Picture Company read the script and was touched by the truth in POST GRAD. Bell contacted Fremon and told the writer she too had experienced the same difficulties

after college. “Kelly’s story was exactly what happened to me and a lot of my friends,” says Bell. “We all thought we had our futures figured out and knew exactly where we were going. We were full of confidence, and we went out there and hit a brick wall. It’s devastating.”

Bell championed the script to her colleagues at the Montecito Picture Company and Ivan Reitman, one of the founders, read the script and made an offer a week later. “Kelly Fremon had the wonderful idea of writing about what happens in those first few months after you graduate from college,” says Reitman. “It’s about that first job, having to move back with your parents after you’ve been independent, and first loves. It was done in a very quirky, charming way and we absolutely fell in love with it.”

The Montecito Picture Company, which includes Reitman, Tom Pollock and Joe Medjuck, as well as Bell and Jeffrey Clifford, made the successful comedies I LOVE YOU, MAN and OLD SCHOOL. “This script was quite original,” says Medjuck. “We felt it was something we’d never seen before. We read a lot of scripts and it seems if you get one script about a two-headed man, you’ll get six scripts about a two-headed man. I’d never read a script that was about this particular topic.”

But it was Fremon’s unique voice that most impressed the producers. “She has a real sense of character, first and foremost,” says Clifford. “She was able to channel her own experiences into the script in a way that felt heightened and kind of crazy, but at the same time, very grounded and real.”

After the initial thrill of selling her first script, Fremon realized that she still had a lot of work ahead of her. POST GRAD went through an intensive development process. “I had never written a screenplay before,” she admits. “I just put pieces of my life on the page. Ivan showed me how to organize and structure it as a movie. We kept all the same characters and it had the same general framework, but he helped me fine-tune it.”

“Ivan has a strong sense of story and sees a script three-dimensionally as both a director and a producer,” adds Clifford. “We went through several rewrites of the script and finally came to a place where we loved what we had.”

Reitman zeroed in on the script’s big-picture elements, Fremon remembers. “When I went into that first meeting, he said, ‘I love the script, but I’m not going to tell you what I love about it today. I’m going to tell you everything I hate about it. And that’s how we started.’”

As the director of classic comedies including GHOSTBUSTERS and TWINS, Reitman has strong opinions about what makes a movie funny. “What I’ve always found with comedies is you have to set the tone just right,” he says. “The tone of POST GRAD is very realistic. There’s an honesty to it. A film like this is all nuance and subtlety, played against some very big physical gags. The challenge is to make the elements just the right size, so they can live in the same world. If you believe in the truth of what’s going on in the story, you can feel free enough to laugh.

“This film’s humor comes from all different angles,” he continues. “There’s old-fashioned physical comedy like I haven’t seen in a realistic movie like this. And there’s the character comedy that comes from this eccentric family. In real life, families are full of eccentric people, and here we get our share of it in the Malbys.”

Director Vicky Jenson had already made a name for herself in the world of animation, most notably as one of the directors of the phenomenally successful feature films *SHREK* and *SHARK TALE*, and she was eager to take on the challenges of directing a live-action feature. She gives her own eccentric family credit for helping her land the job. “Ali Bell remembered stories I told about my family,” she says.

“We did things like haunt our own house to scare my uncle when he came to visit. Everybody got involved. My dad actually drilled holes in the floor so we could pull filaments through and have things fly around. That’s how I saw the Malbys. And we all have a little Malby in us, so I knew people would relate. “I could see right away that the producers were completely in love with this project,” says Jenson.

“They were also really receptive to the ideas I came into the room with. What I love about Ivan is that he acts immediately. Right there in the room, he said, ‘You’re the one for this project.’” Clifford concurs. “When we first met with Vicky about the script, it was one of those magical moments. We knew she was the person we wanted to work with. She grew up with a bunch of brothers and sisters in this artistic, eccentric family. She’s from the San Fernando Valley, like our main character, and she knew its sense of place.”

In making her live-action directing debut, Jenson was supported—and challenged—by Reitman, who was personally involved with the production throughout shooting, she says. “He looked at the dailies, and called me up with any input he thought might help. Sometimes we disagreed and our phone calls would get really loud and passionate, but he was the first one to say, ‘Look, I’m just passionate about what I do and I know that you are, too.’ I wouldn’t want it any other way.”

The director, who like Ryden was raised in Los Angeles’ San Fernando Valley, sees a lot of herself in the lead character. “It doesn’t matter where you grew up, you have this feeling about your old neighborhood. When it’s time to leave, it’s time to leave and you’re not supposed to go back.

“The appeal of this story is that in all of the funny and painful frustration we watch this character go through, we can recognize our own issues,” the director says. “It’s great to have goals, but not if they blind you to the life that’s right there around you. Everybody comes around to that to some degree in the movie.”

The film also tackles what Jenson sees as a unique situation facing today’s graduates. “Ryden is trying to figure out how to be an adult—what is expected of her and what she deserves out of life. There are a lot of college grads flowing out into the world who have been high achievers with great plans and great ideals and lots of expectations. There aren’t necessarily wonderful jobs out there for all of them.”

Although POST GRAD is a comedy, says Clifford, it's not frivolous. "This movie lives in the real world," he explains. "Audiences can expect a really funny film that's about a character they'll recognize in themselves. Whether you're a teenager who's about to go through this experience or somebody in their twenties, thirties or forties, who has already gone through it, you can appreciate it. You will remember how hard it was and, at the same time, how wonderful it was to figure out where you were going to go."

And that is what Jenson set out to create, she says. "I like a good laugh as much as anybody does, but I'm not a big fan of high jinks and slapstick for their own sake. Comedies that affect audiences strongly and mean something are the ones that work best. Laughter is such a strong way of reaching people. When we wrap truth in this kind of fun, it can get through better than something that just keeps hammering away without humor."

### **We Are The Malbys**

The producers of POST GRAD were able to put together a once-in-a-lifetime cast that includes two top Hollywood veterans, some up-and-coming young stars, a Latin American heartthrob, a respected comic actress and a handful of red-hot comedians.

Screenwriter Kelly Fremon is still awed when she considers the extraordinary group of performers who came together for her first film. "I had a certain idea of how it was all going to be," she says. "When the actors came in, they brought something more to their roles. All of a sudden, it became so much bigger and better than I even imagined."

To play Ryden, the ambitious young graduate at the center of the story, the producers tapped Alexis Bledel, a favorite with audiences for starring roles in the long-running television series "Gilmore Girls" and the hit film franchise, SISTERHOOD OF THE TRAVELING PANTS. Bledel first read the script a few years before the film began production, when a mutual friend introduced her to Kelly Fremon.

"For me, the most relatable themes in the movie are the family issues," she says. "Ryden has to move back in with them and they are completely insane. It's just torture for her. By the end, she realizes it is part of her world and she embraces it, but I don't think she would really be able to move away even at a time when all she wants to do is find her own path."

As the constant who provides a somewhat reasonable point of view in the midst of a cast of flamboyant characters, Ryden is a challenging role. Bledel's fragile good looks and quiet intensity brought her to the attention of the film's producers. "We all loved Alexis in 'Gilmore Girls,'" says Reitman. "It turned out she also has these wonderful comedy chops. Combined with her angelic beauty and goofy interior, it made her a wonderful actress to play this part."

The director provided the actress with a great deal of inspiration for her character, but Bledel had her own thoughts as well. "Vicky had a lot of great ideas for physical comedy and added lines that gave each scene layers," she says. "I would bring my own ideas and she would bring hers, and we would end up with something great."

Michael Keaton plays her father, Walter, in the film. “I’ve played a lot of dads going way back to MR. MOM,” says the actor. “I don’t think there was one kid that I worked with that I didn’t really like. But Alexis is really special. She’s deceptively funny and she’s got this really cool kind of intelligence. She’s got her own way of working, which you’ve got to trust.”

Freeman based the character of Walter on her own stepfather. “He’s this lovable guy who can be a little harebrained sometimes,” says the writer. “He always has some project that he’s working on. He has a garage filled with anything you can imagine, and he’s always building stuff.”

Reitman is sure he found the perfect actor to play Walter Malby. “I knew if anybody could play him, Michael Keaton would be the guy,” says Reitman. “He has this extraordinary energy about him. And there’s a lovely madness and warmth about him at the same time. You can see his brain working at a hundred miles an hour.”

And according to Keaton, when Ivan Reitman calls, an actor has to pay attention. “This is a guy who’s done some seminal comedies,” he says. “I paid a lot of attention.”

Keaton’s work in movies including comedy classics like BEETLEJUICE, MR. MOM and NIGHTSHIFT had already won Jenson’s admiration, and his ability to keep extreme characters in the realm of reality made him the ideal choice to play Walter in her eyes. “He’s a great actor and a great comedian,” she says. “His characters always make sense because he’s so grounded. Walter is a tricky character. He’s very colorful and, in the wrong hands, he could easily have gone over the top. Michael was very sensitive to the aspects of Walter that make him real. He gave him an exuberance that made him seem like one of the kids in the family.”

Keaton says working on POST GRAD was a stress-free experience for him. “Everyone figured out what their function was, worked hard and was very generous about sharing ideas without being intrusive. I’m trying to avoid the word ‘chemistry’ here, but there is no way to avoid it. Everybody seemed to just get it.”

He calls his character “the ringmaster of the family dysfunction. But he’s really, really wellintentioned. It took me a while to figure out who the guy is, but one day it hit me: He’s a lot like my oldest brother, who’s not as dysfunctional or out of control as Walter can get, but he has his moments. So I started basing things on what I observed about him.”

Freeman based Maureen, Walter’s mother and Ryden’s histrionic grandmother, on her own real-life grandmother. The filmmakers were thrilled to get comedy legend Carol Burnett to step into the role. “We have Carol Burnett and Michael Keaton in this movie!” enthuses Clifford. “Michael brings this manic energy. He has this wild look in his eyes, like anything could happen at any given moment. And Carol has attitude and style, and she knows no fear as an actor.”

Reitman used his acquaintance with Burnett, whom he knows from Montecito, the woodsy California coastal town where they both live, to convince her to join the cast. “I’ve always wanted to work with her,” he says. “As soon as I read this part, I thought, who would be Michael Keaton’s mom and the grandmother of Alexis Bledel? Carol Burnett!”

“Carol Burnett is beyond an icon,” says Keaton. “But what was really great about her was how ridiculously authentic and down-to-earth she is. She is very sharp and tells great stories, great personal stories as well as stories about her show biz life.”

The character’s positive attitude and outrageous sense of style called out to Burnett. “Maureen has emphysema, but instead of wallowing in the fact that she’s very ill, she wakes up every day and says ‘I’m going to love my life,’” points out Burnett. “There’s even a scene where she goes to pick out her own coffin. I don’t think she’s in denial. She’s just saying, okay, this is it, and now let’s get on to the next thing. I loved that about her.” Burnett channeled Fremon’s grandmother in ways the writer never expected. “My grandma was the matriarch of the family and always very well-dressed with a full face of makeup. Carol Burnett found little mannerisms that I didn’t even write in the script, but they were my grandma’s mannerisms. It was almost spooky to watch.”

The casting coup was a special thrill for Jenson, whose family always watched the actress’ variety show together when she was a child. “That was probably the only time we would all be in the same room at the same time,” says the director. “When I initially talked to her on the phone, the first thing I said was, ‘My God, you sound just like Carol Burnett!’ I’ve known that voice since I was a kid.”

Burnett had a personal reason for wanting to do this film. “I’m just such a fan of Michael Keaton. His performance in BEETLEJUICE is one of my favorites. Watching him work was an amazing thing, because it didn’t feel like work. When things go wrong, it doesn’t faze Michael at all. He uses it and makes it funnier. He’s pure genius.”

Burnett is also a big fan of Jane Lynch, the actress who plays Carmella, Walter’s wife. “When they said she was going to play my daughter-in-law, I was absolutely thrilled. I’ve loved all the movies she did with Christopher Guest. She just kills me.”

For Lynch, it was the connection the ensemble developed that made filming POST GRAD most memorable. “We created this crazy family from Day One,” she says. “Everybody brought something different to the table. But every once in a while, it hit me that this was Carol Burnett. It blew me away. I couldn’t believe I was sharing a lens with her. She really knows how to find the comedy in a scene.”

The very first page of the script made Lynch want to play Carmella. “Carmella is carrying her eight-year-old son across a college campus,” she says. “I liked it right away. I thought, ‘Okay, here’s an interesting character.’ She holds the family together and yet she has her own craziness, too. I hope I did a dead-on impersonation of my own sister, who’s one of those harried mothers who’s always fixing things. She just can’t help herself.”

Vicky Jenson says she knew Lynch’s work from her many well-received comic performances, including the Christopher Guest-directed comedies BEST IN SHOW and A MIGHTY WIND. “But I didn’t realize what a strong actress she really is,” says the director. “Jane is one of the most gung-ho performers I’ve ever met. You can change a scene on her at the last minute and it doesn’t matter. She’s present, she’s there, and she’ll try anything you want.”

As a director, Jenson brought a strong visual sense to the set that Lynch found refreshing. “She could find the joke in how things looked,” Lynch says. “It’s a different take, and I really appreciated it. It opened up my mind to a whole way of working that I hadn’t seen before. You can laugh when you read a script, but your first job is to find where it’s real and where it’s tender.”

Zach Gilford plays Adam, Ryden’s longtime best friend, and their relationship is the emotional core of the film, according to producer Clifford. “I’m sure a lot of people have had a similar experience. They’re best friends with somebody of the opposite sex. They have always had this great rapport and are completely at ease with one another. But somehow, Ryden doesn’t quite get that he’s perfect for her. Zach’s character Adam recognizes it first and part of the film’s emotional drive is in her recognizing that Adam is really the person she wants to share her life with.”

Gilford confesses he was very excited when he found out who else was in the cast. “The first time I ever worked with any of them we were all sitting around a dinner table. It was me, Michael Keaton, Carol Burnett, Alexis Bledel and Jane Lynch. And I kept thinking, ‘What am I doing here?’ I learned so much just watching how they work.”

Ryden’s dilemma will resonate with people of all ages, the actor believes. “Everybody goes through certain transitional periods in life. The feelings she’s going through, with her family issues and romance and professional disappointments, could apply to a lot of others.”

Jessica Bard, Ryden’s nemesis, pops up at the most inopportune times for Ryden and always manages to make things worse. Catherine Reitman took the role on with enthusiasm. “I fell in love with Jessica Bard,” says the actress. “Jessica was born in stiletto heels. Her uniform is the pencil skirt. Her motivation is just to make her mark. Whether she is in a gas station or a grocery store, Jessica Bard is ready to be interviewed, to succeed, to get that job, and to make everyone else feel foolish in the process. She’s the stereotypical overachiever who takes herself so seriously, but she can’t help it.”

Catherine Reitman found her director’s colorful way of expressing what she wanted from the character inspiring. “Vicky had a really comical way of letting the actors know exactly what to do,” she says. “With my character, she used phrases like, ‘Be a shark,’ or ‘Pretend you just drank a keg of Red Bull.’ It was really effective for me.”

She also gives her costars high marks for talent and work ethic. “Alexis Bledel is the best friend you always wanted and never could find. Working with her has been a breeze. She couldn’t be more humble and professional. And if America doesn’t fall in love with Zach from this movie, America is crazy! Zach is not only a sensational actor, but also a great human being. And he and Alexis have such fantastic chemistry on screen.”

Even the film’s smallest roles were carefully cast. Producer Clifford says, “We had great luck in casting a handful of amazing comedians in cameo roles. Fred Armisen is hilarious. As is JK Simmons. Craig Robinson is brilliant in his one scene with Carol Burnett. The two of them couldn’t be more different and at the same time, they absolutely hit it off. Kirk Fox had a great

scene with Michael Keaton, so we totally lucked out that all these actors wanted to be a part of this movie and were available.”

## **Back To The Valley**

As a Los Angeles native, Vicky Jenson is familiar with the city’s contrasts and contradictions. She knows both of Ryden Malby’s two worlds firsthand—slick, ambitious professional Los Angeles and the more faded, comfortable San Fernando Valley. Each represents something very different for Ryden. One is where she came from; the other is where she is determined to arrive.

Jenson, who had worked previously as a production designer, was very specific in the look she wanted to create. “It is very important to me that the visuals have a style that communicates something about the characters,” she explains. “To me, visuals tell the story as much as any other element.”

Working with production designer Mark Hutman, Jenson developed a visual narrative to complement the story she wanted to tell. She requested a design concept that would serve as “a love letter to Los Angeles” and capture the different aspects of the city. “Ryden’s dream is working in a sleek Century City glass and steel office building, so we searched out locations that would reflect exactly what this Emerald City in her head is.

“We contrasted that with what I called ‘the vanishing valley,’” says Jenson. “When I was Ryden’s age, I vowed I would never go back there, but the location scouting gave me a wonderful sense of nostalgia—all the faded signs and the palm trees and the dusty houses. So in the movie, the buildings of Century City are like a ballet to me. When we get to the Valley, and see those little signs and Bob’s Big Boy, that’s like a polka.”

Jeffrey Clifford credits Jenson’s upbringing with giving her a special perception of Ryden’s world. “There’s a sense of being an outsider in this city that Vicky understood,” he says. “Ryden is somebody who wants to have a big important career, and to grow beyond her family into the world. She’s pushing against where she comes from, pushing from the outside in. She’s not from Beverly Hills or Malibu. She’s from a really suburban neighborhood that happens to be adjacent to a bustling, very cosmopolitan city.”

The differences are reflected in two houses located on the same street: the Malby home and their neighbor David’s more cosmopolitan digs. “My job is always to support characters and the telling of the story but never upstage them,” says Hutman. “The house we found for the Malbys is a single story, ranchstyle house, which is very common in the Valley. It’s not new, but it’s not old either—it’s just somewhat non-descript. For David’s environment, we went very stylish and masculine. His house is more modern, with dark leather couches and a minimalist color palette. And he has a pool.”

Hutman put a great deal of time and effort into finding the small objects that have accumulated in the Malby home over the decades. “By layering the environment with props and set dressing, we were able to really showcase the Malby quirkiness,” says Hutman. “The house is a sort of time capsule for the family. They are packrats who have collected family mementos and odd

knickknacks through the years. We figured this was Grandma Maureen's house originally, so there are a lot of things that are deeply personal to her. Nothing really matches, but this is home and everything reflects family memories.

“Walter's garage is his haven,” continues Hutman. “It's filled with debris from past projects and all the oddball things he collects—old surfboards, lawnmowers, radios, a ton of tools. Everything is in various stages of being taken apart. But it's his space and it's sacred ground to him.”

Many of the same considerations came into play in the film's costume design. Jenson was very specific about the way she wanted Ryden to look. “I wanted Ryden's outfits to evolve over the course of the film to reflect her growing awareness.”

In keeping with that idea, costume designer Alexandra Welker developed a constantly changing wardrobe concept for Ryden. “In the beginning we dressed her to make her seem like an outsider in her own family, because she's purposely trying to distance herself from them. After spending the summer with them, she unconsciously starts embracing her ‘Malby-ness.’ Also, as Ryden's professional journey goes from glittery high-powered executive to infomercial assistant, Ryden's outfits become more casual.

“With Walter and Carmella,” explains Welker, “we tried to convey their eccentricities in subtle ways, with color and small details, to avoid making their choices become a joke or distract from the tone of the story. It really became a matter of taste versus obviously garish outfits.”

The designer enjoyed Carol Burnett's enthusiasm and commitment to finding the right look for her character. “Carol is very costume-driven when she's creating her characters, so we had a lot of fun working with her. Maureen's costumes are a bit theatrical. She's a caftan wearer in her casual hours. She has a bold color sense and tremendous flair. I thought a lot about the Malbys' house when I was putting together costume ideas for her, since it belongs to Maureen.”

Welker created contrasting wardrobes for the two men in Ryden's life. In dressing David and Adam, Welker again kept things real and true to the characters' backgrounds and personalities. “David is the exotic Brazilian neighbor and we made him very Barney's New York. We dressed him in classic Mediterranean style; dark jeans and no socks with his shoes which really played well against Adam's laidback California look, which is a little bit preppy but also a little bit edgy since he's a musician who is also going to law school.”

The costume designer's goal was always to include realistic wardrobe choices for each of the characters. “I hate going to a movie where the costumes are trying too hard,” says Welker. “I hope people look at what Ryden is wearing and think ‘She looks great,’ and know that what's she's wearing is affordable and within reach. She doesn't have a \$1,000 handbag. And with some of our other characters like Grandma and Hunter, I hope people will laugh out loud because it's just fun visual stuff.”

But in the end, director Vicky Jenson believes POST GRAD's biggest laughs—and its most poignant truths—will come from audience members' ability to see themselves—or their children or grandchildren—in Ryden's struggle to find a balance between holding on to her dreams and

letting life happen. “The appeal of this story is that in all of the funny and painful frustration we watch this character go through, we can recognize our own issues,” the director says. “It’s great to have goals, but not if they blind you to the life that’s right there around you. Eventually, to a greater or lesser degree, each of the characters in the movie comes around to that realization.”

**ALEXIS BLEDEL (Ryden Malby)** made her television debut in the critically-acclaimed series “Gilmore Girls,” starring for seven successful seasons as the teenage daughter in the dramedy about a close-knit relationship between a single mother and her savvy daughter. Bledel’s portrayal of Rory Gilmore earned her the 2005 and 2006 Teen Choice Awards for Choice Actress in a Comedy and the 2002 Family Friendly Forum Award for Best Actress in a Drama. Named by the Television Critics Association as 2001’s Outstanding New Program, “Gilmore Girls” also starred Lauren Graham, Kelly Bishop and Edward Herrmann. Bledel recently reprised her role as Lena in the sequel to *SISTERHOOD OF THE TRAVELING PANTS*, an adaptation of the best-selling novel. The coming-of-age story also starred Amber Tamblyn, Blake Lively and America Ferrera.

Bledel made her feature film debut in 2002’s *TUCK EVERLASTING*, based on the acclaimed novel by Natalie Babbitt, as Winnie Foster. The film also starred Ben Kingsley, William Hurt, Sissy Spacek and Jonathan Jackson. Bledel was also part of the ensemble cast of the Robert Rodriguez film *SIN CITY* with Bruce Willis, Josh Hartnett, Rosario Dawson and Brittany Murphy. Other credits include *BRIDE & PREJUDICE*, an Indian musical version of Jane Austen’s *Pride and Prejudice* directed by Gurinder Chadha, and the independent films *THE ORPHAN KING* and *I’M REED FISH*, opposite Jay Baruchel.

Bledel began her acting career appearing in Community Theater in her hometown of Houston. She also modeled in New York during her school breaks. She attended film school at NYU to study writing and directing.

**ZACH GILFORD (Adam Davies)** Zach Gilford currently stars as Matt Saracen on NBC’s critically acclaimed drama, “Friday Night Lights.” The show just wrapped its third season on NBC/ Direct TV and has been picked up for an additional 2 seasons.

Gilford will next be seen in the indie-drama *DARE*, starring opposite Emmy Rossum, which premiered in official competition at the 2009 Sundance Film Festival. Gilford also stars in the upcoming *THE RIVER WHY*, from director Matt Leutwyler and writers Thomas A. Cohen and John Jay Osborn. He will play Gus Orviston in the film adaptation of David James Duncan’s novel of the same name – the first novel published by Sierra Club Books in 1983.

Gilford made his feature film debut starring in Larry Fessenden’s *THE LAST WINTER*, nominated for a 2008 Gotham Award for Best Ensemble. Other credits include “Grey’s Anatomy,” “Law & Order: SVU” and the feature film *RISE: BLOOD HUNTER* opposite Lucy Liu.

Gilford graduated from Northwestern University where he starred in productions of *Equus* and *The Laramie Project*. A Chicago native, Gilford spends his free time leading backpacking, ice climbing and diving expeditions in Alaska, New Zealand and Australia.

**RODRIGO SANTORO (David Santiago)**, one of Brazil's most talented and famous young actors, was recently seen in writer and director David Mamet's martial arts film REDBELT. He is well known for his role in 300 as Xerxes, based on Frank Miller's graphic novel, which broke box-office records throughout the world. For that role, Santoro was nominated for an MTV Movie Award™ for Best Villain. The actor was also seen on ABC's hit series "Lost," on which he played Paulo.

Santoro was a member of the star-studded ensemble cast of the romantic comedy Love Actually, alongside Hugh Grant, Emma Thompson, Colin Firth and Liam Neeson. He made his American film debut in CHARLIE'S ANGELS: FULL THROTTLE, directed by McG and starring Cameron Diaz, Drew Barrymore and Lucy Liu. For the last two years, he has starred as the "mystery man" opposite Nicole Kidman in Baz Luhrmann's commercial for Chanel.

The actor's most recent Brazilian film, CARANDIRU, directed by Hector Babenco, broke all Brazilian box office records and was its entry in the Foreign Film category for the Academy Awards®. CARANDIRU premiered at the Cannes Film Festival in 2004.

Santoro has won eight Best Actor awards, including the first ever award for Best Actor from the Brazilian Academy of Arts and Film for his portrayal of a young man forced into a mental institution by his parents in BRAINSTORM, the critically acclaimed film by director Lais Bodanzky. He has also been celebrated for his performance in BEHIND THE SUN, directed by Walter Salles, playing the middle son of a Brazilian family caught up in an age-old family feud in 1910. BEHIND THE SUN was nominated for a Golden Globe® in 2002 for Best Foreign Language Film.

Santoro appeared opposite Helen Mirren, Olivier Martinez and Anne Bancroft in "The Roman Spring of Mrs. Stone," directed by Robert Allan Ackerman, for Showtime. Based on the novella by Tennessee Williams, the telefilm was nominated for five Emmy® Awards in 2003.

**JANE LYNCH (Carmella Malby)** cut her theatrical teeth at Second City, the Steppenwolf Theatre and in many church basements all over the greater Chicagoland area.

Lynch will next be seen in JULIE AND JULIA as the sister to Meryl Streep's Julia Child and just completed filming PAUL directed by Greg Mottola and starring Seth Rogan. Her recent film credits include ALVIN AND THE CHIPMUNKS, WALK HARD, LITTLE BIG MEN, SPRING BREAKDOWN, ANOTHER CINDERELLA STORY, THE ROCKER and the animated SPACE CHIMPS. Past film work includes Christopher Guest's FOR YOUR CONSIDERATION, A MIGHTY WIND and BEST IN SHOW, as well as TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY, THE 40-YEAR-OLD VIRGIN, Margaret Cho's BAM BAM AND CELESTE, Alan Cumming's SUFFERING MAN'S CHARITY, LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS, SLEEPOVER and SURVIVING EDEN.

She soon can be seen starring in the critically acclaimed series "Glee." Recent television credits include "Lovespring International," a Lifetime original series, "Desperate Housewives" and

“Weeds.” Lynch appears on Showtime’s long-running series “The L Word,” opposite Cybill Shepherd. She has recurring roles on “Boston Legal,” “Two and a Half Men,” “Criminal Minds” and “The New Adventures of Old Christine.”

Lynch will be performing this fall in *Love, Loss and What I Wore* by Nora Ephron and Delia Ephron, based on the book by Ilene Beckerman. Her play *Oh Sister, My Sister!* had runs at the Tamarind Theatre and Bang Theatre, garnering the L.A. Weekly Comedy Ensemble of the Year Award.

**FRED ARMISEN (Guacanator Pitchman)** is currently in his seventh season on “Saturday Night Live.” Armisen recently took on the role of presumptive Democratic Presidential nominee Sen. Barack Obama alongside “SNL” castmate Amy Poehler as Hillary Clinton during the hotly contested Democratic primaries. Other characters include the vaguely European home design enthusiast “Nuni,” the Native American comic Billy Smith, the non-plussed political comedian Nicholas Fehn and Prince as the often-silent host of the musician’s talk show “The Prince Show.” Armisen has also contributed memorable impressions of Larry King, Apple CEO Steve Jobs, and Iranian President Mahmoud Amadinejad in the popular Digital Short “Iran So Far Away.”

Armisen has landed on Rolling Stone’s “Hot List” as well as twice on Entertainment Weekly’s “Must List” for his performance as a politically incorrect deaf comedian and his witty iTunes playlist. Feature film appearances include *CONFESSIONS OF A SHOPAHOLIC*, *THE ROCKY HORROR SHOW* opposite Rainn Wilson and *THE PROMOTION* with John C. Reilly. He has also appeared in the films *TENACIOUS D: THE PICK OF DESTINY* with Jack Black, *THE EX* with Zach Braff and Jason Bateman as well as *EUROTRIP* and Will Ferrell and Adam McKay’s *ANCHORMAN: THE LEGEND OF RON BURGUNDY*.

Armisen began his career as a musician in the Chicago-based post-punk band Trenchmouth as well as playing with Blue Man Group. His transition to comedy came with the 1998 underground short film *FRED ARMISEN’S GUIDE TO MUSIC AND SXSW* which followed him through the Austin, Texas “South By Southwest Music Festival” posing as a music journalist. In 2006, he tried his hand at actual musical journalism, profiling the indie darling Cat Power for the influential music website Pitchfork.com. He married music and comedy becoming drummer Jens Hannemann and releasing an instructional DVD “Complicated Drumming Technique” in 2007.

He has made guest appearances on NBC’s “30 Rock,” the cable comedy shows “Human Giant” and “Tim & Eric, Awesome Show, Great Job.” He’s brought his characters to “Late Night with Conan O’Brien,” the Chicago Comedy Festival and programs on British television. He has also appeared on HBO’s music show “Reverb” and in his own eponymous interstitial series on “HBO Zone” as well as in the Wilco documentary *I AM TRYING TO BREAK YOUR HEART*.

**BOBBY COLEMAN (Hunter Malby)** has been on film sets since birth, learning from older sister and actress Holliston Coleman, and at age six he decided to give it a try himself. He promptly landed multiple national commercials and went on to guest-star in such TV series as “Knight Rider,” “In Plain Sight,” “Medium” and others, with a recurring role on the NBC sci-fi series “Surface” and as part of the lead family in William H. Macy’s pilot “Family Man.”

Bobby tried film as well, with roles in FRIENDS WITH MONEY and MUST LOVE DOGS, and lead roles in THE GOOD MOTHER (as Angie Harmon's son) and TAKE (as Minnie Driver's murdered son). He also starred opposite John Cusack in the title role of the feature film MARTIAN CHILD, where he played an emotionally disturbed foster child who believes he is (and may be) from Mars.

Four more films are awaiting release. Bobby plays Miley Cyrus' brother in Disney's upcoming THE LAST SONG, based on the Nicholas Sparks novel. In ROBOSAPIEN, an adventure from the producer of Spiderman, X-Men, and Ironman, Bobby was happy to be a lead with his sister Holliston. Finally, the coming of age film SNOWMEN, with Ray Liotta and Christopher Lloyd, was a chance at another title role.

When not on set, Coleman enjoys a varied and interesting life with his lovably eccentric family: home schooling, hiking, renovating houses, playing with his friends and hanging out with his sister Holliston and her cohorts. Bobby loves acting, art and science. He hopes to one day invent something that will change the world.

**ANDREW DALY (Lloyd Hastings)** is a series regular on the HBO series “Eastbound And Down” opposite Danny McBride. He was a series regular on “MADtv,” “The Showbiz Show With David Spade,” and “Crossballs” and has appeared on “Reno 911!” and “The Office.” His feature credits include SEMI-PRO, WHAT HAPPENS IN VEGAS, and SCHOOL FOR SCOUNDRELS. Andy can next be seen in the films TENURE, SHE’S OUT OF MY LEAGUE, and THE INFORMANT.

**KIRK FOX (Buckle-O-Bill)** won the jury prize for best standup at the 2007 HBO Comedy Festival in Aspen, appeared on “Comedy Central Presents” and was the last comic on “The Tonight Show” with Jay Leno.

His recent credits include TENNIS ANYONE?, FORGETTING SARAH MARSHALL, STILL WAITING, RENO 911, HOW TO MAKE LOVE TO A WOMAN and the CBS original web series HECKLE U.

**CATHERINE REITMAN (Jessica Bard)** can be seen in such films as KNOCKED UP, MY SUPER EX-GIRLFRIEND and THANK YOU FOR SMOKING. Before she started making her own name in Hollywood, Reitman spent years studying and perfecting her craft in some of the most prominent theatre programs in the nation. She attended Ithaca College’s prestigious B.F.A. program and received a minor in film from USC. Her studies continued in London as well as at the Groundlings School, where she performed in their Sunday Company.

Reitman has wrapped a season of NBC’s “The Real Wedding Crashers,” shot the pilot “Girl Most Likely” for 20th Century Fox Television and played a ball-busting talent agent on “Hollywood Residential,” part of the Starz! network’s new lineup of original programming.

Reitman has also been seen in such television shows as “Campus Ladies,” “Judging Amy,” “All of Us,” “Charmed” and “Fire Me, Please!” Not to be confined to traditional mediums, she even

starred in the Internet hit “Soup of the Day.”

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

On the big screen, Robinson has appeared over the past two years in a number of comedies—the Judd Apatow smash hits *KNOCKED UP* and *PINEAPPLE EXPRESS*, Kevin Smith’s *ZACK AND MIRI MAKE A PORNO*, Tyler Perry’s *DADDY’S LITTLE GIRLS* and *MISS MARCH*.

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

**CAROL BURNETT (Maureen Malby)** is a six-time Emmy® Award winner who has demonstrated such versatility since ending the 11-year run of “The Carol Burnett Show” that she is now as widely recognized for her dramatic abilities as for her comedic and musical talents. Americans fondly consider Burnett a true living legend in the entertainment world, bestowing more People’s Choice Awards upon her than any other woman in the award show’s long history.

In 2003, Burnett was a recipient of the Kennedy Center Honors and in 2005 she received the Presidential Medal of Freedom. Some of her other notable awards include five Golden Globes, the Peabody Award for “Friendly Fire” and the Cable Ace Award for “Between Friends” with Elizabeth Taylor.

Burnett recently voiced the villainous Kangaroo in the big screen adaptation of the Dr. Seuss classic, *HORTON HEARS A WHO!*, co-starring Jim Carrey and Steve Carell. In her 2005 version of “Once Upon a Mattress” for ABC, she played Queen Aggravain while Tracey Ullman co-starred as Princess Winnifred, the role Burnett made famous during the musical’s smash Broadway run and two previous television productions.

The 2004 CBS special “The Carol Burnett Show: Let’s Bump up the Lights” reunited Burnett with Tim Conway, Harvey Korman, Vicki Lawrence and Lyle Waggoner. Their previous special, “The Carol Burnett Show: Show Stoppers,” attracted nearly 30 million viewers and was the fourth most watched program of 2001. It was nominated for three Emmys, including “Outstanding Variety, Music or Comedy Special.”

In 2002, the play *Hollywood Arms*, directed by Harold Prince, made its world premiere at Chicago’s Goodman Theatre. The idea for the play was conceived by Burnett’s daughter, Carrie Hamilton, who died of cancer earlier in the year. Mother and daughter co-wrote the script based on Burnett’s best-selling 1986 memoir *One More Time*. The production went on to make its Broadway debut at The Cort Theatre.

To perpetuate Hamilton’s love of the performing arts, Burnett created The Carrie Hamilton

Foundation, which established the Carrie Hamilton Theatre at the Pasadena Playhouse complex. The theatre supports the works of young playwrights, directors and actors as well as providing an outreach program for at-risk children to expose them to the world of theatre and the value of their own creative powers.

Burnett last appeared on Broadway in 1999 in the Stephen Sondheim musical revue *Putting It Together*. In 1995, she appeared on Broadway with Philip Bosco in the Ken Ludwig farce *Moon Over Buffalo*. Burnett and Bosco received Tony® Award nominations for their performances in the hit show.

In 1996, Burnett began her much-acclaimed appearances as Jamie Buchman's (Helen Hunt) mother on NBC's hit series "Mad About You," for which she won a Best Supporting Actress Emmy. The episodes, which were among the show's highest rated, continued into the 1997 season.

Burnett produced two 1994 specials for CBS, "Men, Movies & Carol," which spoofed the cinema, and "Carol Burnett: The Special Years," featuring the most memorable moments from nine of her TV specials. "Seasons of the Heart," a dramatic telefilm in which she co-starred with George Segal and Malcolm McDowell, also aired on NBC that year.

Burnett grew up in Hollywood and attended UCLA before heading to New York. In 1967, Burnett returned to Los Angeles to begin what would become the longest-running musical comedy variety show in television history: the Emmy-winning series "The Carol Burnett Show." The series won a total of 25 Emmy Awards. In recognition of her vast body of television accomplishments, The National Association of Broadcasters inducted Burnett into their prestigious Hall of Fame.

During this period, Burnett played starring roles in the feature films *PETE 'N' TILLIE* with Walter Matthau and *THE FRONT PAGE*, with Matthau and Jack Lemmon. She also headlined in Las Vegas and performed in non-musical stage plays including *Plaza Suite* at the Huntington Hartford Theater in Los Angeles, *Same Time, Next Year* with Dick Van Dyke, and *I Do, I Do!* with Rock Hudson.

Additional feature films include *THE FOUR SEASONS*, *CHU CHU AND THE PHILLY FLASH*, *ANNIE* and two films directed by Robert Altman, *HEALTH* and *A WEDDING*, for which Burnett won the San Sebastian Film Award as Best Actress. She played a starring role opposite Michael Caine and Christopher Reeve in the film adaptation of a hilarious British stage farce, *NOISES OFF*, directed by Peter Bogdanovich.

Burnett's social and charitable endeavors are legion. She has donated scholarships to her alma mater, UCLA, on whose board of trustees she serves and where she established "The Carol Burnett Musical Theater Competition." She has also contributed to scholarship funds at the University of Hawaii for ethics in journalism and created scholarship funds for performers at Boston's Emerson College and the College of Santa Fe. Burnett continues to give without hesitation to numerous charities, always remembering that she has been generously given to as well.

**MICHAEL KEATON (Walter Malby)** first gained national attention in the hit comedy NIGHT SHIFT, followed by starring roles in such films as MR. MOM, JOHNNY DANGEROUSLY and THE DREAM TEAM. In 1998, he earned the Best Actor award from the National Society of Film Critics for CLEAN AND SOBER and Tim Burton's BEETLEJUICE. Keaton re-teamed with Burton to play the title role in the blockbusters BATMAN and BATMAN RETURNS.

More recently, Keaton starred as Robert Weiner in HBO's critically acclaimed "Live from Baghdad," based on the true story of the CNN crew who reported from Baghdad during the Gulf War. Keaton received a Golden Globe nomination for his performance. Keaton also starred in GAME 6, a story centered around the historic ballgame during the 1986 World Series between the New York Mets and Boston Red Sox. He has also completed the feature film THE LAST TIME and played a starring role in the TNT miniseries "The Company," the dramatic story of how the CIA operated during the Cold War.

In 2007, Keaton made his directorial debut and also starred in the drama THE MERRY GENTLEMAN. The film was accepted by the Sundance Film Festival for 2008 and was released in 2009.

## **ABOUT THE FILMMAKERS**

**VICKY JENSON (Director)** has worked in the animation field on everything from classics like "The New Flintstones Family Adventures" and "Smurfs" to the groundbreaking "The Ren & Stimpy Show" and the embarrassing (but newly hip again) "He-Man and the Masters of the Universe," as well as "Jem and the Holograms." Her feature film credits include art direction on FERNGULLY: THE LAST RAINFOREST, production design on THE ROAD TO EL DORADO, story artist on CHICKEN RUN and finally as one of the directors on both the Oscar®-winning blockbuster SHREK and the Oscar®-nominated SHARK TALE.

Jenson also directed the live action short FAMILY TREE, which premiered at Sundance, went on to win a multitude of festival awards and is now available on iTunes. She is currently developing another animated feature for DreamWorks, which she will direct.

**KELLY FREMON (Writer)** was born and raised in La Habra, California, graduated from UC Irvine with an English degree in 2002 and promptly found herself back in her parents' home as she "couldn't find a job for the life of me." Fremon finally landed a job as a temp, segued from that gig into a nine-to-five desk job, and finished her breakthrough script, which eventually landed in the hands of producer Ivan Reitman.

**IVAN REITMAN (Producer)** has been the creative force behind films beloved by audiences around the world – from raucous comedies like ANIMAL HOUSE, STRIPES and GHOSTBUSTERS, to more sophisticated delights like DAVE, 6 DAYS/7 NIGHTS and TWINS.

The career that has brought about so many laughs began in Canada, where his family emigrated from Czechoslovakia when he was four years old. Reitman studied music at McMaster University, but soon turned his talents to film and theater.

Shortly after graduation, Director/Producer Reitman delved into film production – first with the extremely low-budget horror comedy CANNIBAL GIRLS, starring Canada’s Eugene Levy and Andrea Martin, followed by the live television show “Greed” with Dan Aykroyd as its announcer. Reitman then headed to New York City and produced the Broadway hit The Magic Show, starring McMaster friend Doug Henning. He continued producing for the stage with the Off-Broadway hit The National Lampoon Show, where he brought together for the first time the then-unknown John Belushi, Gilda Radner, Bill Murray, Harold Ramis and Joe Flaherty. Reitman returned to Broadway to produce and direct the musical Merlin, earning him Tony nominations for directing and producing. While in New York, Reitman reapplied his talents to filmmaking when he joined forces with National Lampoon and brought us the groundbreaking sensation ANIMAL HOUSE as a producer. Following the success of that film, Reitman returned home to Canada to direct MEATBALLS, still considered one the most successful films ever made in Canada.

The string of hits continued with STRIPES and the GHOSTBUSTERS series, which teamed Bill Murray with Dan Aykroyd and Harold Ramis; DAVE, starring Kevin Kline and Sigourney Weaver; LEGAL EAGLES, starring Robert Redford and Debra Winger; 6 DAYS/7 NIGHTS with Harrison Ford and Anne Heche; EVOLUTION, starring David Duchovny and Julianne Moore; and a series of films that revealed an untapped comic persona for action hero Arnold Schwarzenegger: TWINS, JUNIOR (both costarring Danny DeVito) and KINDERGARTEN COP.

Reitman’s list of producing credits is equally extensive. He produced the family features BEETHOVEN and BEETHOVEN’S 2ND, as well as the HBO telefilm “The Late Shift,” which received seven Emmy nominations. Other producing endeavors include HEAVY METAL, Howard Stern’s PRIVATE PARTS, the animation/live action film SPACE JAM which teamed Michael Jordan with the Looney Toons characters; and the teen comedy hits ROAD TRIP, EUROTRIP and OLD SCHOOL, starring Will Ferrell, Vince Vaughn and Luke Wilson.

In 1984, Reitman was honored as Director of the Year by the National Association of Theater Owners and the next year received a Special Achievement Award at the Canadian Genie awards. In 1979, and again in 1989, for the films ANIMAL HOUSE and TWINS, Reitman was honored with the People’s Choice Award. In November of 1994, Reitman became the third director honored by Variety magazine in a special “Billion Dollar Director” issue. At the end of 2000, Reitman’s films ANIMAL HOUSE and GHOSTBUSTERS were honored as two of this past century’s funniest movies by the American Film Institute. He currently heads The Montecito Picture Company, a film and television production company, with partner Tom Pollock, in association with DreamWorks, SKG.

Reitman also directed MY SUPER EX-GIRLFRIEND and is the executive producer of the smash Canadian comedy THE BIG DIRTY, starring the comedy troupe Trailer Park Boys. He was the executive producer on the DreamWorks thriller DISTURBIA, which opened nationwide in April 2007.

Recently Ivan Reitman completed 4 films, all in release in 2009: The family hit HOTEL FOR

DOGS, UNINVITED and I LOVE YOU, MAN.

He is currently in post-production on two new films: UP IN THE AIR starring George Clooney and directed by Ivan's son Jason, and CHLOE starring Liam Neeson, Julianne Moore, and Amanda Seyfried, directed by Atom Egoyan.

Reitman has been married to former Quebec film actress Genevieve Robert for over 30 years. Together, they have three children and live in Santa Barbara, California.

**JOE MEDJUCK (Producer)** was born in Fredericton, New Brunswick, in 1943. He received his B.A. from McGill University and his Masters and PhD from the University of Toronto where he taught for 12 years and founded the Cinema Studies Program before moving to Los Angeles in 1980. While teaching at U of T, Medjuck also worked as a journalist/editor for the film magazine Take One, the Canadian Forum, The London Times Literary Supplement and The Canadian Broadcasting Corporation. He is one of the founders of The Criterion Collection.

His producing credits include the films STRIPES, HEAVY METAL, GHOSTBUSTERS, LEGAL EAGLES, TWINS, GHOSTBUSTERS 2 BEETHOVEN, KINDERGARTEN COP, BEETHOVEN'S 2ND DAVE, JUNIOR, COMMANDMENTS, FATHER'S DAY, PRIVATE PARTS, SPACE JAM, SIX DAYS/ SEVEN NIGHTS, ROAD TRIP, EVOLUTION, KILLING ME SOFTLY, OLD SCHOOL, EUROTRIP, TRAILER PARK BOYS: THE MOVIE, DISTURBIA, and the soon to be released UP IN THE AIR and CHLOE. In television his producing credits include the cartoon shows "The Real Ghostbusters," "Beethoven," and "Mummies Alive" as well as the Emmy nominated HBO film "The Late Shift."

Medjuck lives in Montecito, California with his wife and two children.

**JEFFREY CLIFFORD (Producer)** currently oversees production for The Montecito Picture Company, the partnership between Ivan Reitman and Tom Pollock. Clifford is producing Jason Reitman's next feature UP IN THE AIR for Paramount and the Atom Egoyan film CHLOE. Jeffrey served as Executive Producer on the recent features HOTEL FOR DOGS and I LOVE YOU, MAN, which starred Paul Rudd and Jason Segel.

Prior to working at Montecito, Clifford served as Vice President of Production at Warner Bros., where he oversaw FIREWALL with Harrison Ford and THE FOUNTAIN, directed by Darren Aronofsky. Before that he was Vice President of Production at Walt Disney/Touchstone Pictures for six years. While there, he oversaw a number of films including THE ROYAL TENENBAUMS, directed by Wes Anderson; 25TH HOUR, directed by Spike Lee; UNBREAKABLE, directed by M. Night Shyamalan; THE LAST SHOT, directed by Jeff Nathanson; and THE LADYKILLERS, directed by the Coen brothers.

Clifford began his career as an independent producer in New York, where he produced SAFE MEN, directed by John Hamburg.

**TOM POLLOCK (Executive Producer)** served as Vice Chairman of MCA from 1995 to 1996. He previously served as Executive Vice President of MCA and Chairman of its Motion Picture

Group, Universal Pictures, from 1986 to 1995. Pollock was also a member of the Board of Directors of MCA and Cineplex-Odeon Corporation.

One of the most highly regarded and experienced attorneys in the entertainment industry, he was previously the senior partner of Pollock, Bloom and Dekom. The firm (now Bloom, Hergott, Diemer, Rosenthal, LaViolette, Feldman & Goodman, LLP) represents leading producers, directors, writers and actors.

Pollock joined MCA in 1986. During his tenure as Chairman of the Motion Picture Group, Universal released over 200 films that grossed in excess of \$10 billion worldwide, including JURASSIC PARK (then the highest-grossing film of all time), PARENTHOOD, CAPE FEAR, TWINS, THE FLINTSTONES, KINDERGARTEN COP, BACK TO THE FUTURE PART II and PART III, CASPER, WATERWORLD, BACKDRAFT, BEETHOVEN, BEETHOVEN'S 2ND, DO THE RIGHT THING, FRIED GREEN TOMATOES, SNEAKERS and LORENZO'S OIL.

Also during this time, Universal had seven Academy Award® Best Picture nominees, including SCHINDLER'S LIST, which won the Academy Award for Best Picture in 1993. Other Best Picture nominees for the studio during Pollock's tenure include FIELD OF DREAMS, BORN ON THE FOURTH OF JULY, SCENT OF A WOMAN, IN THE NAME OF THE FATHER, APOLLO 13 and BABE.

Pollock was also responsible for bringing numerous creative talents to the studio, including Ivan Reitman, Ron Howard, Brian Grazer, Martin Scorsese, Spike Lee, George Miller, Jon Avnet, Martin Brest, Rob Cohen, Phil Alden Robinson, Jim Sheridan, James Cameron and Larry Gordon.

Pollock played a key role in the creation of United Cinemas International (UCI), a joint venture with Paramount Pictures that has become the largest exhibitor outside North America, with nearly 700 multiplex screens. He also formed Gramercy Pictures with Polygram in 1992.

During his tenure as Vice Chairman, Pollock forged MCA's alliance with DreamWorks and the interactive arcade venture Gameworks, a partnership between Sega, DreamWorks and MCA.

In 1998, Pollock and director/producer Ivan Reitman formed The Montecito Picture Company. Montecito has produced ROAD TRIP (2000), EVOLUTION (2001), OLD SCHOOL (2003), EUROTRIP (2004) and DISTURBIA (2007). In 2006, Pollock and Reitman set up Cold Spring Pictures with Merrill Lynch and other financial partners to co-finance pictures produced by Montecito.

Pollock was born in Los Angeles, graduated with a B.A. from Stanford University in 1964 and received a J.D. from Columbia University in 1967. He is a member of the California Bar Association, the former Chairman of the Board of Trustees of the American Film Institute, a trustee of the American Museum of the Moving Image, Adjunct Professor of Film, University of California at Santa Barbara and a former trustee of the Los Angeles Music Center.

Pollock has three children named Alexandra, Allegra and Luke.

**CHARLES MINSKY, ASC (Director of Photography)** has established himself as a highly sought-after D.P., working on diverse and notable feature films such as YOU, ME AND DUPREE, THE PRODUCERS (a shared credit), THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT, RAISING HELEN, WELCOME TO COLLINWOOD (a shared credit), TOMCATS, ALMOST FAMOUS (2nd unit), DEAR GOD, DUTCH and PRETTY WOMAN.

On television, Minsky was behind the camera for such notable television projects as “China Beach,” “Lois & Clark: The New Adventures of Superman,” “Past Tense,” “Keys,” “John Doe,” “The Beast,” “Related,” “Vanished,” “Manchild” and the telefilm “The Russell Girl.”

**MARK HUTMAN (Production Designer)** began designing sets for the theatre at Princeton University, where he earned a B.A. in art and archaeology. Set decorating experience on period films such as Robert Altman’s KANSAS CITY and Adrian Lyne’s LOLITA, as well as Quentin Tarantino’s urban crime drama JACKIE BROWN, fueled Hutman’s rise to production designer.

In this capacity, he collaborated with director Vince Di Meglio on SMOTHER, a comedy starring Diane Keaton, Liv Tyler and Dax Shepard.

Television credits as production designer include the series “Fastlane,” produced by McG; the pilot and first season of “House,” produced by Paul Attanasio; the pilot for “Justice,” produced by Jerry Bruckheimer; and the pilot and series “Viva Laughlin,” produced by Hugh Jackman.

**DANA CONGDON (Editor)** began her editing career as a part of New York’s flourishing independent film scene in the late 1980’s. Most notably, she has worked under such film legends as Martin Scorsese, Francis Ford Coppola and Jim Jarmusch. After serving as an apprentice editor on Jarmusch’s MYSTERY TRAIN, she went on to edit Alexandre Rockwell’s IN THE SOUP, which took the Grand Jury Prize at the 1992 Sundance Film Festival. Succeeding projects include LIVING IN OBLIVION, THE BASKETBALL DIARIES, A WALK ON THE MOON and SOMEONE LIKE YOU.

**STEVEN R. McGLOTHEN (Co-Producer)** is a respected international producer whose diverse credits include the Will Smith blockbuster, I, ROBOT and John Frankenheimer’s return to form Attica prison epic, AGAINST THE WALL. In a career that has spanned over 30 motion pictures, Mr. McGlothen has produced projects as varied as the “tween” mermaid comedy AQUAMARINE, the hard hitting Harlem drug lord drama SUGAR HILL and the critically acclaimed, MAX AND HELEN based on the book by Simon Weisenthal.

An avid photographer and amateur film maker throughout his teen years, Mr. McGlothen graduated from prestigious Brooks Institute with degrees in Illustration, Motion Picture Production and Color Technology. Embarking early on a producing career, Mr. McGlothen wrote, produced, directed, photographed and edited documentaries and educational films before transitioning into independent feature film production. A foray into large-scale commercial production ensued before returning to the producing theatrical motion pictures.

**CHRISTOPHE BECK (Music By)** has composed scores for over 40 feature films and nearly 20 television shows. With more than 15 years of experience, Beck has scored a wide array of projects, including such action films as THE SENTINEL and ELEKTRA; the comedies CHARLIE BARTLETT, THE PINK PANTHER and BRING IT ON; and such dramas as UNDER THE TUSCAN SUN and YEAR OF THE DOG.

Beck recently composed the action adventure THE SEEKER: THE DARK IS RISING; the comedies THE HANGOVER, DRILLBIT TAYLOR and WHAT HAPPENS IN VEGAS; the drama PHOEBE IN WONDERLAND; the Sundance Film Festival Grand Jury nominee THE GREATEST; and the comedy sequel THE PINK PANTHER 2.

His additional credits include SCHOOL FOR SCOUNDRELS, LICENSE TO WED, WE ARE MARSHALL, YOURS, MINE AND OURS, TAXI, A CINDERELLA STORY, SAVED!, GARFIELD, CHEAPER BY THE DOZEN, AMERICAN WEDDING and JUST MARRIED.

Beck's upcoming projects include I LOVE YOU, BETH COOPER and ALL ABOUT STEVE, both feature comedies scheduled for release this year from Twentieth Century Fox.

He began his scoring career on the Canadian television series "White Fang," and from there went on to score three seasons of the hit television series "Buffy the Vampire Slayer," for which he won an Emmy Award for Outstanding Music Composition.

**PATRICK HOULIHAN (Music Supervisor)** is an established Music Supervisor who has helped shape the music of more than 20 feature films, and several popular soundtracks. Highlights include his contributions on such projects as the AUSTIN POWERS films, the CHARLIE'S ANGELS films, JUST FRIENDS and THE ROCKY HORROR PICTURE SHOW. Patrick has built a diverse set of credits with projects as varied as TRAINING DAY, LITTLE MANHATTAN, EUROTRIP, DECK THE HALLS, MY SUPER EXGIRLFRIEND, FIREHOUSE DOG and THE SWEETEST THING.

Current films include I LOVE YOU, BETH COOPER directed by Christopher Columbus, and POST GRAD produced by Ivan Reitman.

**ALI BELL (Associate Producer)** is Vice President of Development and Production for Ivan Reitman's production banner, The Montecito Picture Company. Prior to joining Montecito, Bell was Director of Development for David Heyman's production company, Heyday Films. Previously, she was an executive at Nickelodeon Movies. Bell contributed to the development of films such as SPONGEBOB SQUAREPANTS: THE MOVIE, NACHO LIBRE and LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS.

Before becoming a member of the creative team, Bell worked as the head of West Coast marketing for Nickelodeon Movies, including the Oscar campaign for JIMMY NEUTRON: BOY GENIUS, which was nominated in the inaugural year of the Academy's Best Animated Feature category.

For the past few years, Bell has served on the Dean's Advisory Board of the Florida State

University Film School. She is also a mentor and advisor for the Nantucket Film Festival's Screenwriter Colony and a judge for the Austin Film Festival.

Bell graduated from Florida State University in 1999 with a B.F.A. in film.

**ALEXANDRA WELKER (Costume Designer)** began her career in New York City working on independent films with such highly acclaimed directors as Hal Hartley and Jim Jarmusch. Since then she has designed costumes for more than 25 films.

Most recently Welker completed the feature film ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL for 20th Century Fox. Other film credits include ALVIN AND THE CHIPMUNKS, JOHN TUCKER MUST DIE, JUST FRIENDS, SMOTHER, HOW TO DEAL, AMERICAN PIE 2 and JOE DIRT. She created the trendsetting fashions of the debut season of "The O.C." Welker has also designed the stage wear for the seminal (faux) rock band Spinal Tap's 2001 "Back from the Dead" tour and all of their appearances since 2000.

Born in New Jersey, Welker graduated from the University of Pennsylvania where she wrote her thesis on William Shakespeare and minored in history. After a stint fundraising for the New York Zoological Society (the non-profit entity behind the Bronx Zoo, the New York Aquarium and Wildlife Conservation International), she parlayed her love of film and her expertise in art and fashion into her costume design career.