

theuglytruth

Production Information

"I know how men operate."

-- Mike Chadway

"I love how you assume all men are as perverse as you are."

-- Abby Richter

The battle of the sexes heats up in *The Ugly Truth*, a smart, sexy comedy about men, women and the giant abyss that stands between the ways we each think about, fantasize about and try to seduce the other. Katherine Heigl (*Knocked Up*, "Grey's Anatomy") and Gerard Butler (*300*) throw sparks as two co-workers destined to despise one another. She's out to find a sophisticated dream partner. He's on a mission to tell women to get real and admit that men have just one thing on their minds. But when he decides to help her get what she wants, they both learn something unexpected about how powerfully even the most defiant opposites attract.

Abby Richter (Heigl) is an ambitious morning talk show producer on "A.M. Sacramento" who prides herself on being able to find an instant solution to any problem – *any* problem that is except her own unhappily single status. When it comes to dating, the always-in-control Abby has a flawless track record of failure.

When her show suffers a ratings slump, Abby is forced to team with the newly recruited special correspondent Mike Chadway (Butler), a man who couldn't push more of her buttons. His "The Ugly Truth" segment promises to spill the beans on what makes men really tick. But his outrageously racy, gleefully chauvinistic, "shock jock" style rubs Abby in all the wrong ways and to make matters worse, becomes an instant ratings bonanza, sealing his network status.

Then Abby meets Colin, her neighbor, and he's a single doctor! He's everything Mike Chadway isn't –suave, polite, not remotely into jello wrestling -- and this time, Abby doesn't want to blow it. She hates to admit it, but she needs Mike's insight into the male mind to make the right moves. Now, as Mike coaches Abby and Abby puts Mike's provocative seduction theories to the test, they are both about to discover an *ironic* truth: as different as we might be, men and women share some of our most secret feelings in common.

Columbia Pictures presents in association with Relativity Media a Lakeshore Entertainment /Steven Reuther production, a Robert Luketic film, *The Ugly Truth*. The film stars Katherine Heigl, Gerard Butler, Eric Winter, John Michael Higgins, Nick Searcy, with Kevin Connolly and Cheryl Hines. Directed by Robert Luketic. Screenplay by Nicole Eastman and Karen McCullah Lutz & Kirsten Smith. Story by Nicole Eastman. Produced by Tom Rosenberg and Gary Lucchesi. Producers are Steven Reuther, Kimberly di Bonaventura, Deborah Jelin Newmyer. Executive Producers are Andre Lamal, Eric Reid, Katherine Heigl, Nancy Heigl, Karen McCullah Lutz, Kirsten Smith, and Ryan Kavanaugh. Director of Photography is Russell Carpenter ASC. Production Designer is Missy Stewart. Edited by Lisa Zeno Churgin, A.C.E. Costume Designer is Betsy Heimann. Music by Aaron Zigman.

The Ugly Truth has been rated R by the Motion Picture Association of America for sexual content and language. The film will be released in theaters nationwide on July 24, 2009.

THE TRUTH ABOUT MEN AND WOMEN: A COMIC PERSPECTIVE

*“Nobody will ever win the battle of the sexes.
There’s too much fraternizing with the enemy.”
--Secretary of State Henry Kissinger*

For centuries, great thinkers have pondered the vast gap that exists between the male way of seeing the world and the female way of seeing the world and wondered if we can ever really connect. For Mike Chadway, former cable TV phenom and the new correspondent on Sacramento morning television, the answer is really quite simple: *don’t be an idiot*. Of course men and women can connect . . . but mostly in between the sheets, and only if women will finally begin to understand that men are primal, carnal, simplistic beings who crave constant arousal.

Mike’s risqué POV has skyrocketed ratings but it has also turned up the temperature for his producer, Abby Richter, a woman who takes the complete opposite position. In Abby’s world, true love is the bottom line and the trick is finding a man who knows his own heart -- and she’s ready to battle Mike to prove that such a romantically-inclined, knight-in-shining-armor actually exists in the real world.

But could it be that the *real* truth lies in combining Abby and Mike’s competing POVs? That’s the question raised with playful provocation and tantalizing results in the comedy *The Ugly Truth*, which teams director Robert Luketic (21, *Monster-In-Law*, *Legally Blonde*) with the tit-for-tat comic pairing of Katherine Heigl and Gerard Butler.

Says Luketic: “I think we’re all starting to realize that men and women are wired differently and it’s liberating to be able to play with that in a movie that’s honest and frank, but also outrageously irreverent, about what makes us different and what brings us together. We are certainly all equal but the ugly truth is that there

are things men need and there are things women need – and sometimes they clash, and yet . . . it's that difference that makes romance so exciting and wonderful.”

He continues: “I like that this movie is a chance to chill out and laugh over this stuff. Because at the end of the day, when you strip away all the myths and all the posturing men and women take so seriously, both sexes keep falling in love in spite of it all.”

The Ugly Truth began with three women screenwriters: Nicole Eastman and the high-energy team of Karen McCullah Lutz & Kirsten Smith. Eastman, who makes her screenwriting debut, says she was inspired by the idea of writing about two people who think they despise each other, but as their battle wages, are horrified to find they might also be magnetically drawn to one another.

“It's really about the two most unlikely people in the world to fall in love -- and what happens when they accidentally do,” Eastman explains. “Abby and Mike have a lot of resistance to each other. She's the opposite of the brainless bimbos he says men want, and he's nowhere near the Prince Charming she says she's always wanted. Yet you end up rooting for them to come together because you can see underneath they both have similar vulnerabilities. What I love is that they're definitely not your cookie-cutter comedy characters. And what makes this story different from typical romantic comedies is that the obstacles that stand between them aren't external but internal. There are a lot of layers to what's really going on.”

All of those layers were inspired by the actions and interactions of real men and women Eastman had observed. “I based Abby on someone I know who is great at her job but terrible at dating,” she explains. “Mike was a completely fictional character I wanted to be as obnoxious and rude as possible, so I can't believe how much men say they relate to him!”

Eastman's initial script immediately drew Lakeshore Entertainment's interest. "We'd been looking for a comedy with romantic elements ever since *Run Away Bride*," says Tom Rosenberg, "and we felt this was it."

Adds Gary Lucchesi: "The concept was hilarious and topical and we felt audiences would greatly enjoy the battle between these two characters. The story has a lot of fun with how men perceive women and how women are aghast by it, and vice versa, which makes for a terrific date picture. We felt it could be a modern update of the classic comedy where you have two charismatic stars butting up against each other in very funny ways – whether it's Hepburn and Tracy, Gable and Lombard, or Lucy and Ricky."

The Lakeshore team then brought in Lutz and Smith, the writing duo who scored a hit franchise with *Legally Blonde*, to add their frank and flirtatious comic touch to the screenplay. "Lakeshore sent it to us and we thought right away it was a really funny premise and wanted to work on it," Lutz says. Adds Smith: "They talked to us about creating a kind of snappy Hepburn and Tracy repartee, but in an edgy and raunchy way, and keeping Mike and Abby equally matched all the way to the end. That really attracted us."

They did so by drawing on their own experiences on the battleground between what men and women want. The duo especially had fun exploring the 'ugly' side of the male psyche in crafting Mike's macho, libidinous banter.

"We both know a lot of guys, so we had that advantage," laughs Lutz. "And Kirsten is single and I'm married so we've got two different perspectives on men. Both of us agreed that we wanted Mike to be as strong, brash and funny as possible – but at the same time, we wanted to make him that kind of guy who, even if he offends you, you still like hanging out with."

Smith continues: “One of the things we needed to do with Mike is show how he also has a whole different side to him than just this tough guy and ladies’ man, which you see in his relationship with his nephew. As for his show, we had fun taking it to an extreme. I definitely disagree with all his crazy, insane beliefs – and yet somehow I’m completely tickled by Mike.”

The duo also drew on their own personal knowledge of ambitious and bright but uptight and controlling career women to create Abby. “We both totally connected with Abby because we both like to be in control,” confesses Lutz, the married member of the duo. Adds Smith, who is single: “I especially related to the idea of Abby as a woman who’s really got it together at her job but is a complete disaster in her personal life. I think it’s a pretty common phenomenon in the modern world.”

But the biggest challenge lay in blending just the right chemical mix between Mike and Abby – one that pendulums back-and-forth between combative and sexy, quarrelsome and steamy, until it becomes clear the friction between them is turning into something hotter than either of them expected.

“You start out where she despises everything he does and he thinks she’s way too uptight. But we tried to build that subtle undercurrent that they are slowly, unbeknownst to themselves, falling in love,” summarizes Lutz. “It turns out in the end that the real ‘ugly truth’ isn’t that men and women want different things. The real truth is that we’re all flawed, men and women equally so, but that doesn’t stop us from loving one another.”

The completed script thrilled the producers at Lakeshore and quickly drew the interest of Robert Luketic. “My very first feature was *Legally Blonde*, so it was wonderful to have this chance to get back with the same screenwriters and have that kind of fun again,” says the director. “Then I heard that Lakeshore was talking to Katherine Heigl and I immediately said ‘If she’s in, I’m in.’”

HER SIDE:

KATHERINE HEIGL IS ABBY RICHTER IN SEARCH OF MR. PERFECT

At the center of *The Ugly Truth* is the woman who doesn't want to believe there could be an ugly side to Mr. Right: Abby Richter, a tough, savvy career woman who has long approached dating as a job, one which she unfortunately believes requires checklists, dogged research and a set of standards so relentless no one has come close to meeting them yet. She would say she has high expectations – Mike Chadway would say she's a "controlling psycho" – but somewhere out there she believes there exists a man who will sweep her off her feet regardless. Who that man actually is, however, she could never have seen coming.

To play Abby, the filmmakers were looking for a leading lady with the smoldering silliness of a classic screwball comedienne, a kind of 21st Century Carole Lombard or Lucille Ball, able to deliver a crackling one-liner while simultaneously possessing a vulnerable sensuality and a slapstick sensibility. Such actresses aren't a dime a dozen, so the list of contenders was short and quickly narrowed down to one name. Recalls Gary Lucchesi: "One day one of the writers asked: 'Have you thought about Katherine Heigl?' The moment I heard that, that was it. It was a great idea, we knew she was right and we pursued her vigorously."

Heigl, an Emmy Award winning actress for her role on the runaway hit television series "Grey's Anatomy," has recently come to the fore in a number of screen comedies, most notably taking the lead role as the pregnant woman in question in Judd Apatow's critically acclaimed *Knocked Up*. The entire creative team thought she had just the right qualities to make Abby as believable as she is blundering.

Karen McCulluh Lutz says: “It just worked to read the script with Katherine’s voice in our heads. Once we found out she had been cast, there were no adjustments that needed to be made at all.”

Kirsten Smith adds, “As soon as we started collaborating with her, Katherine really embraced the idea of wanting to make Abby even more controlling. She absolutely nailed the comedy of her obsessions and neuroses.”

For Heigl, taking up arms in the battle of the sexes was an irresistible proposition. “What I loved about the script is that it provides insight into what men are really thinking and why women get it wrong, and the other way around,” she laughs. “We’ve all seen the standard romantic comedies, and I think there’s always a place for them because I’m a big romantic comedy fan. But I like that *The Ugly Truth* takes that and brings a new edge to it. There’s a lot of raw honesty in the story but instead of taking it too seriously, it lets you laugh and enjoy the absurdity of the dynamic that goes on between men and women.”

Heigl doesn’t hold back when describing Abby. “She is a pretty uptight chick,” she admits. “She’s super organized, very on top of things, totally in control in every aspect of her life and frankly, it makes her a little scary. As a date she’s a nightmare because she’s overwhelming, she’s bossy and she talks too much. But to be honest, it was really super fun to play that, probably the most fun I’ve had!”

Still, Heigl does have plenty of sympathy for Abby’s plight as well, especially when it comes to dealing with Mike Chadway. “The beauty of the story is that it gets to both sides of the argument,” she comments. “Abby is rightfully frustrated by her relationships with men and rightfully confused and thrown for a loop when she starts to fall for a guy like Mike who doesn’t appear to have a romantic bone in his body.”

The confusion and chaos only increase when Abby enlists Mike to help her land the man she believes is going to turn out to be her Mr. Perfect: her dashing new neighbor Colin. This leads Abby into some rather unusual situations, as Mike becomes her modern-day Cyrano, advising her on everything from a titillating hem length to sexually inviting hot dog eating techniques. But it also leads to an increasingly magnetic attraction.

“In his own way, Mike rocks Abby’s world,” Heigl explains. “All her love of order and peaceful calm and being on top of things, he just throws out the window. She can’t predict what he’s gonna say or what he’s gonna do next – and since she is used to always being one step ahead of things, he puts her in this place where she finally has to throw her hands up and go with the flow. There’s something secretly exhilarating for her in all that.”

The greatest joy of all for Heigl was verbally jousting with Gerard Butler. “I have a real love of that sort of old Hollywood repartee that you don’t really see much anymore,” she says. “Gerry and I found that fast-paced, sparring dialogue so much fun. Even in your regular life, if you’re out with another couple and they’ve got that great witty thing going, it’s the most entertaining thing to be a part of. And it kind of just happened seamlessly between us.”

In the midst of all this, Heigl had one major comedy mission: cracking the director up. “For me, the best feeling was to be in the middle of a take and to see Robert trying very hard to giggle without making too much noise. All I ever wanted to do was to make him laugh,” she says.

Luketic says she did that, and much more. “Katherine is a breath of fresh air. She can be dramatic, she can be funny, and she’s always very, very appealing,” says the director. “She’s a wonderful actress and she’ll have a place in my heart forever.”

Adds Tom Rosenberg: “As well written as the screenplay was, Katherine always brought something new to it. Her interpretive skills are really something.”

As for whether there really is an “ugly truth” about men and women, Heigl muses: “Oh, I think Mike thinks there’s a truth about men that women don’t want to face but he comes from a place where a lot of men come from: he thinks his opinion is *fact!*”

HIS SIDE:
GERARD BUTLER IS MIKE CHADWAY, A MAN WHO KNOWS WHAT HE WANTS . . .OR DOES HE?

Squaring off with Katherine Heigl on the other side of the sexual skirmish line is Mike Chadway, played by Gerard Butler, who won over audiences as a steely warrior in the action hit *300*, did a romantic turn with Hilary Swank in *P.S. I Love You* and played an adventurer in the family film *Nim’s Island*. Here, the Scottish star takes on a role he’s never been seen in before – an unapologetically caddish relationship expert with a tongue like a Ginzu knife.

“Gerry’s always been a larger than life character, says Gary Lucchesi. “And he’s also very funny. But what really convinced us is that when he and Katherine Heigl met, the chemistry between them was obvious.”

Butler was attracted right away by the screenplay. “The dynamic between men and women in this story is a little more outrageous than we’re used to seeing and what really hits home is how truthful it is,” he says. ““It’s very honest, in an outlandish way, about what goes on in relationships between men and women. That’s what got me excited about it. It allows the characters to say the kinds of things that make people think ‘I can’t believe he just said that,’ followed by ‘but it’s so true.’”

Mike Chadway also intrigued Butler, not only because he's such a fun foil for Katherine Heigl's character but because, beneath his seemingly vulgar exterior he's actually, even if he would never admit it, quite complex. "You could say Mike Chadway is sexist or misogynist or any of these things, but he's also very smart, very funny and there's something about him that's very real and genuine," Butler comments. "He's certainly very full of himself. But, as the film goes on, he does change, and I think you realize that he isn't quite the guy you expect."

Some of those changes occur entirely because of Abby. "One of the great themes of the movie is that nobody can quite ruffle Mike's feathers like Abby, which is probably why he starts to fall for her," Butler explains. "She's uptight, she's prissy, she's his nemesis and yet . . . there's this spark where you realize they're just perfect for each other. Katherine made it easy because she's so funny and yet she keeps it so real."

The challenge to the role was in keeping Chadway overtly brash and bawdy without ever losing that underlying charm that keeps Abby coming back for more advice in her love life. "The trick to portraying Mike Chadway was keeping some sense of his humanity because it is a love story within the comedy, as well," Butler explains. "Mike has an enormous amount of dialogue, probably 10 times the dialogue I've ever had in a film, because he has an opinion or a smart line for everything. So that was an interesting experience, too. I took inspiration from Spencer Tracy and Cary Grant, the way the words are always flying in their films, and hopefully some of that kind of feeling comes across."

On the set, Butler had a blast working with so many skilled comedians and watching Robert Luketic keep the riotous chaos under control. "Robert keeps a very breezy and fun atmosphere on the set, but he's also very sharp," observes Butler. "He has a great sense of pacing and he can take a funny idea and make it that much more hilarious."

Luketic is equally strong in his praise for Butler. “Here we had this character who could just be a foul-mouthed shock-jock who says outrageous things, but Gerry found a way to make the character not only sympathetic but disarming, good-natured and attractive,” comments the director. “He really captures that undeniable connection between the bad boy and the guy that women can’t help but be attracted to.”

ANCHORS AND DATES: THE SUPPORTING CAST

Surrounding Katherine Heigl and Gerard Butler in *The Ugly Truth* is an accomplished supporting cast made up of well-known comedy veterans who ratchet up the comic tension in the battle of the sexes. Chief among these are Cheryl Hines and John Michael Higgins, who play the unhappily married, perpetually competitive co-anchors of “A.M. Sacramento,” Georgia and Larry, whose love life gets a sudden boost from Mike Chadway’s interventions.

Hines is best known for her role as Larry David’s wife on HBO’s acclaimed “Curb Your Enthusiasm,” and has starred on screen in roles ranging from *RV* with Robin Williams to the critically praised indie comedy *Waitress*. She immediately saw a rich irony in being offered the part of Georgia. “For some reason I always get cast as someone married to a Larry!” she laughs. “But I really liked Georgia, and I liked that as a couple, Georgia and Larry are amusing and silly, yet still not that far off from what you see out there with real newscasters. Everything about the film seemed like a lot of fun.”

Like Hines, John Michael Higgins is a familiar face in screen and television comedy. He has been seen in many of Christopher Guest’s popular mockumentaries, as well as several recent screen comedies, ranging from *Evan Almighty* to *Walk Hard: The Dewey Cox Story*.

Higgins was excited that he and Hines had a chance to bring a little improv chaos to the proceedings. "Robert purposely chose us because he wanted to loosen things up," says Higgins.

"Cheryl's work on 'Curb Your Enthusiasm' and mine on the Christopher Guest films made it very natural for us to push the boundaries of the script outwards. We had a blast doing it and discovered that we are very simpatico as far as the way we work."

The duo's no-holds-barred style became an inspiration to the rest of the cast. "They're comedic geniuses who are able to throw out idea after idea that really work," observes Heigl. "That to me is what's most invigorating about doing comedy: it's when people are so on their game and so funny themselves that they make the characters that much more outrageous."

Butler agrees. "I've never seen two people make a crowd laugh so much, not on a film set anyway," he says of Hines and Higgins. "Their imagination and where they would go with scenes was so entertaining, yet always stayed within the bounds of the story. I was pretty much on the floor the whole time watching them."

Cast in the straight man role as Abby's ideal love prospect -- the hunky, refined Colin -- is newcomer Eric Winter, best known for his role on the television drama "Brothers and Sisters." Like his co-stars, Winter found the script hard to resist. "It's a romantic, edgy, in-your-face comedy that takes a pretty realistic look at dating and love," he says. "It's not a girly story, though; it has definite male appeal."

As a former pre-med student, Winter enjoyed the chance to play a surgeon. But he also faced the interesting task of trying to perfect the notion of the "perfect man." "Colin lives in a very ideal world," he notes. "He's got a great job, he's

very stable and secure, he's very well put-together and he's a nice, down-to-earth guy. He's the exact opposite of Mike Chadway. Some people would find him too perfect, some people would find him boring, but I think Abby is just motivated by trying to live up to what she *thinks* are his expectations."

But in following Mike Chadway's advice instead of her own impulses, Abby starts giving out some very mixed signals. "The funny part for me is that while both Mike and Colin are just being who they naturally are, it's Abby who is not being herself," says Winter. "Colin and Mike are laying it on the line and ultimately, Abby has to choose, and figure out what's in her own heart."

Rounding out the cast are a number of other energized comic performances, including Kevin Connolly, best known as Eric Murphy on "Entourage," in the role of one of Abby's poor, over-scrutinized dates and Bree Turner (*The Wedding Planner*) as Abby's assistant, Joy, who has the impossible job of keeping Abby's life in the perfect order she desires.

Sums up Turner: "It was a great team and I felt so lucky to be a part of it. Michael and Cheryl shine with improv spontaneity; Katherine's comedy is effortless and an inspiration to watch; and Gerry is a really funny dude himself. And then it all adds up to the 'ugly truth,' which for me, is that when it comes to love, no matter what you believe, you can't control it and you just have to go with it."

THE LOOK OF TRUTH: DESIGNING THE FILM

For Robert Luketic, the look of *The Ugly Truth* was just as important to the playful, sexy mood as the unbridled comic performances. "The visual polish of a film has always been important to me," Luketic says. "We all appreciate beauty and I wanted this film to look really good and had some great collaborators."

The team included cinematographer Russell Carpenter, ASC, who won the Academy Award® for his work on *Titanic* and previously worked with Luketic on such films as *Monster-In-Law* and *21*.

“I enjoy working with Robert immensely because of the atmosphere that he creates on a set and the level of trust that he places in me, which allows me a freedom to contribute and express myself,” says Carpenter. We’ve developed a sort of unconscious communication in that I can do a lot of work off just very few words from Robert. His very light touch produces a lot of energy with both the actors and the crew. With just a word or a little nuance from Robert, communication happens.”

He continues: “On this film, it’s really about a fierce battle between these two personalities, about the way they banter and bristle at each other, so we didn’t want to go too extreme in terms of color or lighting but to really focus on faces. Katherine is so beautiful and Gerry has such marvelous expressions, so that’s where I found the visual fun in this picture.”

Both Carpenter and production designer Missy Stewart -- another long-time collaborator of Luketic, who has worked with him since *Legally Blonde* -- focused on bringing the world of “A.M. Sacramento” to life in a vividly real manner. Carpenter used anamorphic lenses to emphasize the vast, horizontal spaces of the broadcast news world and played with lighting to contrast the polish of “A.M. Sacramento” with the low-tech video of Mike Chadway’s cable show, which catches Abby’s eye even before she meets him in person.

Meanwhile, Stewart transformed a stage at KCET, Los Angeles’s public television station, into a typically bright and cheery morning news set and used a defunct Glendale police station to create the network’s administrative offices.

“With Robert, we’ve always evolved the design from character,” says Stewart, “rather than going for the gag, which I think makes the comedy much funnier. So, for example, with the ‘AM Sacramento’ offices we used this very 1960s building that felt like a classic, professional newsroom but with just a little more zing to it.”

Luketic adds: “A newsroom is a vibrant, charged atmosphere and a great little pressure cooker to throw together sexual tension, rivalry and comedy. It’s a colorful backdrop that allowed us to be more outrageous.”

Stewart also had a good time contrasting Abby and Mike’s individual homes – his garage apartment is a chaotic realm stuffed with toys and gadgets, while her courtyard apartment is, of course, organized within an inch of its life. “We also played with color,” explains Stewart. “Her environments are all in blue and blue-gray, very cool colors against which Katherine looks very beautiful. Whereas with Gerry, we used woodsy, warm colors that bring out his masculinity and suggest some of the warmth that Mike Chadway really has inside him. The best part of this project was getting to play with the battle of the sexes and to show how two people who seem so real yet so opposite can find a common ground.”

One of Stewart’s most thrilling sets to create was the La Noche Cubana Nightclub, where Abby and Mike first start to think, maybe even fear, that they are far more compatible than either had anticipated. Unable to find the kind of grand, romantic space she was looking for, Stewart re-imagined the restaurant in the entrance of Los Angeles’ historic Union Station.

“I’m in love with historical Los Angeles and I had been wanting to use Union Station for some time in a film,” says Stewart. “The restaurant there is this vast, giant space with these great bones of arches and a dance floor that I knew would look wonderful and jazzy in a crane shot. It was one of the first locations I picked actually, and everything else followed.”

The set became the perfect backdrop to Abby and Mike's unexpectedly intimate dance. Recalls Gerard Butler: "The scene was one of those where it just all came together and you could feel the magic on the set. It really took off." Adds Katherine Heigl: "For me, it was like being on 'Dancing With The Stars' for a day, it was really fun."

Another scene that challenged the entire production, and pushed the comedy fully into risqué territory, is that in which Abby experience an unlikely source of titillation during a business dinner. Explains Luketic: "Dinner scenes are notoriously hard to shoot to begin with because you have a lot of perspectives to deal with – and now we add in a woman writhing in ecstasy at the table! So there we were all gathered around the monitor to coordinate it, and I had a moment where I thought 'wow, are we really doing this? This is pretty cool.'"

Heigl found the scene fun but exhausting. "I love physical comedy and I've never had a chance to do a scene as elaborately physical as this one," she notes. "We did that scene 37 times and I left the set so tired."

Logistics were also key to the sequence in which Mike Chadway provides Cyrano-like advice to Abby via a hidden head-set while she's on a first date with Colin at a baseball game. "It was a very difficult scene to shoot," says Luketic. "There was no real baseball game in town that we could film, so we used a local field in Long Beach and put together our own team. Then we had to coordinate all that with the crowd and with what Katherine and Gerry are doing. It was so challenging I wasn't laughing much at all while we were doing it, but later it turned out to be one of the scenes that makes people laugh the most."

For Tom Rosenberg, each of these comic scenes in *The Ugly Truth* adds up to a sum greater than its parts. "I think what sets this movie apart is that it isn't just a

few funny moments inside of a romance like a typical romantic comedy – it is one funny scene after another with two leads who have great chemistry,” he sums up.

Concludes Gary Lucchesi: “Making a comedy is a wonderful thing. People come to work ready to play and work hard, hoping they can make people laugh – and in this case, I think we’ve done it.”

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ABOUT THE CAST

KATHERINE HEIGL (Abby / Executive Producer) has quickly emerged as one of Hollywood's brightest talents on both the silver screen and on television. Heigl was recently seen in the romantic comedy *27 Dresses*, co-starring with James Marsden and Malin Akerman as a woman who has served as a bridesmaid 27 times. She previously starred in the box office smash hit *Knocked Up*, directed by Judd Apatow and co-starring Paul Rudd and Seth Rogan, playing a young woman who finds out that she is pregnant after a one night stand. She will next re-team with *The Ugly Truth* director Robert Luketic for *Five Killers*.

Heigl is also well known for her role on ABC's popular, critically acclaimed drama "Grey's Anatomy," on which she portrays Dr. Isobel "Izzie" Stevens. Heigl earned an Emmy Award in 2007 as well as a Golden Globe nomination in 2007 for her performance.

Heigl's previous film credits include the comedy *The Ringer*, the horror film *Valentine*, Steven Soderbergh's critically acclaimed depression-era drama *King of the Hill*, *Under Siege 2: Dark Territory* opposite Steven Segal, *Stand-Ins* and *That Night*. Her first leading role was in Touchstone Pictures' *My Father the Hero* starring opposite Gerard Depardieu.

On television, Heigl has starred on the WB's sci-fi drama series, "Roswell." Additional television credits include the Hallmark Channel's "Love Comes Softly," TBS' "Evil Never Dies," and "Love's Enduring Promise."

GERARD BUTLER (Mike Chadway) made his mark in Hollywood in 2007 starring as Leonidas, the Spartan King, in Zack Snyder's blockbuster *300*. The film broke box office records in its opening weekend, earning more than \$450 million worldwide. The project solidified Butler as a leading man. He will next be

seen in the futuristic thriller *Gamer* and is currently filming *Bounty* for Columbia Pictures.

Butler was most recently seen in the Guy Ritchie feature *RocknRolla*, which placed him in the middle of a criminal underworld alongside Thandie Newton. He also starred in the children's adventure film *Nim's Island* opposite Jodie Foster and Abigail Breslin. In December 2007, Butler starred in the romantic drama *P.S. I Love You* with Hilary Swank.

In 2004, Butler won the coveted title role in the film version of Andrew Lloyd Webber's *The Phantom of the Opera*. He earned critical acclaim for his work opposite Emily Mortimer in the independent feature *Dear Frankie*, which screened at the 2004 Cannes Film Festival. He has also been seen in *Beowulf & Grendel*, *The Game of Their Lives*, *Timeline*, *Lara Croft Tomb Raider: The Cradle of Life* and *Reign of Fire*.

In 1997, Butler made his feature film debut in John Madden's award-winning drama *Her Majesty, Mrs. Brown*, starring Judi Dench. His early film work includes roles in *Fast Food*, *One More Kiss*, *Harrison's Flowers* and the 1999 screen adaptation of Chekhov's *The Cherry Orchard*.

Born in Scotland, Butler made his stage debut at the age of twelve in the musical "Oliver," at Glasgow's famous Kings Theatre. As a young man, his dreams of acting were temporarily deterred and he went on to study law for seven years before returning to the stage in London. In 1996, he landed the lead role in the acclaimed stage production of "Trainspotting." He later starred on the London Stage in such plays as "Snatch" and the Donmar Warehouse production of Tennessee Williams' "Suddenly Last Summer," opposite Rachel Weisz.

Consistently delivering memorable performances, **ERIC WINTER** (Colin) is quickly becoming one of Hollywood's most sought-after talents.

Prior to *The Ugly Truth*, he was seen on the big screen in *Harold & Kumar Escape from Guantanamo Bay*, the hit sequel to *Harold & Kumar Go to White Castle*.

On television, Winter has done arcs on the critically acclaimed "Brothers and Sisters" and the cult vampire drama "Moonlight." Early on he became a fan favorite in his television debut role on the popular daytime soap opera "Days of Our Lives."

His additional television credits include "Viva Laughlin," "Just Legal," CSI," "Pepper Dennis," "Wildfire" and "Love Inc."

Winter is a graduate of UCLA and lives in Los Angeles with his wife, actress Rosalyn Sanchez.

JOHN MICHAEL HIGGINS (Larry) is known for his diverse characters, from his turn as David Letterman in the highly acclaimed HBO telefilm *The Late Shift* to his performance as the flamboyant Shih Tzu handler in Christopher Guest's comedy feature *Best in Show*. A regular member of Guest's improv repertory, Higgins also acted in *For Your Consideration* and *A Mighty Wind*. His recent films include *Yes Man*, starring with Jim Carrey, as well as Jeff Balis' *Still Waiting* and Will Gluck's directorial debut, *Fired Up*.

Higgins' other film credits include writer/director Jake Kasdan's *Walk Hard: The Dewey Cox Story* from writer/producer Judd Apatow; Tom Shadyac's *Evan Almighty* starring Steve Carell and Morgan Freeman; *Fred Claus* directed by David Dobkin and starring Vince Vaughn and Paul Giamatti; Peyton Reed's *The*

Break-Up, with Vaughn and Jennifer Aniston; Dean Parisot's *Fun with Dick and Jane* starring Jim Carrey and Tea Leoni; David S. Goyer's *Blade: Trinity* with Wesley Snipes; Chris Columbus' *Bicentennial Man* starring Robin Williams; and Barry Levinson's critically acclaimed *Wag the Dog*, with Robert De Niro and Dustin Hoffman.

In addition to his film work, Higgins is a familiar face on television, recently co-starring with Molly Shannon and Selma Blair in the sitcom "Kath & Kim." On the heels of his recurring role on the critically acclaimed series "Arrested Development," show creator Mitch Hurwitz co-wrote the Christopher Guest-directed TV movie "The Thick of It," based on the BBC series, with Higgins in mind as the lead. His other numerous television appearances include a recurring role on David E. Kelley's "Ally McBeal," and as the voice of Mentok the Mindtaker on the Adult Swim animated comedy series "Harvey Birdman, Attorney at Law."

NICK SEARCY (Stuart), a consistent presence in television and film for nearly 20 years, has starred in independent films as well as studio blockbusters, including *The Dead Girl*, *An American Crime*, *Runaway Jury*, *Cast Away*, *Head of State*, and *Fries Green Tomatoes*, among others. On television, he was most recently seen on "Easy Money" and has been a series regular on "7 Days," "American Gothic," "From The Earth To The Moon" and "Rodney." He has also guest-starred on many shows including "The Riches," "The West Wing," "Boston Legal," "CSI," "CSI Miami" and "NCIS" among many others. He also shocked horror fans in the features *Deadly End*, *Timber Falls* and *Cold Storage*. He will also be seen in the forthcoming independent drama *Blood Done Sign My Name* and starring opposite Timothy Olyphant in the Elmore Leonard FX pilot "Fire In The Hole."

KEVIN CONNOLLY (Jim) is currently best known for his starring role in the award-winning HBO comedy series "Entourage." He recently earned his first

Golden Globe Award nomination, for Best Actor in a Comedy Series, for his work in the role of Eric, the best friend and manager of a hot, young actor in Hollywood. In addition, Connolly has received three Screen Actors Guild Award® nominations for Outstanding Performance by an Ensemble in a Comedy Series. The hit show is currently in its sixth season.

Behind the camera, Connolly recently directed the indie release "Garden of Eden," a dark comedy about alienated youth in suburban New Jersey, starring Lukas Haas and Erika Christensen. Produced by Leonardo DiCaprio, Brad Simpson and Allen Bain, the film premiered at the 2007 Tribeca Film Festival. Additionally, he has directed two new music videos: "Camera Phone" for The Game and Ne Yo; and Blackcowboy's "Come On," starring Giselle Bundchen. Connolly had earlier made his film directorial debut with the short "Whatever We Do," which starred Robert Downey Jr., Amanda Peet and Zooey Deschanel and premiered at the 2003 Sundance Film Festival.

Connolly was most recently seen on the big-screen in the hit romantic-comedy *He's Just Not That Into You* opposite Jennifer Aniston, Drew Barrymore and Ben Affleck. His previous film acting credits include two films directed by Nick Cassavetes: the romantic drama *The Notebook*, with Ryan Gosling and Rachel McAdams; and the drama *John Q*, starring Denzel Washington. Connolly also appeared in the acclaimed biopic *Antwone Fisher*, which was directed by and starred Washington. His additional film work includes roles in the hit comedy *"The Beverly Hillbillies,"* the indie *Alan & Naomi*, and John G. Avildsen's *Rocky V*, starring Sylvester Stallone.

Connolly first came to fame on the comedy series "Unhappily Ever After," playing the part of Ryan, a member of the always struggling Malloy family. His television credits include several telefilms, including "Up, Up and Away" and "Kids Killing Kids." He has also had guest and recurring parts on a number of series.

CHERYL HINES (Georgia) is a two-time Emmy nominee for her role as Cheryl David on HBO's Golden Globe Award-winning series "Curb Your Enthusiasm," the brainchild of Larry David, co-creator of "Seinfeld." The show, which has been nominated for numerous Emmy Awards including Best Supporting Actress for Cheryl, Best Actor for Larry and Best Comedy Series, recently aired its sixth and final season on HBO. The show will soon be returning for its seventh season, premiering September 20.

Hines was recently seen in the 2008 Sundance hit *Henry Poole Is Here* for director Mark Pellington and starred opposite William H. Macy in the independent feature *Bart Got a Room*. She will next be seen in the comedy *Labor Pains* with Lindsay Lohan. On television, she starred with Megan Mullaly and Jessica St. Clair on the ABC sitcom "In the Motherhood."

In 2009, Hines made her feature film directorial debut with the indie *Serious Moonlight* from a screenplay written by the late Adrienne Shelly. The film is a dark comedy centered on the troubled marriage of a high-powered female attorney (played by Meg Ryan) who learns that her husband (Timothy Hutton) is about to leave her for another woman. *Serious Moonlight* premiered to critical acclaim at this year's Tribeca Film Festival and the Nantucket Film Festival. The film is slated for release later this year.

Hines' other film roles include starring opposite Keri Russell in the romantic comedy *Waitress*, which was written, directed and co-starred Shelly; and the indie feature *The Grand*, starring opposite Woody Harrelson, David Cross, Dennis Farina and Ray Romano. Her addition film credits include *RV*, starring Robin Williams and directed by Barry Sonnenfeld, and the comedy.

Hines has broadened her experience in television to include producing and directing. She was the executive producer on the critically acclaimed improvised

and award-winning comedy series “Campus Ladies” for the Oxygen Channel and the Starz Networks first original comedy series “Hollywood Residential,” in addition she also directed several episodes.

Hines resides in Los Angeles with her husband Paul and their daughter Catherine Rose.

ABOUT THE FILMMAKERS

ROBERT LUKETIC (Director) made his feature film debut directing the smash hit comedy *Legally Blonde*. The film, which grossed close to \$100 million, was nominated for two Golden Globe Awards. More recently, Luketic directed the critical and commercial hit Columbia Pictures film *21* inspired by the true story of the very brightest young minds in the country – and how they took Vegas for millions. The film starred Kevin Spacey, Jim Sturges and Kate Bosworth.

Prior to that Luketic directed the box office success, *Monster-in-Law*, starring Jennifer Lopez and Jane Fonda, which was Fonda’s first acting role in fifteen years. Luketic also directed the romantic comedy *Win a Date with Tad Hamilton!*, which starred Kate Bosworth, Nathan Lane, Josh Duhamel and Topher Grace.

Born in Sydney, Australia, Luketic won his first award at the age of 15, when he was honored for Best Film at the ATOM Film Festival. Luketic went on to study at the Victorian College of Arts – School of Film and Television (VCA), one of Australia’s most prestigious film schools. His award-winning short film, *Titsiana Booberini*, screened at many film festivals, including Sundance, Telluride, Aspen and Santa Barbara and brought him to the attention of Hollywood.

He is currently at work on the film, *Five Killers*, starring Ashton Kutcher and Katherine Heigl.

NICOLE EASTMAN (Screenplay by / Story by) an up-and-coming talent, is quickly becoming a favorite in the industry for fresh, funny and realistic romantic comedies. Eastman is making her mark with individualistic and irreverent humor, and strong roles for both male and female actors.

Eastman makes her feature film debut with *The Ugly Truth*. Other projects include *The Gilded Lily*, a remake of the 1935 Claudette Colbert classic from Universal; the ABC pilot *The Girl Next Door*; the Reese Witherspoon vehicle *The Proposal*; and the adaptation of *I'm Fine* for Paramount, with director Ken Kwapis. Eastman is currently adapting the bestseller *Time of My Life* for The Weinstein Company.

Eastman resides in Woodstock, New York.

KAREN MCCULLAH LUTZ & KIRSTEN SMITH (Screenplay by / Executive Producers) are one of the most prolific and successful female writing teams in Hollywood. They most recently teamed on the comedy *House Bunny* starring Anna Faris with Adam Sandler producing. Karen's independent drama, *Long Time Gone*, starring Christina Ricci, will go before cameras this summer, and she is readying the feature film adaptation of *The Bachelorette Party*. Kirsten's first film as an executive producer, *Whip It!*, starring Ellen Page and directed by Drew Barrymore will be released this fall. She also served as an executive producer on *Virgin on Bourbon Street*, directed by Clare Kilner and starring Rob Schneider and Jenna Dewan, due for release this year.

Karen and Kirsten got their start as screenwriters in 1997 by selling *10 Things I Hate About You* as a spec screenplay. In 1998, the movie was green-lit by Disney, starring then-unknowns Heath Ledger and Julia Stiles. They went on to

write the hit comedy *Legally Blonde*, which was nominated for two Golden Globes and won multiple MTV Movie Awards. Their other credits include the fantasy comedy *Ella Enchanted*, starring Anne Hathaway and *She's the Man*, an update of "Twelfth Night" starring Amanda Bynes.

In addition to their work as a writing team, they are both novelists. Karen's novel, *The Bachelorette Party*, was published by St. Martin's Press in 2005, and Kirsten's, *The Geography of Girlhood*, a novel-in-verse for young adults, came out through Little Brown in 2006.

At present, **TOM ROSENBERG** (Producer) is the chairman and CEO of Lakeshore Entertainment, which he founded in 1994. He produced *Million Dollar Baby*, and won the Academy Award® for Best Picture at the 2005 Academy Awards®. Directed by and starring Clint Eastwood and co-starring Hilary Swank and Morgan Freeman, the film won Oscars® for Eastwood (Director) Swank (Lead Actress) and Freeman (Supporting Actor.) Rosenberg is currently producing a reinvention of the 1980 classic, *Fame*, and *Gamer*, starring Gerard Butler and Michael C. Hall. He recently produced *Crank: High Voltage*, starring Jason Statham, *Underworld: Rise of the Lycans*, starring Michael Sheen and Bill Nighy, and *Elegy*, starring Penelope Cruz and Sir Ben Kingsley.

Among the other recent feature film projects produced by Lakeshore are *Henry Poole is Here*, starring Luke Wilson, directed by Mark Pellington; *Midnight Meat Train*, starring Bradley Cooper, and *Pathology*, starring Milo Ventimiglia; *Untraceable*, starring Diane Lane directed by Greg Hoblit; *Feast of Love*, starring Morgan Freeman and Greg Kinnear and directed by Robert Benton; *The Dead Girl*, which was nominated for three Independent Spirit Awards including Best Feature, directed by Karen Moncrieff with an ensemble cast including Marcia Gay Harden, Brittany Murphy and Mary Beth Hurt; *The Last Kiss*, starring Zach Braff and Jacinda Barret, direction by Tony Goldwyn; *Underworld: Evolution*,

starring Kate Beckinsale and Scott Speedman, direction by Len Wiseman; *The Exorcism of Emily Rose*, starring Laura Linney and Tom Wilkinson; and *Cave*, starring Cole Hauser, Eddie Cibrian, and Piper Perabo, direction by Bruce Hunt; *Wicker Park*, starring Josh Hartnett; *Underworld*, starring Kate Beckinsale, directed by Len Wiseman; *The Human Stain*, starring Anthony Hopkins and Nicole Kidman, directed by Robert Benton; *The Gift*, starring Cate Blanchett and Keanu Reeves, directed by Sam Raimi; *Autumn in New York*, starring Richard Gere and Winona Ryder, directed by Joan Chen; *Passion of Mind*, starring Demi Moore, Stellan Skarsgard and William Fichtner; *The Mothman Prophecies*, starring Richard Gere; *Runaway Bride*, starring Julia Roberts and Richard Gere, directed by Garry Marshall; *Arlington Road*, with Jeff Bridges, Tim Robbins and Joan Cusack; and *200 Cigarettes*, starring Ben Affleck, Courtney Love and Christina Ricci.

Rosenberg's other feature films for Lakeshore include *Kids in the Hall: Brain Candy*, *'Til There Was You*, *Box of Moonlight*, *The Real Blonde* and *Going All The Way*.

Rosenberg began his film career as co-founder of Beacon Communications under whose banner he was the executive producer of such films as *The Commitments*, *Sugar Hill*, *A Midnight Clear*, *Princess Caraboo*, *The Hurricane*, and *The Road to Wellville*.

GARY LUCCHESI (Producer) serves as Producer/ President of Lakeshore Entertainment, an independent film company based in Los Angeles. Lucchesi executive produced *Million Dollar Baby*, which won the Oscar® for Best Picture of 2004. Directed by and starring Clint Eastwood, Hilary Swank and Morgan Freeman, the film won Oscars® for Eastwood (Director), Swank (Actress) and Freeman (Supporting Actor). Lucchesi also produced the recently released films: *Crank 2: High Voltage*, starring Jason Statham; *Underworld: Rise of the Lycans*,

which is the third installment of the Underworld franchise; *Elegy*, directed by Isabel Coixet and starring Penelope Cruz and Sir Ben Kingsley; and *Untraceable*, directed by Gregory Hoblit and starring Diane Lane. He produced the following soon to be released films: *Gamer*, starring Gerard Butler directed by Mark Neveldine and Brian Taylor; *The Ugly Truth*, directed by Robert Luketic and starring Gerard Butler and Katherine Heigl; and *Fame*, an updated version of the 1980 musical. *Fame* stars Charles Dutton, Megan Mullally, Bebe Neuwirth, Kelsey Grammer, and Debbie Allen as teachers of a New York performing arts high school.

Lucchesi produced *The Dead Girl*, which was nominated for three Independent Spirit Awards including Best Feature. The film was directed by Karen Moncrieff with an ensemble cast including Josh Brolin, Toni Collette and James Franco.

Other producing credits include *The Last Kiss*, starring Zach Braff and Jacinda Barrett, directed by Tony Goldwyn; *Crank*, starring Jason Statham and Amy Smart; box office smash *The Exorcism of Emily Rose*; and the first two installments of the *Underworld* series, both starring Kate Beckinsale. In 2004, Lucchesi produced *Wicker Park*, directed by Paul McGuigan and starring Josh Hartnett. Prior to that, he produced *The Human Stain*, based on the Philip Roth novel, directed by Academy Award® winner Robert Benton and starring Anthony Hopkins and Nicole Kidman.

Lucchesi's credits with Lakeshore Entertainment include *The Mothman Prophecies*, starring Richard Gere and Laura Linney; *Autumn in New York*, starring Gere and Winona Ryder; and Sam Raimi's *The Gift*, which starred Cate Blanchett. Lucchesi was the executive producer on the box office hit *Runaway Bride*, starring Julia Roberts and Richard Gere and directed by Garry Marshall.

Lucchesi previously served as president of Gary Lucchesi Productions, an independent production company where he produced *Primal Fear*, for which

Edward Norton was nominated for an Oscar. He also produced the Emmy-nominated “Gotti” and “Breast Men” for HBO. In addition, Lucchesi produced the Emmy-winning Showtime movie, “Wild Iris.”

While president of Andrew Lloyd-Webber’s The Really Useful Film Co., Lucchesi executive produced the film version of the musical “Cats” as well as original feature films and direct-to-video releases of other theatre hits.

Prior to becoming an independent producer, Lucchesi was President of Production at Paramount and oversaw such films as *Ghost*, *Indiana Jones and the Last Crusade*, *Fatal Attraction*, *The Hunt for Red October*, *Coming to America*, *The Naked Gun*, *The Godfather: Part III*, *Star Trek*, *Black Rain* and *The Untouchables*.

Prior to his tenure at Paramount, Lucchesi worked at TriStar Pictures for four years as both Vice President and Senior Vice President of Production. Lucchesi began his career in Los Angeles as an agent for the William Morris Agency, where he represented such stars as Kevin Costner, Michelle Pfeiffer, Susan Sarandon and John Malkovich.

STEVEN REUTHER (Producer) has been one of Hollywood’s more prolific producers, with a slate of over three dozen diverse motion picture credits (as producer or executive producer) that include such popular hits as *Dirty Dancing*, *The Mambo Kings*, Andy Davis’ *Under Siege* (with Tommy Lee Jones), Joel Schumacher’s *The Client*, John Woo’s *Face/Off*, Francis Ford Coppola’s *The Rainmaker*, and Garry Marshall’s *Pretty Woman*, and *Pay It Forward*.

Reuther began his career at the William Morris Agency and left to pursue a career in film development in 1982. He then collaborated with director Adrian Lyne on his erotic 1985 hit *9 1/2 Weeks*, earning his first screen credit as

associate producer. He segued to RKO Pictures, where he oversaw a slate of films. He then moved on to Vestron Pictures (1986-89), where Reuther executive produced the box-office smash *Dirty Dancing* and thirteen other films.

Reuther next partnered with Arnon Milchan in New Regency Films (1989-94), where his first production was *Pretty Woman*. Among the 22 films he developed and produced or executive produced during his association with the company are *War of the Roses*, *Guilty by Suspicion*, *Q&A*, *The Mambo Kings*, *Boys on the Side*, *Sommersby*, *JFK*, and *Falling Down*.

Along with the Oscar®-winning actor-producer, Reuther established Douglas/Reuther Productions (serving as the company's President and CEO from 1994-97). Together, they executive produced such films as *Face/Off* starring John Travolta and Nicolas Cage and *The Ghost and the Darkness* pairing actor Douglas with Val Kilmer. He produced *The Rainmaker*, based on John Grisham's bestseller. He also shepherded *Sabrina*, starring Harrison Ford.

In 1998, Reuther set up Bel Air Entertainment, a co-venture with Warner Bros. Studios and European media giant Canal Plus. Over the past five years, Reuther has produced such films as Andy Davis' actioner *Collateral Damage*, Pat O'Connor's romantic drama *Sweet November*, *Chain of Fools* and *Pay It Forward*. He also executive produced *The Replacements*, Taylor Hackford's *Proof of Life*, and *Rock Star*, on which he first worked with director Stephen Herek.

Since leaving Bel Air Entertainment, Reuther has produced two documentaries, *The Dalai Lama* and *Heart of America*, which raised money for the victims of Hurricane Katrina. He also produced the Tommy Lee Jones picture *Man of the House*. He currently has projects in development at Warner Bros. and Paramount.

DEBORAH JELIN NEWMYER (Producer) currently owns and runs Outlaw Productions, a company she inherited from her late husband and original founder Bobby Newmyer. Outlaw Productions, founded in 1987, has a first look deal with Sony Pictures Entertainment, and has produced 27 feature films, including *sex, lies, and videotape* (winner of the Palme d'Or at the Cannes Film Festival), *Don Juan DeMarco*, *The Santa Clause* and its sequels, *Breach*, *Training Day*, and *27 Dresses*. Among other projects in development, Deborah and Outlaw are currently Executive Producing the NBC Series "The Sing-Off" and developing an adaptation of Dave Egger's best-selling novel What is the What about the Lost Boys of Sudan – a cause that the Newmyers have been devoted to since 2001.

Deborah formerly was Senior Vice-President at Amblin Entertainment, where she worked for twelve years overseeing films from *The Color Purple* through *Jurassic Park* and *Schindler's List*, and television series including "Amazing Stories" and "E.R." She also produced *How to Make An American Quilt* and *The Little Rascals*, as well as the animated features *An American Tale* and *The Land Before Time*.

ANDRE LAMAL (Executive Producer) has worked with producer Tom Rosenberg in various production capacities since Beacon Communication's *A Midnight Clear* in 1992, and with Lakeshore on selected productions since *Going All the Way* in 1997. Most recently, Lamal served as executive producer on the critically acclaimed *Elegy*. Prior to that his work at Lakeshore includes *The Covenant*, *The Exorcism of Emily Rose*, and *The Human Stain*, and as a producer on *Wicker Park* and *The Last Kiss*. Previously, Lamal was co-producer on the Lakeshore films *Autumn in New York*, *Passion of Mind*, and *200 Cigarettes*. He was also a production executive on *Box of Moonlight*.

Lamal's other credits include *Phoenix* (co-producer), *Homegrown* (co-producer) and *364 Girls a Year* (line producer).

NANCY HEIGL (Executive Producer) got her start in the entertainment industry, managing daughter Katherine Heigl's acting career and in that role helped to establish Katherine as one of Hollywood's most in-demand leading ladies.

In 2007, Heigl added producing to her resume and partnered with Katherine to form Abishag Productions. Under that banner, Nancy strives to seek out, develop and executive produce exciting and dynamic projects for their company.

Heigl's first project as an Executive Producer was the hit romantic comedy *27 Dresses* which went on to earn over \$160 million dollars worldwide and solidified Katherine Heigl's status as a major box office draw.

Next up, Heigl will serve as an Executive Producer on *Life As We Know It* for Warner Bros.. The romantic drama stars Katherine Heigl and follows two single adults when they are appointed guardians of the orphaned daughter of their best friends. Production is scheduled to begin in September 2009.

Nancy's additional producing credits include the upcoming feature films *Girl Most Wanted* from Fox 2000 and *Bicoastal Babe* from Lakeshore Entertainment. Through Abishag Productions, Nancy and Katherine are also developing numerous other projects and have optioned the bestselling dramatic novel "Lost and Found" about a widow who lives alone on a remote island in Maine with her dog.

Among her charitable endeavors, Nancy, along with Katherine, co-founded the Jason Debus Heigl Foundation, dedicated to helping prevent animal cruelty. Through the foundation, the Heigls are donating their time and countless

resources to animal-friendly causes including shutting down puppy mills and dog fighting operations and providing safe havens for animals that have been abused and neglected.

RYAN KAVANAUGH (Executive Producer) is a principal of Relativity Media, LLC, a financing, consulting and production company that structures slate financing for both major studios and independent production entities.

Kavanaugh, along with his Relativity partner, Lynwood Spinks, creates business and financial structures for a number of studios, production companies and producers, and has introduced more than \$3.2 billion of capital to such structures. Clients and deals include Marvel, Atmosphere Entertainment MM and French distributor/sales agent Exception Wild Bunch, among others.

Kavanaugh recently created a unique financing package, Gun Hill Road, LLC, which provides discrete and separate funds for both Sony Pictures Entertainment and Universal Pictures, marking the first time two studios have received funds from the same funding source and providing production funding for a total of 22 films in various stages of production and release. He facilitated a \$528-million multipicture co-financing arrangement for Warner Bros. Pictures, as well as a \$525-million financing deal for Marvel Enterprises, and structured and raised a 120-million euro acquisition, production and distribution fund for Exception Wild Bunch S.A., the French distribution and sales company founded by former StudioCanal management.

Through its partnership with Virtual Studios, Relativity finances two to three pictures per month. Kavanaugh recently arranged the financing for and will be executive producer of *Conquistador*, to be directed by Cannes and Sundance award winner Andrucha Waddington and star Emmy-and three-time-Golden Globe-nominated actor Antonio Banderas; *Morgan's Summit*, written and to be

directed by Academy Award® winner Tom Schulman; and *The Great Pretender*, starring Emmy-and Golden Globe-nominated actor Ewan McGregor. In addition, Kavanaugh arranged the financing to bring Top Cow Productions' *Witchblade* to the big screen, with production beginning last year on two feature films to be shot back-to-back. The films are based on the best-selling action-fantasy comic book, which also earned a loyal following as a TNT television series.

Kavanaugh also arranged the financing for and was executive producer of two films for Mark Canton's Atmosphere Entertainment MM: *Full of It* and *George A. Romero's Land of the Dead*. Recently, he has executive produced films including *The International*, *The Tale of Despereaux*, *Death Race*, *21*, *The Bank Job*, *Charlie Wilson's War*, *3:10 to Yuma*, *Gridiron Gang*, *I Now Pronounce You Chuck & Larry*, and *The Kingdom*.

Prior to his work with Relativity, Kavanaugh started a venture capital company at the age of 22, and during that time raised and invested more than \$400 million in equity for a number of venture and private-equity transactions.

RUSSELL CARPENTER (Director of Photography) won an Academy Award® for Best Cinematography for his beautiful imagery on *Titanic*, the enormously successful romantic drama directed by James Cameron. He also collaborated with the director on *T2 - 3D: Battle Across Time* and *True Lies*. Carpenter previously worked with director Robert Luketic on *Monster-In-Law* and *21*. He is currently filming the anthology thriller *Locker 13*.

Carpenter recently worked for director Joby Harold on *Awake*, starring Jessica Alba, Hayden Christensen, Terrence Howard, and Lena Olin. He also shot the action-packed *Charlie's Angels: Full Throttle* and *Charlie's Angels* starring Cameron Diaz, Drew Barrymore and Lucy Liu for director McG; the comedy *Shallow Hal* for Bobby and Peter Farrelly, featuring Gwyneth Paltrow and Jack

Black; as well as the dramatic thriller *The Negotiator* with Samuel L. Jackson and Kevin Spacey for director F. Gary Gray.

Carpenter's other credits include *Money Talks*, *Indian in the Cupboard*, *Hard Target*, *Attack of the 50-Foot Woman*, *Pet Semetary II*, *Lawnmower Man*, *Perfect Weapon*, *Death Warrant*, *Solar Crisis*, *Critters II* and *Lady in White*.

He also shoots commercial campaigns for several Fortune 500 companies in between his feature work.

A graduate of Bennington College with a degree in Fine Arts and Literature, **MISSY STEWART** (Production Designer) followed an arts career until the late eighties when her interests began to shift from the world of fine art to cinema. She found the collaborative and narrative aspects of film very appealing and the visual side stimulating and not so dissimilar to painting.

Moving to Portland, Oregon, Stewart began to work with a group of independent filmmakers, one of whom was Gus Van Sant. She went on to collaborate with him on *Drugstore Cowboy* and *My Own Private Idaho*. She became his production designer on *To Die For* and the Academy Award®-winning *Good Will Hunting*.

The Ugly Truth marks the fifth time Stewart teams with Director Robert Luketic. They previously worked together on *Legally Blonde*, *Win A Date With Tad Hamilton*, *Monster-In-Law* and *21*. Other credits for the talented designer include *Playing By Heart*, *Moonlight Mile*, and *Legally Blonde 2: Red, White & Blonde*, and, most recently, *Feast of Love*. Her work will next be seen in Columbia's *I Know What Boys Like*, due in theaters this summer.

LISA ZENO CHURGIN, A.C.E. (Editor) earned an Academy Award® nomination for her work on Lasse Hallström's *The Cider House Rules*. Her other film credits include Gavin O'Connor's *Pride and Glory*, Mark Pellington's *Henry Poole Is Here*, Tony Goldwyn's *The Last Kiss* and *Tenderness*. In addition, she has edited such diverse films as Curtis Hanson's *In Her Shoes*; *House of Sand and Fog*; *The Wedding Planner*, Brad Silberling's *Moonlight Mile*; *Waking Up in Reno*; *200 Cigarettes*; *Gattaca*; *Bob Roberts* and *Dead Man Walking*, for director Tim Robbins; *Unstrung Heroes*; Ben Stiller's feature film directorial debut *Reality Bites*; and *Closet Land*.

As an assistant editor, Churgin earned her stripes on such highly acclaimed films as Lawrence Kasdan's *The Accidental Tourist*, Peter Bogdanovich's *Mask*, Milos Forman's *Ragtime*, Martin Scorsese's *Raging Bull*, and Walter Hill's *The Long Riders* and *The Warriors*.

BETSY HEIMANN (Costume Designer) has worked on some of the most acclaimed films of the past decade, including Quentin Tarantino's *Pulp Fiction* and *Reservoir Dogs* and Cameron Crowe's *Jerry Maguire*, *Almost Famous* and *Vanilla Sky*. The Chicago native is also a favorite of Brett Ratner, having collaborated with him on *Red Dragon* and *The Family Man*.

Heimann also designed the wardrobes for Steven Soderbergh's *Out of Sight*, which starred George Clooney and Jennifer Lopez, as well as the television series "Karen Sisco," which was produced by Danny DeVito and starred Carla Gugino. Most recently, Heimann designed the wardrobe for Terry Zwigoff's *Art School Confidential*, which starred John Malkovich, and Uma Thurman's costumes in *Be Cool*. Her work will next be seen in Judd Apatow's *Funny People*.

A rising star in film music, **AARON ZIGMAN** (Music by) is rapidly establishing a glowing reputation for his exquisite, lyrical and highly evocative scores.

A classically trained pianist since childhood, Zigman had an early foundation for writing melody and an ear for what makes a good tune. With a command of rhythm and different styles, he began his musical career as a producer and arranger to popular music stars. Soon his resume boasted names like Aretha Franklin, Natalie Cole, Oleta Adams, Phil Collins, Tina Turner, Patti Labelle, Chicago, Nona Gaye, Carly Simon, the Pointer Sisters, Huey Lewis, Christina Aguilera and Seal.

His passion for orchestration also led him to become an accomplished composer of concert works, having written numerous symphonic pieces. Among his works is a 35 minute-long tone poem divided into 5 movements, written as a tribute for Itzhak Rabin, which was performed by the Los Angeles Jewish Symphony. The USC Symphony orchestra recently performed Zigman's "Impressions," a suite for a wind ensemble.

Expanding his career further, Zigman began to arrange and orchestrate for feature films such as *Mulan*, *What's Love Got To Do With It*, *The Birdcage*, *Licensed to Kill* and *Pocahontas*.

Zigman got his shot at feature film composing in 2002 when director Nick Cassavetes, a friend who knew of his pop background and his orchestral works, offered him a shot at *John Q*, starring Denzel Washington. He wrote an extravagant six-minute opening montage, recorded it with a 55-piece orchestra, and submitted it as a demo. The director, editor and studio were impressed, and he got the job. Not too long after, the two collaborated again on *The Notebook*, starring Gena Rowlands and James Garner, based on the Nicholas Sparks novel. The two are teaming up again for Cassavetes' upcoming drama, *My Sister's Keeper*, also for New Line Cinema.

Zigman worked on *The Wendell Baker Story*, the directorial debut of Andrew Wilson and Luke Wilson, starring their brother Owen Wilson, Eva Mendes and Eddie Griffin, *Raise Your Voice*, a vehicle for pop superstar Hilary Duff, and *In the Mix* with R&B superstar Usher. *ATL* and *Take the Lead*, two of Zigman's more recent releases have experienced box office success appearing in the top 10 since their release date, and his *Akeelah and the Bee* soundtrack is available at Starbucks Coffee.

No stranger to the urban music scene, Zigman scored the 2006 Touchstone Pictures dance film *Step Up*, the follow up *Step Up 2: The Streets* in 2008, and *Alpha Dog*, his latest collaboration with Nick Cassavetes. Other recent films include: *Flicka*, a drama starring Allison Lohman and Tim McGraw, *Bridge To Terabithia*, *10th & Wolf* with Giovanni Ribisi, James Marsden and Dennis Hopper, Tyler Perry's *Why Did I Get Married* and *Meet The Browns*, and *Good Luck Chuck* starring Jessica Alba and Dane Cook. His most recent credits include the breakthrough hit *Sex and the City* and *The Proposal*.

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