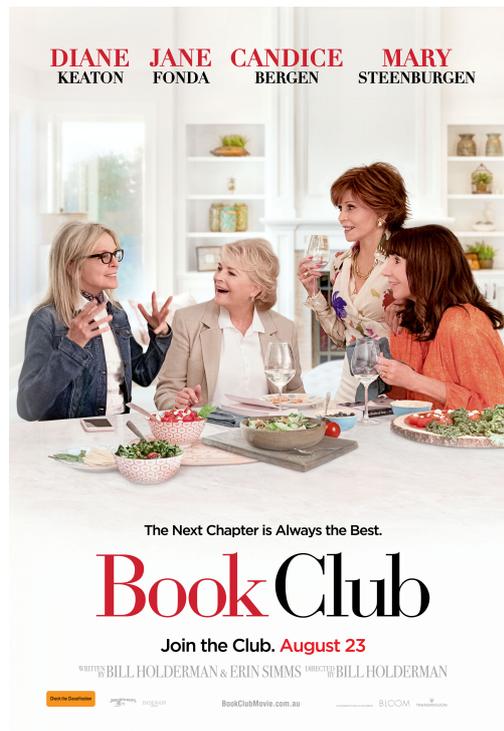




Presents

BOOK CLUB



Directed by **BILL HOLDERMAN** / In cinemas **23 August 2018**

Starring **DIANE KEATON, JANE FONDA, CANDICE BERGEN** and **MARY STEENBURGEN**

PUBLICITY REQUESTS:

Transmission Films / Amy Burgess / +61 2 8333 9000 / amy@transmissionfilms.com.au

IMAGES

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Book Club

Four lifelong friends have their lives turned upside down to hilarious ends when their book club tackles the infamous Fifty Shades of Grey.

Diane (Diane Keaton) is recently widowed after 40 years of marriage. Vivian (Jane Fonda) enjoys her men with no strings attached. Sharon (Candice Bergen) is still working through a decades-old divorce. Carol's (Mary Steenburgen) marriage is in a slump after 35 years.

From discovering new romance to rekindling old flames, they inspire each other to make their next chapter the best chapter.

Paramount Pictures presents in association with June Pictures and Endeavor Content, an Apartment Story production, a film by Bill Holderman, ***Book Club***. Starring Diane Keaton, Jane Fonda, Candice Bergen, and Mary Steenburgen, Craig T. Nelson with Andy Garcia and Don Johnson. Executive Produced by Ted Deiker and Alan Blomquist. Produced by Andrew Duncan, Alex Saks, Bill Holderman and Erin Simms. Written by Bill Holderman and Erin Simms. Directed by Bill Holderman.

Best Chapter: Third Act

“In society, in Hollywood, there’s a tremendous amount of ageism, a belief that at a certain point your relevance is over.

Forget society.

It you believe there’s another chapter the only obstacle to overcome is your own thought.”

- Director /Co-Writer /Producer Bill Holderman

Well, that and life *pre-Christian Grey*.

At least that is what Holderman’s all-star comedy taps as it wraps the camaraderie of friendship around a sisterhood challenge to society’s ageist attitude – *lust for life and love for that matter has an end date*.

Book Club is a definitive choice for Holderman’s directorial debut. A film about women in their 60s breaking both self-imposed and relational barriers – carried by a cast of Oscar© winning legends - is an atypical choice for a younger male director who co-wrote and co-produced it as well. Even better, he co-wrote and co-produced it with his friend and colleague Erin Simms, an intrepid female filmmaker, who like the narrative’s characters, is emboldened to break any “no.” It’s a debut for Simms too – the first film she wrote *and* produced.

“It was weird,” says Holderman. “I think the decision (to direct) came because I didn’t want to have someone else do it. It wasn’t ‘I have to do it because I have always had this dream to direct.’ I wasn’t one of those eight-year-olds who was running around with a camcorder – ‘*I wanna be a filmmaker!*’ Yeah, no, I wasn’t that kid. It was more like, ‘if this is gonna fail, I want it to be my failing and I want those decisions to be mine. I think I was frustrated having those extra layers in projects before, where if I have an idea or vision for something I don’t have the ability to execute on it because it’s someone else’s movie. On this one, there was just no one else I wanted to do it with. So...Default.”

There’s a little more to it than *that*.

Simms says one has to go back to the very beginning:

“Bill and I worked together for a bunch of years for Robert Redford at his production company. I was doing development and Bill was a producer running the company. Then E.L. James’ *Fifty Shades of Grey* trilogy came out. So Bill decides to send his mother the trilogy for Mother’s Day, which I thought was completely insane. How could he have that kind of relationship with his mother where...where sex is even a topic?! That’s just wrong on every level. Then he tells me his

mom is totally open, that she's 'active in that area.' (Think Vivian.) I thought that's hysterical so I sent my mother the trilogy for Mother's Day which is, you know, sending it to the opposite kind of woman. (Think Sharon.) She thought it was hilarious. And then, I decided well why not just top this off and I sent it to my stepmother, (Think Carol), who has been in a very long-term marriage, has way too much dopamine in her brain, happy all the time, life is grand. I mean, three very different women. Anyway, the next morning I was like 'What about?' Now Bill is going to say, 'Erin always claims she came up with the movie.' Well I did. I came back the next morning and said, 'What about a book club with, you know, women of a certain age and they're reading *Fifty Shades of Grey*?' It was instant... *that's what we're doing!* So it's all Bill's mother's fault." He can take credit for that.

Simms added that the films adapted from the books hadn't been released, "so it was a very different time when we started to write our script," the characters inspired by women in their lives they deeply love. "Back then we tried to quote as little as possible from the books because everyone said to us there is no way E. L. James will ever give you guys permission to use her book, which really just reminds you - don't listen to other people. Well, she loved the script and told her publisher to let us use the (book) covers. We are big fans of E.L. James."

Simms continues: "So, we had sold the movie (previously) and they held onto it for two years, didn't do anything and wanted us to cast younger which, for me, is THE massive taboo. I was very upset. I mean, if you wanted us to cast younger then you didn't understand our movie. That was the first thing. The other thing was, 'Why are you guys using *Fifty Shades of Grey*?' Again, if I have to explain... We got the movie back and decided to stay in control of it, to see how far we could get. I knew that Bill had so much experience as a producer working with Robert Redford. He really hands-on produced Redford's movies, did a lot of writing on the movies and was right next to Bob the entire time. I knew he was ready to step up although nobody had any reason to believe he could."

He could and he did.

"I have a mother who has her own business; she runs it by herself and pushes herself to be up to date on everything - art, news, music; Always pushing to be relevant and to sort of challenge people who question it," tells Holderman. "So I was always a little skeptical of this being my first movie for 'several reasons.' The pressure that I felt in terms of delivering a movie about women was mitigated because I had these actors represent the characters. My job was to make it true to what the script intended, to work on the script, and work with them on the script so that it feels like it has a

truth to it. My job was to deliver on that truth. Their job was to bring the character. The only way I could sleep at night was to know that they were going to get me through this.”

Despite Saks’ and Simms’ belief that Holderman was always up to the task, “there were a lot of challenges. We were making an independent film in a studio genre. We had a studio crew,” notes Saks. “Wrangling a huge cast is always a challenge and we had a lot off incredibly talented actors. Bill is a first-time filmmaker but he’s produced so many movies and the crew we surrounded him with was topnotch.”

That includes Director of Photography and multiple BAFTA Award winner Andrew Dunn (*Tumbledown, Edge of Darkness, Threads*). “He and I met over Skype,” tells Holderman. “He was the number one choice on our list. We sent him the script. He read it. We set aside 30 minutes and we ended up Skyping for 90. Afterwards, I was like - done. I didn’t talk to another cinematographer. Then I panicked – ‘Oh God, what did I just do? I didn’t do my due diligence.’ Everything you learn as a director is: do your due diligence. But with Andrew and his resume, he was the number one choice. I was head over heels. I don't know how we would have made the movie without him. Everyone wanted to work with him. The crew we got was remarkable because they all showed up for Andrew. He has this calm, centered beautiful spirit and it put an energy over the entire production.”

But being a first time director wasn’t an easy pitch with talent the caliber of this cast.

Holderman knows the film has the potential to resonate with more than just fans of the book; the audience for his film has a history with these genuine, warm and funny actresses – watching their films over the years with their best friends, children, on date nights, etc. Now with the journey of these characters, that audience gets to realize the beauty of getting older means the pressure is off, the filters have dropped and they don’t have to take themselves or anyone else so seriously anymore. And yet, they do. They wake themselves up and thus everyone else into realizing they may be seasoned (*like all of that fine wine they drink*) but another fabulous adventure awaits. The past is just prologue for what’s to come.

Co-Producer Alex Saks, Holderman’s agent when he and Simms wrote the script, fell in love with it. “I grew up watching movies like *The First Wives Club, When Harry Met Sally, You’ve Got Mail*. (Directors) Nora Ephron, Rob Reiner - that’s fun for me. Bill likes to make fun of me because I literally watch *The First Wives Club* all the time. But I think that’s what this movie can be and what Bill wants it to be in terms of something that is about female friendships that is timeless and classic. The jokes and humor are not only relevant and timely, they’re transcendent.”

Both films also share a leading lady – Academy Award© Winner Diane Keaton.

“We wrote the movie for Diane,” notes Simms. “I mean, the character’s name is Diane, it was always Diane since the beginning and I never really thought past ‘What happens if Diane Keaton doesn't say yes?’ I never went there. When Diane read the script, she was like, ‘Well, I understand why you guys came to me.’ ”

And Diane?

“Well first of all, it was actually something that I had the opportunity to read. It wasn’t like you get a lot of scripts coming your way all the time!” quips Keaton.

“Her name is Diane, and that means a lot to me,” says Keaton. “And the way she's written, feels right up my alley. It's funny. Funny is great. Funny makes you feel better. The characters, we find them united and it remains. I mean we've got future blows to deal with, without a doubt, but we have each other, and so that's really important in this movie. It's well written by Erin Simms and Mr. Holderman. It’s the most fun I’ve ever had.”

“The meetings with the actors were hard because Bill had to convince them to take a chance with him,” says Simms. “So many legends, so much happening and a tight schedule. It was tough.”

She would find out the meaning of tough when she pitched the script to Jane Fonda. “At the end of working with Redford, I had put together a movie called *Our Souls at Night*,” which starred Fonda and Redford. “I knew Jane from that project so I just emailed her and said, ‘Hey, got this script do you want to read it?’. She read it in like two seconds. She’s so amazing. We wrote the movie for Diane but we also wrote a role for Jane and called the character Jane at one point. I sent it to her and 24 hours later she came back and said ‘No. Pass. It's not sophisticated.’ It was heartbreaking and I don’t know why Bill and I didn’t give up. We rewrote the character. At one point, it was her and her gay best friend; at another point she was obsessing over a married man. We had so many storylines. Eventually we realized this character is propelling everyone forward, she’s further along in the journey of embracing sexuality and confidence. She has the reverse storyline. Once we hit on that, the story came together. Two months later, I still wanted Jane but Bill thought there's no chance. I don't know what came over me. I just emailed Jane ‘Hey, we rewrote the script for you. Loved your notes, super smart. I know it's pretty obnoxious for me to ask you to read this a second time. If you feel like it, read it.’ I don't advise anyone to do that. Jane always responds and when she reads the script, she gets back to you. I didn't hear from her so I just figured it's over. Then I got this email one morning in bed. She said, ‘I'm in.’”

There was just one problem. Simms failed to tell Holderman or the other producers she had gone to Jane and the script was out to other talent. “I didn't know what I was going to do. It was great news but I was also scared. But then it sunk in with them: *we got Jane Fonda*. They were through the roof! Then Jane realized Bill was a first-time director and was like, ‘Well, why don't we get someone more established who's done this a bunch. You guys wrote the script and you're producing the script. Let's bring on a director.’” But Simms held her ground and asked Fonda to meet with Holderman first. She did. “Once she met Bill, you've never seen anybody more committed, more supportive, more grateful, more awesome. Jane does her due diligence. You're not going to manipulate her but she's really fair. She saw that he could do it.”

Once Keaton and Fonda were onboard, Academy Award© nominee Candice Bergen and Academy Award© winner Mary Steenburgen followed. So did the supporting cast of actors, Golden Globe nominee Craig T. Nelson, Academy Award© nominee Andy Garcia, Golden Globe winner Don Johnson, Academy Award© winner Richard Dreyfuss, Golden Globe nominee Ed Begley Jr. and Wallace Shawn. Shooting the film in Los Angeles made it easier for casting since all the actors could stay at home for the shoot.

While plenty of challenges were yet to come, Holderman was amazed *and dazed* by his good fortune with such a celebrated lineup of talent.

*“They did it. I did nothing.
I stood back and watched the magic happen and tried to make sure that we were pointing
the camera in the right direction.
I got lucky.”*

- Director Bill Holderman

“Moby Dick”

- Diane

“In my past I've been fortunate enough to play a lot of insecure women and I think that (Diane) is an insecure woman,” muses Keaton. “She has just lost her husband and she has these two daughters who are raising her in a way. They're trying to change her. You see, she's kind of lost, doesn't know exactly what to do or how to manage it. She's supported by her friends. In a way, she's kind of giving up. It really is meeting this man that really changes everything for her. She falls in love with him right away.” That man is Mitchell, played by Andy Garcia.

“He's really great in the movie. But their relationship becomes complicated and that's where I think for my character was shaped and helped by her friends,” Keaton explains. “We've been friends for about 15 years. That's who you have left because many people have disappeared in your life. I'm 72 and I'm playing my age and it is really hard to lose your loved ones. Then to have your kids take over and tell you you're a kid. That's really unpleasant. So that was my part. I identified with that easily. You get insecure and you're afraid and you get worried.”

“Now in the movie, I have my problems with Sharon (played by Candice Bergen). She's so bossy. She's a federal judge. I think that's good, because you're always going to have something in the way and your friends come in for you. They help you. This film is about that bond. It's a love. To find people that you can trust and you're happy to be with, that you have and share your struggles with and it is a family in a certain sense. You're older. You've lost a lot of your family, your initial family. My parents aren't alive and for me that was a huge loss. I think about it more as I get older and I really miss my mother and father a lot. I have my siblings and my siblings mean everything to me. But in this movie, its friends. I don't really have other friends, so we're united together.”

Diane's friends are the ones who open her eyes to possibility. And that possibility includes Garcia's Mitchell. It is the second time the two actors have collaborated. Keaton and Garcia previously co-starred as aunt and nephew in *The Godfather, Part III*.

But Keaton, like Fonda, Bergen and Steenburgen, had never worked together on a film.

“I feel like we would never know each other if it weren’t for the *Book Club*. And everybody’s character is so entirely different. They have completely different lives. And so with that in mind, the thing that brought us together was reading. That’s really moving to me. My character especially had the opportunity to get to know these three women. I love these three women (Fonda, Bergen and Steenburgen) in real life as much as I can love.”

“Diane is everything you’d want. I’m going to share a great Diane moment,” Holderman recalls. “We were shooting the scene where Diane was supposed to put on an ugly outfit and comes out and her friends are like, ‘No, No, No! You can’t wear that. We’re gonna take that to Goodwill.’ On the day of rehearsal, the jacket we had was too elegant, the joke didn’t work. Diane is like, ‘okay, I’m gonna go home’. She races off and 10 minutes later, I go down to her trailer and she brought out all of these incredible pieces of clothing, one of which is in the film. The poncho that she comes out in, that beautiful thing that we make fun of... it’s actually from some very famous designer who is probably going to be really upset that we put this in the movie. She solved the problem herself. She just goes and does it. What she’s NOT is shy. And she’s NOT careful about is sharing her opinions when she has one. She likes to make you know where she stands.”

“Diane Keaton is definitely the most unique individual I have ever encountered in the best possible way,” says Simms. “She’s so ridiculously funny yet she doesn’t even want to be funny. But she can’t stop herself. I think the funniest thing Diane did on set was when she was getting into character. She talks out loud and she’s such a good actress that I kept falling for it. I kept thinking that she was talking to me or people thought she was talking to them and she would throw off the whole crew, so there were a lot of really funny moments of people trying to talk to her but she was just getting into character. And when she was getting into character with her daughter she’d just get angry, and we’d all be like, ‘Is she really mad at them?’ And then we’d realize she’s just getting everybody in the mood! She’s a very in-the-moment actress.”

“I don’t need anyone. Secret to my success.”

--Vivian

“It’s weird to be directed by someone that could be your son. Maybe even your grandson,” teases Fonda. “And yet! He commanded respect without even trying. Bill is a wonderful director. I mean we were all worried because he never directed before. There’s four movie stars and it’s a comedy and that’s always harder so you know it’s a complicated assignment. He was just fabulous, comfortable

in the skin of being a director and we all enjoyed working with him and felt very confident in him. I totally gave myself over.”

To work with a legend of a storied Hollywood family can be a bit intimidating for a first time director. That goes for his co-producer Simms and Production Designer Rachel O’Toole

“Jane didn’t feel her room reflected her character,” he recalls. That room is in the luxury resort hotel Vivian owns. Those scenes were shot in the exquisite 5-star Montage in Beverly Hills. “She had a really strong vision for what that environment would be. It is a beautiful hotel but didn’t have the furniture reflective of who she thought her character was. We were really hamstrung budget-wise. We knew full well we weren’t delivering what we had talked about. When asked, she said it was not the room she thought Vivian would live in. “That hit me hard,” he remembers. “I was like, ‘oh God. that’s the one thing I didn’t want to do.’ I have these incredible Oscar-winning actors showing up and we’re disappointing them before we even start.” That’s when Simms proved the production did have a few superheroes onboard.

“What happened next was a testament to Erin’s scrappiness and Rachel’s desire to deliver on the promise of a vision,” Holderman notes. Within 30 minutes of realizing their star’s disappointment, the two were headed down the street. “They go into Mitchell & Gold, which Rachel knew about and had looked at their furniture before. They talk the manager into letting them run production assistants down with dollies and literally move the furniture right off their showroom floor on a Tuesday when they’re open for business. An hour later, that Montage room gets completely renovated and becomes representative of what Vivian, Jane’s character would want. Jane was so happy. Erin and Rachel pulled off a little miracle. And it immediately made Jane feel we’re going to be okay.”

Holderman learned something valuable about Fonda’s process. “Jane sent me one of the longest emails I got on the production. It was a breakdown of her character’s backstory, and it was incredible and thorough and deep; It talked about who her character’s parents were, how she ended up running and living in her hotel. The depth of her research and work on a character, she’s been doing this for so long it’s got to be automatic. She takes it so seriously, the level of detail, figuring out who her character was; it was shockingly special.

“Vivian is struggling with something that I think happens to people at all ages, which is vulnerability and building up walls around yourself to protect yourself from all potential disappointments that life can bring about. She’s hidden behind her success. She’s hidden her fear of intimacy by being so open with physical affection. Sex? Yes. Love? Never. She has to overcome that

ability to be vulnerable with someone and believe they are worthy of that vulnerability.” That someone is Arthur Riley played Don Johnson, a man Vivian fell in love with 40 years ago.

“This movie is about friendship, sex, aging and the importance of a woman being able to decide from a fully authentic place when she's ready to give up hope for a relationship, hope for sensuality, hope for a love affair,” says Fonda. “It's not meant to make people who are older and not having sex feel bad about it. Nobody has to keep on being sexual later in life. It should be up to us to make the decision. Too often our culture assumes that at a certain point you stop having sex. That's why children are so shocked when they find out that their parents are, in fact, continuing to be sexually active. One of my favorite things in the movie is how Diane Keaton's character's children treat her, like this old person who needs to be in a retirement situation when, in fact, she's head over heels in lust with this pilot. It's that schism between what's really happening and what society and children think is probably going on because you're not 40 anymore. Look, I'm 80 and I know from my own personal life that it's only over when you decide it's going to be over. What that ‘it’ is, can be anything. It doesn't necessarily have to be relationships with a man. It can be staying curious, staying inspired, staying involved with life and trying to make a difference. It should all be up to us.

“In the movie, my character is concerned because I'm afraid that my friends have given up when they're not really ready to give up,” she explains. “So my role is to kind of get them thinking about things that they haven't thought about in a long time. The irony is my character is damaged goods, for various reasons that are not part of the movie. It is what went on in her early life, which is what affects all of us and makes us do the things we do when we get older. She is still sexually active but only in the afternoon and never with someone she cares about. If somebody actually engages her on an emotional level, she freaks out and flees. My girlfriends do what girlfriends are supposed to do: they nail me, they call me on my weaknesses.”

Fonda describes Vivian as a troublemaker, the one always stirring the pot. “She's bold but not totally honest with herself. The rule of our book club is to bring in a bestseller that's been made into a movie. I want to get my girlfriends thinking about sex which none of them have thought about in a long time, so I bring in *Fifty Shades of Grey* to titillate them. She knows they are going to start reading and get turned on. The book isn't a big eye opener for her – I mean she has a lot of sex at her hotel, very restricted, only in the afternoon and especially with men in uniform. But she knows what reading that book will be for the other women. It's just fun for her to scandalize them a little bit. To get them thinking.”

But there's far more to the subject than the emotionally detached Vivian cares to confront. "Vivian is very afraid of being out of control," says Fonda. "She lives in the hotel she owns. When you do that, it's like everything you want from the food you eat to the people who carry your luggage, *everything* is pre-decided. No surprises. Then this man shows up who she was once in love with and turned down because of an early experience in life – if you love someone, they will leave you and then you'll really be hurt and vulnerable." When Arthur shows up at the hotel "it totally throws her and she pushes him away."

It is Vivian's friends who turn her head around. "In the last act of my life, I really don't think there's anything as important as my female friends," notes Fonda. "They put starch in my backbone. They inspire me. They make me better. They make me laugh."

That includes her newfound friends – her co-stars on ***Book Club***.

"We're all older. I'm the oldest, the mama bear. None of us are ingénues anymore and we're all cognizant of that, aware of the importance of friendship now. In our younger days, speaking for myself, I would make a movie with someone and we'd be friends. Then the movie would be over and they would move on. But with this film, all of us are intentional about staying in touch. We want to foster a relationship between the four of us. I have never worked with any of these women before. I've known Candy superficially since she was 17-years-old. My boyfriend at the time said, 'I want you to meet the most beautiful girl I have ever seen,' and he took me to her house. And she was on a ladder and it concerned me that he wanted me to see her. But maybe he wanted to date her and he thought that if she saw him with me, it would kind of cement the deal. I sort of passed out when I saw her because she was so beautiful and smart and funny. Diane, I've only watched from afar with tremendous admiration and interest. She's such an unusual person. You can tell by the way she dresses, that's just the outward manifestation. I've made a point of reading all her books to my great joy and pleasure and enlightenment. Mary, to me, is like the perfect human being. Her heart is as big as a soundstage, so generous and multifaceted. She's a singer, a songwriter, she works with musicians in Nashville. Just a very interesting beautiful soul."

Life for the four was reflecting art and Fonda for one hopes the audience can share in their discovery – "for young people to be less afraid of getting old, that it's never too late and you always have a second chance. None of us are perfect but we're all good enough. We all come to that understanding by the end of the movie. So join a book club."

“The Cave of Forgotten Dreams...”

- Sharon

“For me, Candice Bergen has the best sense of humor on the planet,” says Holderman. “I’m not kidding. She’s so sharp and quick. Her wit is so, so great. I mean, she’s *Murphy Brown*. It is not just the character. It is who she is as a person. Charming. Funny.”

But as for her character, Sharon, the divorced federal judge, she faces “a different challenge. Sharon has lost her belief in herself. Her obstacle is her own self-worth. She’s a victim of what society says: Women at her age are no longer relevant, no longer have sex appeal, should no longer be in physical relationships. She’s shut that off and focused on her career, being a very successful, powerful federal judge. She has to overcome the obstacles in her belief that she is worthy, can put herself back out there, that someone will fall in love with her and enjoy her company and she’ll enjoy his. It’s a real challenge for people of all ages to believe they are worth someone else’s time and love.”

Adding insult to injury her 67-year-old ex-husband Tom (Ed Begley, Jr.) is engaged to a younger woman less than half her age who he met on a dating website.

“I was thrilled that they offered that character (Sharon) to me,” says Bergen. “I mean she’s a federal judge, intelligent, this voice of authority, has a sense of humor, the soul of discipline and truthfulness. So she does everything by the book. She’s just a standup broad. Granted she’s lived alone for hundreds of years! She was married for a long time to this nebbish-y guy. She divorced him and now he’s with a 12-year-old. She starts to think ‘Maybe I should see men. Maybe I shouldn’t be living in this tiny desert of an apartment. She feels her life is complete. She has a cat. She’s at the top of her career and doesn’t feel her life is wanting.

“*Fifty Shades of Grey* opens Sharon’s life with a big flash. She ventures into the world of online dating. She gets caught by her assistant because she goes online in her chambers. It doesn’t go well at first. Richard Dreyfus (George) sort of washes up. He’s fun, honest, has a sense of humor, intelligent *and* he’s a tax attorney. Okay, so she’s more realistic this time around.

“For me personally – online dating? I cannot imagine such a thing. It is sort of the currency today – what people in all walks of life, all incomes, all backgrounds do so who am I to say?”

When she ventures into that world she is also introduced to Spanx and re-introduced to make-out sessions in the backseat of a car. “Richard Dreyfuss is a fantastic actor,” says Bergen. “He has that kind of feral presence, an insane confidence, full of life and humor. Let’s just say he’s not afraid to go anywhere!”

When Bergen was given the script and found out Fonda and Keaton were onboard, “I said, ‘Hey, I’m in.’ Jane’s character and my character went to Stanford together, so we were longtime friends. But I think the book club gives a real foundation for a friendship – the meetings, reading and sharing. You know each of us worked two weeks on this movie and one of those two weeks was the four of us working together. It was a privilege, truly a joy and really fast! For Bill Holderman, our director, this was his first movie and he really pulled it off. Who knew? So good for him.

“What I loved is that this film had an honesty to it, the caring in their friendship. For a woman, really, women friends are key to a life well-lived and a life of support. Its touching and its funny. Its saying it doesn’t matter if your 50 or 60 or 70 or older, life isn’t over. New things start. It’s about renewal.

“They all find connections with men *and* through it all the women are there for each other and that gets you through the night,” she says. “It’s a sexy movie if you don’t mind all those people! It’s also inspiring because these are women who have navigated their way through what most women have had to deal with in their lives. And they’ve found a way through it. They’ve reinvented themselves. They’ve reinvented their marriage. It’s not over until its really over. That’s the takeaway.”

“You put Viagra... in my beer!”

- Bruce

“Carol (Mary Steenburgen) and Bruce (Craig T. Nelson) are at a crossroads,” says Holderman. “Of the four women, Carol is the only one who is in a successful marriage. For Carol, the issue is about expressing her own desires. Whatever you think of the *Fifty Shades* series, it hit on the zeitgeist of a certain sort of desire and rawness to peoples’ sexuality. Part of what the book does and part of what Carol learns is to ask for what she wants.

“I had worked with Mary before on *A Walk in the Woods*. She is so lovely and sweet that you question it. So genuine,” he describes. “She’s from Arkansas and she has this relentless kindness and you can feel it. This is what humanity should be. The thing I loved most about Mary in this process was her working on the dance” – it would prove a critical juncture for her character Carol in the film. Steenburgen had previously done a movie where she tapped dance and sent Holderman a clip. She worked with a choreographer creating the dance and invited Holderman to rehearsals. “For the movie [that number] is super important,” Holderman notes. “This woman Carol is going to go on

stage, lay her fears aside and do this dance alone. She does it with a smile and grace. It is beautiful... one of my favorite moments in the film.”

The dance proves a turning point in her marriage. Then again, so does the Viagra.

“Carol is the nurturer of the group, the truth teller, brave unafraid to do things that should frighten her,” characterizes Steenburgen. “She’s had a really good marriage and a really good family but her marriage is in a place where it feels as though her husband is rejecting her, going through his own dark night of the soul. It’s the second time Craig, who I love, has been my film husband. Carol is needing her friends. It’s a moment in time where each of us need other. One of the messages in the film is that there isn’t this moment where you’re cooked as if you’re waiting to be wise at a certain age, or you’re above it all in some way, or there’s nothing left to learn, or you’re not able to get your heart broken, or whatever it is you think it is that makes you cooked at a certain age. We’re here to prove that’s not true. We’re still hungry.

“That’s a really good message for young people because if we treat people as though they’re insignificant or it’s over or there’s nothing left to say or there’s no surprises left, why should anyone live another day? Let’s be honest. What you hope for is that you’ll be this age and then what you really hope for is that when you are this age, you have love and you have friendship and you have the full range of crazy that is within your being.”

The book club, she concedes, “is just this thinly veiled excuse to drink wine and talk... a lot of talk about men, life and a lot of truth telling and things that are told that only a friend can tell you. It’s not a bitchy friendship. Jane’s character brings the book, *Fifty Shades of Grey* to our club. We’ve probably read much more ‘highbrow books’ but it causes each of us to ask, ‘Where’s that part of me that’s sexual? Where’s that part of me that wants love? Where’s that part of me that wants romance? What’s happening with that part of me?’ It creates havoc in all of our lives. In mine, it illuminates the fact that my husband and I are just two ships in the night – and definitely that in the bedroom.” And that’s when Vivian pays forward her version of support: Viagra. “I’m not advocating this. I don’t think Carol meant for it to be quite as extreme,” notes Steenburgen. “Don’t take two. I apologize for Carol.”

Like Holderman, Steenburgen loves that her character fights her fear, gets up on stage and dances. “She knows she’s not the best one or even the 10th best one at the talent show. It’s a part of her that loves to dance and nothing and no one is going to stop her from doing it.”

Steenburgen had never worked with Keaton or Fonda before and only a bit with Bergen. “I came into it with a great deal of excitement about working with these women. I’m 65. I made my

first movie when I was 24. So, I've done this for a long time. And I still have tons to learn. The fact that we had four women over the age of 65, that's lightning in a bottle. That never happens. It was not just any four women, it was these four women that truly cared and came to play and came to appreciate it and knew how lucky we were. I'm pretty sure you can see me falling in love with all three of them," she says. "They are funny and brilliant and honest. We all sat in a garage of the house that's supposed to be my house in the film, which by the way is also supposed to be Candice's house. That was our green room. Those conversations were precious because when we went back in and did scenes together, something had happened to us. You could feel the friendship. Maybe it wasn't decades old, but it was real. Since the movie wrapped, there's texts exchanged, dinners, sending each other little gifts and of course books. I felt like I stumbled into a gold mine."

Apparently so did Nelson. He's been romantically hitched to three of the four stars in the film – with Steenburgen in *The Proposal*, Keaton in *The Family Stone* and Fonda in *Grace and Frankie*. While he loved the role of Bruce, Nelson says "I think the film will make audiences think about ageism. Ageism is a huge, a huge problem. And now that I'm older, I recognize my old ways of discrimination in that regard. Amazing what you find out after you have lived a few years."

"The only rule of **Book Club**?"

There are no rules."

- Producer Alex Saks

Taking a crazy chance by a first time director and first time writer to make a movie about women played by legends – determined to say yes to life renewed when society screams no – eclipsed that "*What if*" Mother's Day idea Simms posed to Holderman years ago to a joyful climax neither could have anticipated.

"The log line of this film is four women in their 60s reading *Fifty Shades of Grey*. It leads them to question where they are in their lives. It opens up a conversation between them that leads to significant changes," reflects Simms. "The movie was really borne out of a conversation of knowing different women in that age range and how different they could be. Bill and I knew some women that were operating as if they were as vibrant and amazing as they've always been and we knew some women who were sort of reaching an age and just shutting down, allowing that to be their reality. I just don't think that's the way that it should be. I get that life can be hard. We all are a product of the things that happen to us.

“I think getting older is beautiful. We shouldn’t be looking back, trying to be younger. You look at younger people now and you think ‘You’re going to be old one day. We are all going in the same direction.’ Why not be your best self all the time?”

“You look at Diane Keaton, Jane Fonda, Candice Bergen and Mary Steenburgen. Of course they are stars and super successful. But they are also living their lives to the fullest, accepting of who they are in the world. Wouldn’t it be nice to have more regular people – the rest of us – feel that way too?”

ABOUT THE CAST

Since her screen debut in *Lovers and Other Strangers*, **DIANE KEATON (Diane)** has proven to be an extremely versatile actress, director and producer. Her acting career spans over twenty-five movie greats, including THE GODFATHER TRILOGY, LOOKING FOR MR. GOODBAR, ANNIE HALL, for which she received a best actress Academy Award, and the smash hits FATHER OF THE BRIDE and THE FIRST WIVES CLUB. Ms. Keaton also received Academy Award nominations for her role in the film SOMETHING'S GOTTA GIVE, REDS and for her poignant performance in MARVIN'S ROOM. Thus, making history as the only actress to have had an Academy Award nomination once in every decade.

Ms. Keaton has also received praise as a director, beginning with her work on HEAVEN and culminating with the critically acclaimed UNSTRUNG HEROES.

Ms. Keaton won the Golden Globe for her performance in SOMETHING'S GOTTA GIVE, written and directed by Nancy Meyers, and co-starring, Jack Nicholson. She also received National Board of Review award for this performance.

As a producer, she is proud to have worked with Gus Van Sant on his critically acclaimed film, *Elephant*, which won the Palm d'Or at the Cannes film festival. She has starred in and executive produced the Lifetime TV movie, ON THIN ICE, which dealt with a mother's methamphetamine addiction for which she won a Prism Award for her compelling performance. She directed and executive produced, the TV pilot *Pasadena* for Fox Television. She has also directed and co-starred in HANGING UP, with Meg Ryan, Lisa Kudrow and Walter Matthau, and contributed performances to THE OTHER SISTER, directed by Garry Marshall. She starred in BECAUSE I SAID SO and MAD MONEY opposite Queen Latifah and Katie Holmes.

She edited a book which showcases her collection of amateur clown paintings, for Lookout and Powerhouse books, entitled "Clown Paintings". Her fifth published book with Rizzoli is titled "Casa Romantica".

Shifting effortlessly from comedy to drama and back again, Diane Keaton continues to captivate and delight her audiences with every project she devotes herself to.

JANE FONDA (Vivian) was born in New York City in 1937, the daughter of Henry Fonda and Frances Seymour Fonda. She attended the Emma Willard School in Troy, New York, and

Vassar College. In her early twenties, Fonda studied with renowned acting coach Lee Strasberg and became a member of the Actors Studio in New York.

Fonda is a two-time Academy Award® winner (Best Actress in 1971 for *KLUTE* and in 1978 for *COMING HOME*), a three-time Golden Globe® winner, and was the 2014 recipient of the AFI Life Achievement Award. Along with starring roles in dozens of highly acclaimed productions, Fonda also took on responsibilities as a film and television producer. Her credits include *COMING HOME*, *THE CHINA SYNDROME*, *NINE TO FIVE*, *ROLLOVER*, *ON GOLDEN POND*, *THE MORNING AFTER* and *THE DOLLMAKER*.

In 2007, Fonda received an Honorary Palme d'Or from the Cannes Film Festival, one of only three people ever to be granted this honor until then. In 2009, she received a Tony Award nomination for her role in Moisés Kaufman's *33 VARIATIONS* on Broadway.

Fonda revolutionized the fitness industry with the release of *JANE FONDA'S WORKOUT* in 1982. She followed with the production of 23 home exercise videos, 13 audio recordings, and seven bestselling books – selling 17 million copies all together. The original *JANE FONDA'S WORKOUT* video remains the top grossing home video of all time.

In 2011, Fonda appeared in *ET SI ON VIVAIT TOUS ENSEMBLE*, a French comedy, followed by *PEACE, LOVE & MISUNDERSTANDING*, co-starring Catherine Keener. She appeared as Nancy Reagan in Lee Daniels's *THE BUTLER* in 2013, and with Olivia Wilde and Sam Rockwell in *BETTER LIVING THROUGH CHEMISTRY*. In 2014, she starred in director Shawn Levy's *THIS IS WHERE I LEAVE YOU*, with Tina Fey and Jason Bateman.

For three seasons, Fonda appeared as media mogul Leona Lansing in an Emmy nominated performance in Aaron Sorkin's *THE NEWSROOM* on HBO. Most recently, she appeared in *YOUTH*, written and directed by Paolo Sorrentino (director and co-writer of Italy's Academy Award® winning Best Foreign Language Film, *THE GREAT BEAUTY*). She received a Golden Globe nomination for her performance.

Fonda also stars in Netflix's hit series *GRACE AND FRANKIE* which premiered its fourth season in January 2018 and recently announced its fifth season. She received an Emmy nomination for Outstanding Lead Actress in a Comedy Series for the 2017 Emmys. Her latest film *OUR SOULS AT NIGHT*, co-starring Robert Redford, premiered on Netflix in Fall 2017. The co-stars were honored with Golden Lions for Lifetime Achievement in September 2017 at the 74th Venice Film Festival. Fonda world-premiered *JANE FONDA IN FIVE ACTS*, a documentary chronicling her life and her activism, at the 2018 Sundance Film Festival. She will next be seen on the big screen

in Paramount's upcoming comedy *BOOK CLUB* in which she stars alongside Diane Keaton, Mary Steenburgen, and Candice Bergen.

Most recently, Jane celebrated her 80th birthday by raising \$1.3 million for her nonprofit, the Georgia Campaign for Adolescent Power & Potential, which works to lower the teen pregnancy rate in the state of Georgia and improve the overall health and well-being of young people in the state to ensure a more powerful future for us all.

CANDICE BERGEN (Sharon) is “a beautiful actress who projects intelligence, humor, vulnerability, and self-reliance—all more or less simultaneously,” wrote critic Vincent Canby in the *New York Times*. Candice proved this every week for 10 years as ‘Murphy’ on the critically acclaimed CBS comedy *MURPHY BROWN*, for which she received five Emmy awards and two Golden Globe awards. This summer Candice will go into production on the much anticipated revival, which will air on CBS in the fall. Candice had earlier received extraordinary critical and audience responses for her performance as a college student caught up in turmoil of a campus revolt in *GETTING STRAIGHT*, as the personification of the clean cut all-American dream girl of the ‘40’s in Mike Nichols’ *CARNAL KNOWLEDGE*, and as the newly liberated wife in *STARTING OVER* for which she received an Oscar nomination for Best Supporting Actress. Her most recent film appearance was the romantic comedy “Home Again” with Reese Witherspoon.

The daughter of Frances and the late Edgar Bergen, Candice attended the Westlake School for Girls in Los Angeles, the Cathedral School in Washington, D.C., as well as school in Switzerland, and at the University of Pennsylvania, where she majored in art history and creative writing. As a student at the University of Pennsylvania, Candice would frequently commute to New York for modeling assignments, and was still attending college when she made her motion picture debut as ‘Lakey’ in *THE GROUP*.

Combining her acting career with an insatiable desire to see the world, Candice traveled to Formosa to star opposite Steve McQueen and Sir Richard Attenborough in Robert Wise’s *THE SAND PEBBLES*; to Greece to appear in *THE DAY THE FISH CAME OUT*; and to France to star with Yves Montand in Claude LeLouche’s *VIVRE POUR VIVRE*. She also starred in *T.R. BASKIN*, *THE ADVENTURERS*, *SOLDIER BLUE*, *THE MAGUS*, *THE HUNTING PARTY*, *11 HARROW HOUSE*, “*THE WIND AND THE LION*,” “*BITE THE BULLET*,” *THE DOMINO PRINCIPAL*, *A NIGHT FULL OF RAIN*, and *OLIVER’S STORY*.

Additional film credits include the role of Margaret Bourke-White in Richard

Attenborough's GANDHI, co-starring with Jacqueline Bisset in the George Cukor directed RICH AND FAMOUS, opposite Burt Reynolds in STICK, SWEET HOME ALABAMA with Reese Witherspoon, MISS CONGENIALITY with Sandra Bullock, BRIDE WARS, SEX & THE CITY, and a role in the remake of THE WOMAN, directed by MURPHY BROWN creator Diane English. Her next role will be in BOOK CLUB.

Candice made her Broadway debut starring as 'Darlene' in the critically acclaimed *Hurly Burly* directed by long-time friend Mike Nichols, which also starred William Hurt, Judith Ivey and Ron Silver. After nearly thirty years, Candice returned to Broadway in the 2012 critically acclaimed production of Gore Vidal's *The Best Man*, alongside John Larroquette, James Earl Jones and Angela Lansbury. Candice most recently appeared on Broadway in November 2014 opposite Alan Alda in *Love Letters*.

In addition to MURPHY BROWN, Candice's other television credits include the role of smart, sexy, dignified, lawyer Shirley Schmidt on the David E. Kelly dramedy BOSTON LEGAL which garnered her two Emmy nominations and both a Golden Globe and SAG nomination. Candice later went on to portray Dr. Lisa Cuddy's mother in a multi-episode arc on FOX's critically acclaimed series HOUSE M.D. Candice also starred in the TV movies for CBS— MAYFLOWER MADAM, MURDER: BY REASON OF INSANITY and MARY & TIM. She was also seen in the highly rated ABC mini-series HOLLYWOOD WIVES based on the best-selling novel by Jackie Collins. In addition, Candice had two shows on The Oxygen Network: EXHALE and CANDICE CHECKS IT OUT.

Last year Candice started a company called Bergen Bags, which is a personal customization business in which she paints images and monograms on beloved handbags. All of the proceeds go to charity.

Over the years, Ms. Bergen has achieved great success in the worlds of photography and journalism. She has produced magazine articles and photographic essays filled with intelligence and wit, observing the world with a keen eye for detail and humor. She has written a cover story for New York magazine about working with Lina Wertmuller on A NIGHT FULL OF RAIN, articles about the Masia Tribe of Kenya and Emperor Haile Selassie of Ethiopia, and for Playboy, an account of her four-week trip to Red China entitled "Can a Cultural Worker from Beverly Hills Find Happiness in the People's Republic of China?" She also wrote the cover story on Charlie Chaplin's return to the United States for Life magazine.

Her articles on her first film, THR GROUP; the mayhem of roller derbies; a social history of

Bel Air; profiles of Los Angeles Mayor Sam Yorty, Oscar Levant, Paul Newman and Lee Marvin; and the presidential primaries in 1968 have appeared in Esquire, Vogue, Cosmopolitan, and Ladies Home Journal.

Candice's autobiography, "Knock Wood", which she worked on for five years, was released in April 1984 to critical acclaim and enjoyed several weeks on the New York Times bestseller list. Its sequel, "A Fine Romance", was published in April, 2015 and became an instant New York Times bestseller.

Candice resides in New York with her husband Marshall Rose.

Academy Award winning actress, **MARY STEENBURGEN (Carol)**, is a Hollywood veteran, having appeared in countless roles on the big and small screen. A proud company member of New York's Atlantic Theater Company, she is known for her Oscar nominated work in MELVIN AND HOWARD in addition to unforgettable roles in WHAT'S EATING GILBERT GRAPE, STEP BROTHERS, and television shows such as JUSTIFIED, ORANGE IS THE NEW BLACK, and HBO's TOGETHERNESS and CURB YOUR ENTHUSIASM.

Mary currently stars as Gail Klosterman in FOX's critically-acclaimed comedy series THE LAST MAN ON EARTH, alongside Will Forte. She most recently had a recurring arc in Season 2 of BLUNT TALK in addition to making return appearances for Season 9 of CURB YOUR ENTHUSIASM and Season 6 of ORANGE IS THE NEW BLACK.

In 2017, Mary starred alongside Lake Bell, Ed Helms and Paul Reiser in the comedy feature I DO... UNTIL I DON'T. She also had a starring turn opposite Kevin Kline in the CBS Films feature DEAN, and earlier last year she appeared alongside Jason Sudeikis and Jessica Biel in THE BOOK OF LOVE, which released in January and additionally screened at the 2016 Tribeca Film Festival, and she was also seen in KATIE SAYS GOODBYE, which bowed at the 2016 Toronto International Film Festival.

Her additional film and television credits include: 30 ROCK, BORED TO DEATH, WILFRED, GOIN' SOUTH, TIME AFTER TIME, RAGTIME, PHILADELPHIA, BACK TO THE FUTURE 3, CROSS CREEK, MIDSUMMER NIGHT'S SEX COMEDY, MISS FIRECRACKER, THE PROPOSAL, ELF, DIRTY GIRL (for which she co-wrote the song "Rainbird" with Melissa Manchester), FOUR CHRISTMASSES, THE HELP, LAST VEGAS, and SONG ONE.

Mary's partial list of theater credits includes: *Holiday* (London's Old Vic, directed by Lindsay Anderson), *Candida*, *Marvin's Room*, *The Beginning of August*, and *The Exonerated*.

In conjunction with her on-camera work, Mary is a singer/songwriter for Universal Music Publishing Group and has written with and for acclaimed artists such as Tim McGraw, Matraca Berg, Troy Verges, Jeremy Spillman, Luke Laird, Lori McKenna, and many others.

Mary is the co-owner of an award-winning restaurant in her hometown of Little Rock, Arkansas, "South on Main". Since its opening in late September 2013, the restaurant has quickly become a nationally renowned establishment, recognized for being a hybrid of culinary and artistic experiences while maintaining an authentic sense of Southern charm and culture. Every guest is provided with a menu full of creativity, curated by Mary's nephew-in-law, head chef, Matthew Bell, in addition to a welcoming atmosphere of musical performances from established and local artists alike.

Additionally, she founded Artists for a New South Africa with fellow actress Alfre Woodard, and is an avid supporter of global nonprofit, Heifer International, and marine conservation organization, Oceana.

She lives in Los Angeles with her husband, Ted Danson.

Emmy Award-winner **CRAIG T. NELSON (Bruce)** is an actor, writer, director and producer. Most recently, he portrayed Zeek Braverman, the gregarious patriarch of the very large and colorful Braverman family on NBC's critically acclaimed PARENTHOOD for six seasons.

He is currently doing his voice over work for Disney/Pixar's THE INCREDIBLES 2, slated for a June 15, 2018 release. He reprises his role of Bob Parr/Mr. Incredible and will once again be joined by Holly Hunter as Helen Parr/Elastigirl, and Samuel L. Jackson as Frozone.

Paramount will release June Pictures' BOOK CLUB on May 18. Nelson stars in the project with Diane Keaton, Jane Fonda, Candice Bergen, Jane Fonda and Mary Steenburgen. He portrays Mary Steenburgen's husband. Rounding out the cast are Andy Garcia, Don Johnson, and Richard Dreyfus. BOOK CLUB follows four lifetime friends in their 60s who read "Fifty Shades of Grey" in their monthly book club and have their lives forever changed. In just a fun side note: Craig T. and Mary portrayed husband and wife in THE PROPOSAL, he and Diane Keaton played husband and wife in THE FAMILY STONE, and he was Jane Fonda's boyfriend in Netflix's GRACE AND FRANKIE.

Nelson starred as Jack Mannion on *THE DISTRICT*, a drama that was inspired by the experiences of real life police crime fighter Jack Maple. Mannion was an equal opportunity antagonist and champion of the underdog who became the new police chief of Washington, D.C., a city in desperate need of a shakedown. *THE DISTRICT* aired for four seasons, 2000-2004. Nelson also served as co-executive producer and directed episodes.

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

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

Nelson was born in Spokane, WA on April 4. He has always been interested in music, playing drums and guitar through high school and college. He attended the University of Arizona and studied at the Oxford Theater in Los Angeles.

He began his career as a writer/performer on the *LOHMAN AND BARKLEY SHOW*, and his talent as a writer garnered him a Los Angeles Emmy Award. Nelson's writing credits include *THE ALAN KING SPECIAL* and *THE TIM CONWAY SHOW*.

Nelson's guest-star appearances include: four-episode arc on Netflix's hit *GRACE AND FRANKIE*, *HAWAII FIVE-O*, series finale of *MONK*, a three-episode arc on *CSI:NY*, four episodes of *MY NAME IS EARL*, *THE MARY TYLER MOORE SHOW*, and *PRIVATE BENJAMIN*. He starred in the critically acclaimed series *CALL TO GLORY* and directed its final episode. His television movies include Showtime's award-winning *DIRTY PICTURES*, NBC's *TAKE ME HOME AGAIN* with Kirk Douglas, *RAGE*, *TOAST OF MANHATTAN*, *ALEX: THE LIFE OF A CHILD*, *THE SWITCH*, *THE FIRE NEXT TIME*, and HBO's *THE JOSEPHINE BAKER STORY*. Mini-series include NBC's *TO SERVE AND PROTECT* and *CREATURE*. He co-hosted with Paula Zahn on the television special *THE ULTIMATE DRIVING CHALLENGE*.

When one adds writing, directing, and producing to his list of credits, it's no mystery as to why he formed Family Tree Productions to develop and produce motion picture and television

projects. A special project for Nelson was the television movie *RIDE WITH THE WIND*. The story revolves around a young boy and it is one of hope, discovery, and recovery. It was scripted by Nelson, who also served as executive producer under the banner of his Family Tree Productions, in association with Hearst Entertainment.

In 2004 audiences got to “hear” a new side of the man. He voiced Bob Paar, or as he was known in his superhero days, Mr. Incredible, in the Oscar-winning Walt Disney Picture/Pixar Animation Studios’ *THE INCREDIBLES*. The film is a DVD bestseller.

Feature film credits include: *GOLD* as Kenny Wells’ (Matthew McConaughey) father; *GET HARD* with Will Ferrell and Kevin Hart; *THE COMPANY MEN*, written and directed by John Wells, also starring Tommy Lee Jones, Ben Affleck, Kevin Costner, and Chris Cooper; *THE PROPOSAL* with Sandra Bullock and Ryan Reynolds; *BLADES OF GLORY* with Will Ferrell; *THE FAMILY STONE* with Sarah Jessica Parker and Diane Keaton; *THE SKULLS*; *ALL OVER AGAIN*; *DEVIL’S ADVOCATE*, in which he co-starred with Al Pacino and Keanu Reeves; *GHOSTS OF MISSISSIPPI* with Whoopi Goldberg, directed by Rob Reiner; *I’M NOT RAPPAPORT*, co-starring Walter Matthau and Ossie Davis; *POLTERGEIST*; *POLTERGEIST II: THE OTHER SIDE*, for which he contributed to the screenplay; *ACTION JACKSON*; *THE KILLING FIELDS*; *SILKWOOD*; and *THE OSTERMAN WEEKEND*.

He became enthralled with the art of auto racing as a participant in the 1991 Toyota Pro Celebrity Grand Prix. He formed Screaming Eagles Racing Enterprise in the spring of 1992 and not only owned the team, but drove as well. The team competed in the American City Racing League and the International Motor Sports Association’s World Sports Car series. Nelson raced in the Porsche Super Cup Series of May 1994 in Monte Carlo, Monaco. The team was disbanded in 1998. The following year, he was a guest driver in a Corvette in the 100 BF Goodrich Tires Trans Am Series Race at Toyota Grand Prix of Long Beach and in the Tenneco Detroit Grand Prix.

Besides his love of show business and music, Nelson’s passion for golf is also well-documented. He was a champion amateur golfer in high school and college and has been known to shoot in the low 70s. In the December 2007 issue of *Golf Digest*, he was ranked 4th out of 100 TV and film stars.

Nelson has three children, eight grandchildren, and three great-grandchildren. He and his wife, Doria, make their home in Los Angeles.

ANDY GARCIA (Mitchell) has been honored for his work as an actor, director, and both film and music producer.

Late last year, Garcia wrapped *MAMMA MIA 2*, co-starring Meryl Streep and directed by Ol Parker, which will premiere this summer. He also completed the filming of *ANA* with Dafne Keen, directed by Charles McDougall, and the romantic comedy *BOOK CLUB* opposite Diane Keaton, directed by Bill Holderman, which will be out in May. He stars in *MY DINNER WITH HERVE*, playing Ricardo Montalban, with Peter Dinkledge as Herve, directed by Sacha Gervasi, which will premiere on HBO later this year. In Warner Bros.' *GEOSTORM*, directed by Dean Devlin, Garcia stars as the president of the United States, opposite Gerard Butler and Ed Harris. Scheduled for a 2018 release is the revenge thriller, *BENT*, directed by Bobby Moresco with Sofia Vergara. Other films completed include *TRUE MEMOIRS OF AN INTERNATIONAL ASSASSIN* with Kevin James for Netflix, and *GHOSTBUSTERS* directed by Paul Feig alongside Melissa McCarthy and Kristin Wigg. He also starred in the HBO series *BALLERS* with Dwayne Johnson. Other recent films include *MAX STEEL*, *HEADLOCK*, and Fox's *RIO 2* alongside Anne Hathaway. In 2014, he starred and Executive Produced *ROB THE MOB*, directed by Raymond De Felitta. He also starred in the acclaimed Hallmark Hall of Fame production *CHRISTMAS IN CONWAY*, co-starring Mary Louise Parker. He can be seen in the film *LET'S BE COPS*, directed by Luke Greenfield for FOX Studios and *KILL THE MESSENGER* alongside Jeremy Renner and Rosemarie Dewitt. His most recent CineSon production is the romantic comedy *AT MIDDLETON* co-starring Vera Farmiga, Taissa Farmiga, and Spencer LoFranco. The film is produced by Garcia and Glenn German, who co-wrote along with director Adam Rodgers. *AT MIDDLETON* was released in 2013 by Anchor Bay films and premiered at the Seattle Film Festival. Mr. Garcia and Mrs. Farmiga won the best actor and actress awards at the Boston Film Festival. His middle daughter, Daniella Garcia-Lorido, also co-stars in the film.

In 2006, he made his feature film directorial debut with *THE LOST CITY*, a project he had been developing for 17 years. It was produced in association with Garcia's production company, CineSon Productions. Garcia composed the original score for the film and also produced the soundtrack, which features several legends from the Cuban music world.

THE LOST CITY earned Garcia Best Director and Best Film Awards at the 2006 Imagen Awards. He also received a Best Director Award nomination at the 2007 Alma Awards.

Garcia's CineSon productions also released through Anchor Bay Films in March 2010 Raymond De Felitta's critically acclaimed *CITY ISLAND*. The film, which Garcia produced and

stars in alongside Julianna Margulies, Steven Strait, Emily Mortimer, Alan Arkin, Ezra Miller, and his oldest daughter Dominik Garcia-Lorido, premiered and won the prestigious “Audience Award” at the 2009 Tribeca Film Festival. The movie won Best Comedy from the AARP “Grown Up Awards” and Garcia was nominated for Best Actor in a comedy by the International Press Academy Satellite Awards this year. Also, he was nominated for an Imagen Award as Best Actor and his daughter, Dominik Garcia-Lorido, won for Best Supporting Actress. Released in 2011 is the Renny Harlin directed drama, 5 DAYS OF WAR, with Garcia portraying President Mikheil Saakashvili. Garcia recently was seen in: Columbia Pictures/MGM’s sequel, THE PINK PANTHER DEUX, with Steve Martin, NEW YORK, I LOVE YOU with director Wen Jiang, and James Cotton’s LA LINEA, co-starring Ray Liotta, which were all released in 2009; and THE EXODUS OF CHARLIE WRIGHT, co-starring Aidan Quinn and Gina Gershon, released in 2010. More recent productions include the movie THE OPEN ROAD co-starring Camilla Belle, and the action thriller THE DARK TRUTH from writer/director Damian Lee with Eva Longoria and Forest Whitaker, released in 2013 by Sony Pictures. Released in 2012 is the Mexican historical drama FOR GREATER GLORY co-starring Eva Longoria and Ruben Blades. Garcia was nominated for best actor by the Alma Awards for his performance in FOR GREATER GLORY. Recently, Andy was presented the “Grace Award” for inspiring acting in Movies & Television and the movie won the Faith & Freedom Award at the 2013 Movieguide Awards.

Garcia also Executive Produced the coming of age movie MAGIC CITY MEMOIRS that premiered at the Miami Film Festival in March 2011.

He also stars in the independent crime drama THE AIR I BREATHE, which premiered at the 2007 Tribeca Film Festival and opened on January 25, 2008. Also, he is the voice of a German Shepherd in the Walt Disney live action film BEVERLY HILLS CHIHUAHUA, co-starring with Drew Barrymore and George Lopez, which opened in October 2008. He will also be seen in He also starred in Joe Carnahan’s SMOKIN’ ACES. His recent film credits also include the title role in the biographical drama MODIGLIANI, of which he was also executive producer, and Philip Kaufman’s thriller TWISTED with Ashley Judd and Samuel L. Jackson. In addition, Garcia joined the all-star ensemble cast of Steven Soderbergh’s hit remake of OCEAN’S ELEVEN, OCEAN’S TWELVE, and OCEAN’S THIRTEEN.

Garcia earlier garnered Academy Award and Golden Globe Award nominations for Best Supporting Actor for his performance in Francis Ford Coppola’s THE GODFATHER: PART III

in 1990. He later received an Emmy Award nomination and his second Golden Globe Award nomination for his portrayal of legendary Cuban trumpeter Arturo Sandoval in HBO's 2000 biopic *FOR LOVE OR COUNTRY: THE ARTURO SANDOVAL STORY*. As the executive producer of the telefilm, Garcia also earned an Emmy nomination for Outstanding Made for Television Movie. The film was Golden Globe-nominated for Best Miniseries or Made for Television Movie. In addition, Garcia produced the movie's soundtrack and the Emmy-winning score, featuring the music of Arturo Sandoval. The film won two ALMA Awards as Best Made for TV Movie or Miniseries and as Outstanding Latin Cast in a Made for TV Movie or Miniseries.

Garcia formed the production company CineSon Productions in 1991. Under the CineSon banner, he made his directorial debut with the documentary concert film *CACHAO...COMOSU RITMO NO HAY DOS (LIKE HIS RHYTHM THERE IS NO OTHER)* about the legendary co-creator of the Mambo, Israel López "Cachao." He recently produced another Cachao documentary, *CACHAO UNO MAS* that was presented at the 2009 Miami Film Festival.

On the music side, Garcia produced and performed on Volumes I and II of "Cachao – Master Sessions" (Crescent Moon/Sony), the first a 1994 Grammy Award winner and the latter a 1995 Grammy Award nominee. The CD "Cachao – Cuba Linda" (EMI Latin), produced by Garcia's CineSon record label, was nominated for a 2001 Grammy and a 2000 Latin Grammy Award. Garcia won both Grammy and Latin Grammy awards for his latest collaboration with Israel Lopez "Cachao", "¡Ahora Sí!" (Univision), their fourth record on the CineSon label, released in 2004. The CD/DVD also includes a one hour behind the scenes documentary directed by Garcia entitled *CACHAO, AHORA SI! A LOOK INSIDE THE LEGEND*. Additionally, Garcia composed four songs for the soundtrack of the film *STEAL BIG, STEAL LITTLE*, in which he also starred. He produced and performed several songs for the soundtrack of *JUST THE TICKET*, a film he starred in and produced.

Among the many projects in development at CineSon is Garcia's *HEMINGWAY AND FUENTES* that he co-wrote with Ernest Hemingway's niece, Hilary Hemingway. He will direct and co-star as Captain Gregorio Fuentes with Jon Voight attached to star as Ernest Hemingway and Annette Bening as Mary Welsh.

Born in Havana, Garcia was only 5 ½ when his family fled to Florida in 1961, 2 ½ years after Fidel Castro's takeover of Cuba. He began acting in regional theatre before moving to Los Angeles to pursue a film career. He first gained attention in Hal Ashby's *8 MILLION WAYS TO DIE* and later appeared in such films as Brian De Palma's *THE UNTOUCHABLES*, Ridley Scott's *BLACK RAIN*, Mike Figgis' *INTERNAL AFFAIRS*, Kenneth Branagh's *DEAD AGAIN*, Stephen

Frears' HERO, Luis Mandoki's WHEN A MAN LOVES A WOMAN, Gary Fleder's THINGS TO DO IN DENVER WHEN YOU'RE DEAD, Sidney Lumet's NIGHT FALLS ON MANHATTAN, and Barbet Schroeder's DESPERATE MEASURES.

Garcia has been honored with a Star on the Hollywood Walk of Fame, a Star of the Year Award from the National Association of Theater Owners, a PRISM Award, a Harvard University Foundation Award and Hispanic Heritage Award for the Arts. He is also the recipient of an Oscar de la Hoya Foundation Champion Award, Father's Day Council Father of the Year Award, and an Honorary Doctorate of Fine Arts Degree from St. John's University. In 2005, the UCLA Johnson Cancer Center Foundation honored Garcia with the Gil Nickel Humanitarian Award. Garcia also received the Indie Producer's highest honor for "Outstanding Contribution to Film" and the ALMA Awards honored him with the "Anthony Quinn Award for Excellence in Motion Pictures". In June 2006, the Karlovy Vary Film Festival honored Garcia with the Crystal Globe award for artistic contribution. Garcia received the Moet-Hennessey Privilege Award at the Imagen Awards in Beverly Hills. The Covenant House honored him with the prestigious Dove Award which recognizes role models who have found the time to give back to their communities and to at-risk youth. In June 2007, Garcia was honored as "Entertainer of the Year" at the Vision Awards, and served as an honorary co-chair and host opening night at the Los Angeles Film Festival. Andy was recognized as an "Outstanding American by Choice", an award that is presented by the U.S. Department of Citizenship and Immigration Services. He also gave the keynote address at the 2009 Naturalization Ceremony held at Disneyworld in Orlando, Florida. Garcia was honored at the 36th Ghent Film Festival with the Joseph Plateau Honorary Award for Career Achievement and received a lifetime achievement award for his outstanding film career at the Deauville American Film Festival both in 2009. In 2010, Garcia received the Rudolph Valentino International Cinema Award and was honored with the Artistic Excellence Award from the Rome Fiction Fest in Rome, Italy. In 2012, the Guadalajara International Film Festival awarded him the prestigious "Guadalajara Iberoamericano" Award for his distinguished career in the film industry, as well as his outstanding achievement in the defense and promotion of the Latino Culture and values in his films. Andy was presented the "Grace Award" for inspiring acting in Movies & Television at the Movieguide Awards and presented a "Lifetime Achievement Award" from the National Association of Latino Independent Producers at their Media Summit. Recently, he received the "Leopard Club Award" at the Locarno Film Festival which pays tribute to someone in film whose work has left a mark on the

collective imagination. Also, the Hispanic Organization of Latin Actors presented Garcia with the Lifetime Achievement Award in October of 2015.

DON JOHNSON (Arthur), the award-winning actor probably best known as Det. Sonny Crockett on the hugely successful iconic TV series, MIAMI VICE, is one of the stars who really defined the 1980s. The series was executive produced by the four time Oscar nominated director Michael Mann. He earned an Emmy nomination for Outstanding Lead Actor in a Drama Series in 1985 and won a Golden Globe for Best Performance by an Actor in a TV Series in 1986; he nominated in the same category the following year.

Born in Flat Creek, Missouri, he began acting in the early '70s. He studied at the American Conservatory Theatre in San Francisco where he made his professional debut in *Your Own Thing*, a rock musical modeled after William Shakespeare's *Twelfth Night*. Later he made five pilots for NBC, which were all rejected. Few know that he got his big break by starring in the controversial off-Broadway play *Fortune and Men's Eyes*, which was directed by and starred Sal Mineo.

Also in the '70s he co-wrote songs with Dickey Betts from the Allman Brothers Band several of which are on their album.

While shooting THE HARRAD EXPERIMENT, he met a very young Melanie Griffith, with whom he has a daughter, actress Dakota Johnson.

During the run of MIAMI VICE, Johnson starred in the critically acclaimed TV film THE LONG HOT SUMMER in 1985 as well as starring opposite Susan Sarandon in the feature film SWEET HEARTS DANCE in 1988. When MIAMI VICE ended, Johnson focused on his film career with DEAD BANG, THE HOT SPOT, and HARLEY DAVIDSON AND THE MARLBORO MAN. His film work has given Johnson the opportunity to work with legendary filmmakers like John Frankenheimer, Sidney Lumet, and Dennis Hopper.

In 1995, Johnson co-wrote a two-hour movie with his neighbor Hunter S. Thompson. While the movie was not picked up, CBS bought the story and he returned to television in 1996 with the cop show NASH BRIDGES as creator and producer.

The multi-hyphenate continues to work in all mediums. Additional film credits include COLD IN JULY with the late Sam Shepard and Michael C. Hall, and THE OTHER WOMAN opposite Cameron Diaz. Most recently, he co-starred opposite Vince Vaughn in the film BRAWL IN CELL BLOCK 99. In 2017, Johnson was seen in the Netflix show A SERIES OF UNFORTUNATE EVENTS alongside Neil Patrick Harris and Joan Cusack.

He will next be seen in the Sky Atlantic comedy SICK NOTE.

Johnson is married to Kelley Phleger since 1999 and they have three children in addition to son Jesse and daughter Dakota.

RICHARD DREYFUSS (Einstein) has been acting in American theatre and films for 45 years and is one of America's most versatile and individualistic actors. Early in his career, he appeared in television and many notable films including AMERICAN GRAFFITI, THE APPRENTICESHIP OF DUDDY KRAVITZ, JAWS and CLOSE ENCOUNTERS OF THE THIRD KIND. Richard won the Oscar for his performance in THE GOODBYE GIRL and was nominated for his performance in MR. HOLLAND'S OPUS. As a community leader, his current focus and passion is to encourage, revive, elevate, and enhance the teaching of civics in American Schools. He is the Founder of the non-profit organization, TheDreyfussInitiative.org. He is a spokesperson on the issue of media informing policy, legislation, and public opinion, both speaking and writing to express his sentiments in favor of privacy, freedom of speech, democracy, and individual accountability. *"All people have a right to know who they are and why they are who they are. Clarity of thought and honesty in self-reflection are more than needed utilities - they are the building blocks of our national moral character."* (From: Why I Love My Country). Richard serves on the committee for Education with the American Bar Association, has served 12 years on the Board of the National Constitution Center, is a Member of the Council on Foreign Relations. and served as Senior Research Advisory Member of St. Antony's College, Oxford University.

More recently, Richard portrayed the infamous Bernie Madoff in the critically acclaimed ABC miniseries, MADOFF. Some of his upcoming projects include LOUISIANA CAVIAR (opposite Cuba Gooding Jr.) and THE LAST LAUGH (opposite Chevy Chase).

Inspired by the works of his Academy Award-winning father, **ED BEGLEY, JR. (Tom)** became an actor. He first came to audiences' attention for his portrayal of Dr. Victor Ehrlich on the long-running hit television series ST. ELSEWHERE for which he received six Emmy nominations. Since then, Begley has moved easily between feature, television, and theatre projects.

Ed can be seen in GHOSTBUSTERS with Kristen Wiig and Melissa McCarthy, and a number of Christopher Guest films such as MASCOTS, A MIGHTY WIND, BEST IN SHOW, and FOR YOUR CONSIDERATION. He has also appeared in the Woody Allen movie

WHATEVER WORKS with Larry David, as well as the Seth Rogen/Judd Apatow film PINEAPPLE EXPRESS.

On television, Begley is currently appearing in FUTURE MAN for Seth Rogen, and can be seen on BETTER CALL SAUL with Bob Odenkirk, CURB YOUR ENTHUSIASM with Larry David, the Judd Apatow series LOVE, and two seasons of LADY DYNAMITE with Maria Bamford.

He has starred in two HBO movies: MUHAMMAD ALI'S GREATEST FIGHT with Christopher Plummer, Danny Glover and Frank Langella, as well as RECOUNT with Tom Wilkinson and Laura Dern. He has also had recurring roles on SIX FEET UNDER, ARRESTED DEVELOPMENT, and PORTLANDIA.

He starred in David Mamet's *November* at the Mark Taper Forum, and has appeared in several other works by this amazing playwright: *The Cryptogram* in Boston, New York, and Los Angeles, as well as *Romance*, also at the Mark Taper Forum.

Ed has directed several episodes of the hit show NYPD BLUE as well as a play that he wrote called *Cesar and Ruben* that won a Nos Otros Award and four Valley Theater League Awards.

He lives in a solar powered home and drives an electric car.

WALLACE SHAWN has appeared in many films, including four directed by Louis Malle: MY DINNER WITH ANDRE, VANYA ON 42ND STREET, CRACKERS, and ATLANTIC CITY; and five directed by Woody Allen: MANHATTAN, RADIO DAYS, SHADOWS AND FOG, CURSE OF THE JADE SCORPION, and MELINDA AND MELINDA. He also appeared in Amy Heckerling's CLUELESS and VAMPS, Paul Bartel's SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS, Alan Rudolph's THE MODERNS, Tom Noonan's THE WIFE, Rob Reiner's THE PRINCESS BRIDE, Paul Weitz's ADMISSION and A MASTER BUILDER directed by Jonathan Demme. He is the voice of "Rex" in TOY STORY, TOY STORY TWO and TOY STORY THREE, and he has had recurring roles in the television shows THE COSBY SHOW, MURPHY BROWN, THE "L" WORD, STAR TREK: DEEP SPACE NINE, GOSSIP GIRL, THE GOOD WIFE, GRAVES and MOZART IN THE JUNGLE. On stage, he has appeared in his own plays: *The Hotel Play*, *The Fever*, *Aunt Dan and Lemon*, *The Designated Mourner*, *Grasses of a Thousand Colors*, and *Evening at the Talk House*. Shawn's plays are published by TCG Books and Grove Press; his book of essays, "Essays", and his most recent book, "Night Thoughts", are published by Haymarket Books.

ALICIA SILVERSTONE (Jill) is best known for her generation-defining turn in *CLUELESS*. Her performances have garnered Emmy and Golden Globe nominations as well as a National Board of Review award. A dynamic and well-connected fixture in the acting, political, and scientific communities, Silverstone is also a dedicated activist.

Silverstone stars in the upcoming series *AMERICAN WOMAN*, based on the life of *THE REAL HOUSEWIVES OF BEVERLY HILLS* producer Kyle Richards. The comedy created by John Riggi (*30 ROCK*) will premiere on Viacom's Paramount Network. She will also star alongside Jane Fonda, Diane Keaton, and Candice Bergen in the highly anticipated comedy *BOOK CLUB*, set to release this May. In 2017, Silverstone worked with director Yorgos Lanthimos (*THE LOBSTER*) on the acclaimed thriller *THE KILLING OF A SACRED DEER* starring Colin Farrell and Nicole Kidman.

In 2016, Silverstone wrapped independent films *KING COBRA* alongside James Franco and Garrett Clayton, *WHO GETS THE DOG* opposite Ryan Kwanten, and *CATFIGHT* with Anne Heche and Michelle Oh. She also starred in the summer production of *Of Good Stock* for the Manhattan Theatre Company.

Silverstone made her feature film debut in 1993 as Adrienne Forrester in *THE CRUSH*, playing a teenage girl who sets out to ruin an older man after he spurns her affections; she won two MTV Movie Awards for the role — Best Breakthrough Performance and Best Villain.

After seeing her in *THE CRUSH*, Marty Callner cast Silverstone in Aerosmith's music videos for "Cryin'", "Amazing", and "Crazy". The success of those videos helped Silverstone get noticed by filmmaker Amy Heckerling who offered her a role in *CLUELESS*.

CLUELESS became a sleeper hit and critical darling during the summer of 1995. Silverstone's performance earned her a National Board of Review Award for Best Breakthrough Performer, the MTV Movie Awards for Best Female Performance and Most Desirable Female, and the American Comedy Award for Funniest Actress in a Motion Picture.

After playing Batgirl in 1997's *BATMAN & ROBIN*, Silverstone starred alongside Benicio del Toro and Christopher Walken in the dark comedy *EXCESS BAGGAGE*, which she also produced. Her other film credits include: *BEAUTY SHOP* opposite Queen Latifah; *BLAST FROM THE PAST*, Kenneth Branagh's film adaptation of Shakespeare's *Love's Labour's Lost*; *STORMBREAKERS* with Mickey Rourke and Ewan McGregor; *LE NOUVEAU MONDE* alongside James Gandolfini; *GLOBAL HERESY*; *SCOOBY DOO 2: MONSTERS*

UNLEASHED; HIDEAWAY with Jeff Goldblum; and SCORCHED with Woody Harrelson and John Cleese.

Silverstone's television credits include: ABC's SUBURGATORY; NBC's MISS MATCH, for which she earned a Golden Globe nomination; and ABC Family's animated BRACEFACE.

In October 2009, Silverstone released her first book, "The Kind Mama: A Simple Guide to Feeling Great, Losing Weight, and Saving the Planet". The New York Times bestseller describes Silverstone's journey toward a more conscious way of eating and reveals how it has made her feel better than she ever thought possible. The book is filled with personal anecdotes, motivational tips, and nearly 100 delicious recipes.

Silverstone's second book, "The Kind Mama: A Simple Guide to Supercharged Fertility, a Radiant Pregnancy, a Sweeter Birth, and a Healthier, More Beautiful Beginning" hit stores on April 15, 2014. Published by Rodale Books, "The Kind Mama" is a comprehensive and practical guide empowering women to take charge of their fertility, pregnancy, and first 6 months with baby. Silverstone also founded the *mykind* Organics vitamin line, which is the first ever food-based, organic, non-GMO vegan vitamin.

TOMMY DEWEY (Scott) currently stars as Alex Cole on Hulu's Golden Globe-nominated original series CASUAL. He will next be seen on the big screen as John Emerson in Jason Reitman's Hugh Jackman-starrer THE FRONT RUNNER, as Wes opposite Francois Arnault in Marc Carlini's indie dramedy SHE'S IN PORTLAND, and in Bill Holderman's June Pictures/Paramount feature BOOK CLUB opposite Diane Keaton. Tommy is also a writer and producer (CASUAL, SONS OF TUCSON) who most recently served as co-creator, executive producer, and star of Verizon/go90's critically acclaimed NOW WE'RE TALKING (WGA and Banff nominations) which just completed its second season.

Dewey recurred as Dr. Mike Leighton on CBS' CODE BLACK, and on THE MINDY PROJECT as Mindy's love interest, Josh Daniels. His previous series regular roles include WB's THE MOUNTAIN and the ABC Family comedy ROOMMATES. He has guest-starred on many shows, including TBS's Greg Garcia comedy THE GUEST BOOK, GREAT NEWS, MAD MEN, CRIMINAL MINDS, GREY'S ANATOMY, IT'S ALWAYS SUNNY IN PHILADELPHIA, and C.S.I. MIAMI. Other film roles include 17 AGAIN, STEP UP: REVOLUTION, THE BABYMAKERS, I'M REED FISH, and THE ESCORT.

KATIE ASELTON (Adrienne) is an acclaimed actor and filmmaker who appears in both film and television projects.

Audiences can next see Aselton in *BOOK CLUB* with a star-studded cast and first time director Bill Holderman who co-wrote the screenplay with Erin Simms. *BOOK CLUB* will open May 18 and is being released by Paramount. She also appears in the horror comedy *DEEP MURDER* that will come out later this year.

Aselton recently appeared in the comedy *FUN MOM DINNER* alongside Molly Shannon, Toni Collette, Bridget Everett, and Adam Scott, and the Warner Bros. comedy *FATHER FIGURES* with Owen Wilson and Ed Helms.

Katie's breakout acting role was in *THE PUFFY CHAIR*, directed by Mark and Jay Duplass; the film was nominated for two Independent Spirit Awards. She made her directorial debut in *THE FREEBIE* in which she also stars in. The film premiered to critical acclaim at the 2010 Sundance Film Festival and was released theatrically by Phase 4 in 2010. Katie also directed and starred in the survivor thriller *BLACK ROCK* alongside Lake Bell and Kate Bosworth. The film premiered at the 2012 Sundance Film Festival and opened May 2013.

Audiences have also seen Katie in: Jesse Peretz's comedy *OUR IDIOT BROTHER* opposite Paul Rudd; *INTERVENTION*, which premiered at Berlin Film Festival in 2006; *CYRUS*, which debuted at Sundance in 2012; and Kyle Patrick Alvarez's *EASIER WITH PRACTICE*.

Additional credits include HBO's *ANIMALS*, HBO's *TOGETHERNESS*, Hulu's *CASUAL*, and FX's *LEGION*.

ABOUT THE FILMMAKERS

BILL HOLDERMAN (Director, Writer, Producer) is a highly respected and sought after screenwriter and producer who recently made his directorial debut with the feature film *BOOK CLUB*, starring Diane Keaton, Jane Fonda, Candice Bergen, and Mary Steenburgen. Holderman co-wrote the film alongside Erin Simms. The film is set to be released by Paramount Pictures on May 18th, 2018.

Holderman's recent independent producing credits include: *WHAT THEY HAD* starring Hilary Swank, Michael Shannon, Blythe Danner, Josh Lucas and Robert Forster, which will be released by Bleecker Street on October 12th; and *OLD MAN AND THE GUN* starring Robert Redford, Casey Affleck, and Sissy Spacek, which will be distributed by Fox Searchlight next year. Holderman also recently produced the BBC/PBS multi-part music documentary *AMERICAN EPIC* executive produced by T Bone Burnett, Jack White, and Robert Redford. The project debuted at the Sundance Film Festival and includes performances by Jack White, NAS, Beck, Alabama Shakes, Elton John, The Avett Brothers, Rhiannon Giddens, Willie Nelson, Merle Haggard and many more...

Previously, Holderman wrote and produced *A WALK IN THE WOODS* starring Robert Redford, Nick Nolte, and Emma Thompson, which premiered at the 2015 Sundance Film Festival and was released by Broad Green Pictures, becoming one of the highest grossing Sundance films of the last decade.

Prior to venturing out on his own, Holderman spent 14 years at Robert Redford's Wildwood Enterprises. As Redford's producing partner, he successfully guided Wildwood and Redford to some of the most productive years in the company's storied history including a wide spectrum of films ranging from indie hit *ALL IS LOST* to franchise juggernaut *CAPTAIN AMERICA: THE WINTER SOLDIER*.

Holderman was born and raised in Chicago, Illinois. He is a member of the Writers Guild of America, Directors Guild of America, the Producers Guild of America and a graduate of Northwestern University.

ERIN SIMMS (Writer, Producer) is a producer and screenwriter whose upcoming feature *BOOK CLUB* starring Diane Keaton, Jane Fonda, Candice Bergen, and Mary Steenburgen is set to be released by Paramount Pictures on May 18th, 2018. Simms co-wrote and produced the film alongside Bill Holderman.

Prior to this, Simms worked for Robert Redford at Wildwood Enterprises where she ushered in many projects, including Disney's PETE'S DRAGON, and developed and produced the film OUR SOULS AT NIGHT for Netflix starring Jane Fonda and Robert Redford, written by Neustadter and Weber, which premiered at the 2017 Venice Film Festival. Her other credits include Associate Producing A WALK IN THE WOODS starring Robert Redford, Nick Nolte and Emma Thompson, as well as Associate Producing the documentary CATHEDRALS OF CULTURE: THE SALK INSTITUTE directed by Robert Redford and Executive Produced by Wim Wenders.

Erin Simms was born and raised in Montreal, Canada where she starred on several TV shows including Fox Network's STUDENT BODIES before making the official move to production. She is a member of the WGA and SAG.

ALEX SAKS (Producer) is the CEO of June Pictures, a filmmaker-driven independent production company created in 2016, which produces and finances feature-length narrative and documentary films.

Ms. Saks is a producer on all of June Pictures' slate of features. Her film, THE FLORIDA PROJECT, made its world premiere at Cannes last year to unanimous critical acclaim and was acquired by A24. Written and directed by Sean Baker and starring Willem Dafoe, the film earned honors and wins from AFI, the National Board of Review, the Critics' Choice Awards, and over 40 critics groups nationwide. THE FLORIDA PROJECT also garnered nominations for the Golden Globes, BAFTA Awards, Spirit Awards, Gotham Awards, SAG-AFTRA Awards, and the Academy Awards.

Last year, she had three films make their world premieres at the Sundance Film Festival: the documentary JOSHUA: TEENAGER VS. SUPER POWER, which won the Audience Award in the World Cinema Documentary category and sold to Netflix; the psychological thriller THOROUGHBREDS starring Olivia Cooke, Anya Taylor-Joy, and Anton Yelchin, which sold to Focus Features; and Alethea Jones' FUN MOM DINNER, which went to Netflix and eOne's Momentum Pictures. Also in 2017, Variety honored Ms. Saks among its annual "10 Producers to Watch" and she was highlighted by The Hollywood Reporter on its "Next Gen: Hollywood's Up-and-Coming Execs 35 and Under" list.

In addition to Paramount Pictures' BOOK CLUB, Ms. Saks' "coming soon" list includes: Netflix's dramatic comedy DUDE, written and directed by Olivia Milch, starring Lucy Hale,

Kathryn Prescott, Alexandra Shipp, and Awkwafina; and an untitled Gloria Steinem narrative feature film based on her bestselling memoir “My Life on the Road”, directed by Julie Taymor and starring Julianne Moore. At this year’s Sundance Film Festival, she had two films make their world premieres to critical acclaim: WHAT THEY HAD written and directed by Elizabeth Chomko, starring Hilary Swank, Michael Shannon, and Blythe Danner; and Paul Dano’s directorial debut WILDLIFE starring Jake Gyllenhaal and Carey Mulligan, which was recently acquired by IFC Films for a fall 2018 release.

Prior to June Pictures, Ms. Saks served as an agent at ICM where her work in the independent and international group revolved around the packaging, financing, and selling of independent films including: TALLULAH, RESULTS, THE INTERVENTION, TIME OUT OF MIND, SANDCASTLE, THE OVERNIGHT, SKELETON TWINS, THE ONE I LOVE, INFINITELY POLAR BEAR, STOCKHOLM, PENNSYLVANIA, and PEOPLE, PLACES, THINGS. She began her career at The Mark Gordon Company where she worked as Mark's assistant and on several film and television productions including: SOURCE CODE, THE MESSENGER, THE DETAILS, 2012, CRIMINAL MINDS, CRIMINAL MINDS: SUSPECT BEHAVIOR, GREY'S ANATOMY, ARMY WIVES, and PRIVATE PRACTICE RAY DONOVAN. Following her time at The Mark Gordon Company, she went to work at Automatik and IM Global under Brian Kavanaugh-Jones as a creative and production executive. While there she worked on the following films in varying stages of development, production, post-production, and release: INSIDIOUS, A HAUNTED HOUSE, SINISTER, TAKE SHELTER, LORDS OF SALEM, WELCOME TO THE PUNCH, GRACE, DARK SKIES, THE BABYMAKERS, BULLET TO THE HEAD, THE SIGNAL, DEAD MAN DOWN, INSIDIOUS 2, and THE BAY.

Ms. Saks is a graduate of Wake Forest University where she received her degree in History.