

BRIDE WARS

Liv (Kate Hudson) and Emma (Anne Hathaway) are best friends who since childhood have planned every detail of their respective weddings. At the top of their bridal “must have” list: a ceremony at New York’s ultimate bridal destination, the Plaza Hotel.

Now, at age 26, they’re both about to get married; they’re about to realize their dreams; and they’re about to live happily ever after.

Or maybe not...

When a clerical error causes a clash in wedding dates – they’re now to be married on the same date! – Liv, Emma and their lifelong friendship are put to the ultimate test. Liv, a successful lawyer who is used to getting what she wants, including the perfect job and the perfect man, won’t settle for anything less than the perfect wedding she has dreamed of for years. Emma, a schoolteacher who has always been good at taking care of others, but not so much in looking after herself, discovers her inner Bridezilla and comes out swinging when her own dream wedding is imperiled.

Now, the two best friends who’d do anything for each other, find themselves in a no-holds-barred, take-no-prisoners struggle that threatens to erupt into all-out war.

Fox 2000 Pictures and Regency Enterprises present a New Regency / Birdie / Riche Ludwig Production, starring Kate Hudson and Anne Hathaway in BRIDE WARS, also starring Kristen Johnston, Bryan Greenberg and Candice Bergen. The comedy was directed by Gary Winick from a screenplay by Greg DePaul and Casey Wilson & June Diane Raphael, from a story by Greg DePaul. It is produced by Julie Yorn, Kate Hudson and Alan Riche; the executive producers are Arnon Milchan, Jay Cohen, Tony Ludwig, Matt Luber and Jonathan Filley. The director of photography is Frederick Elmes, ASC; the production designer is Dan Leigh; and the editor is Susan Littenberg Hagler. The

costume designer is Karen Patch, music is by Edward Shearmur, and the music supervisor is Linda Cohen.

Every wedding has a story but this one isn't about a bride and a groom; it's about a bride...and a bride. The ladies in question are lifelong best friends Liv and Emma, who couldn't be closer – or more dissimilar. Liv, a high-powered attorney, is a natural leader who knows what she wants and exactly how to get it done. Emma, a dedicated schoolteacher is empathetic and generous to a fault – the “type-Z” to Liv's type-A, the yin to her yang. But that's all about to change when a horrific mistake leads to dueling weddings, an escalating conflict rife with ingenious pranks to undermine the other's Big Day, and a friendship that is about to implode.

Kate Hudson sparked to the idea of warring brides, as presented to her several years ago in the original story and draft screenplay. Believing that the notion provided an opportunity to take a unique and irreverent look at women, Hudson decided not only to take on one of the leading roles in what came to be called BRIDE WARS, but to make it her producing debut. “I really wanted to do a movie that was about women pushing the comedic envelope,” says Hudson. “And what better setting to see this happen, than a wedding. I love this kind of comedy and enjoyed seeing how far we could take the humor. It's a fun story that also has a lot of heart.”

Hudson embraced the responsibilities of producing a major motion picture, likening them to the challenges faced by her on-screen character, Liv Lerner, who confronts problems head-on, and knows how to get things done. “[As a producer] I got to be Liv – bringing together everyone on the production, creating a family of filmmakers, and letting everyone do what they do best,” comments the newly-minted hyphenate.

But for a while, says Julie Yorn, who joins Hudson as a producer on BRIDE WARS, the filmmakers were undecided about which role Hudson should take. “Eventually, we realized that there is so much in the part of Liv that is true to Kate's personality, we began to craft the role specifically for her.”

Enter Anne Hathaway, who came aboard the project long before cameras began rolling, to portray Emma. The two characters couldn't be closer, as friends – but further apart in temperament. “I think Emma has gone through life a little too passively,” says

Hathaway, who recently starred as Agent 99 in the smash comedy “Get Smart,” and in an acclaimed performance as the troubled sister-of-the-bride in “Rachel Getting Married.”

“Emma is a really nice, loyal friend, and somebody very comfortable standing in the background,” Hathaway continues. “But when her wedding day is threatened, she is willing to fight for it. For the first time in her life, she wants to be ‘number-one.’ Emma discovers her backbone and her darker side. In the end, she learns that she can honor both aspects of her personality.”

“We knew we found the perfect Emma in Anne,” says Yorn. “Anne has a quality of innocence that complements Kate’s personality. We were lucky to find two actors who have such lovely, likable qualities but who convince us that their on-screen characters can do such awful things to each other. And we still love them. There is something about Kate’s smile and Anne’s soulful eyes that are impossible not to forgive.”

As Hudson oversaw additional work on the script, the story evolved from focusing on the “wars,” to spending more time on Liv and Emma’s complex and deep friendship. It was decided to have the two women share, since childhood, the dream of a perfect wedding; this element created more opportunities for character-developed and story-based humor.

The filmmakers brought on screenwriters Casey Wilson & June Diane Raphael, themselves best friends, to further explore Liv and Emma’s longtime bond through the prism of pre-wedding craziness. “The bride wars are a backdrop against which their friendship plays out,” says Wilson, a writer-performer on “Saturday Night Live.” “There’s a comic darkness behind preparing for a wedding, and we drew on how insane the process can get.” Adds Raphael: “BRIDE WARS is about friendship and the crazy ways in which your best friend – the person who knows you so well – can also bring out the very worst in you. And that can be very scary. Friendships are sometimes difficult to navigate, especially when we know exactly where the other person’s flaws and insecurities live.”

“Liv and Emma become better people and friends because of their battle,” Anne Hathaway elaborates. “It was important that their ‘bride wars’ have an emotional payoff for them. Emma was a pushover who let people walk all over her. Tapping into her inner ‘Bridezilla’ made her stronger and more honest – and saved her from making a

terrible mistake. She needed to be pushed outside of her comfort zone – and Liv was the only person who could do that.”

Kate Hudson notes that Liv’s journey is very different from her friend’s. “Liv needs a mirror put up to her, to make Liv realize that her own aggressive behavior had spilled into her life way before the wedding, and that it was time to share a little bit. So both women are made stronger.”

It was the complex friendship between the two characters that attracted the attention of director Gary Winick, who states that “friendship is the most important thing in my life. So that’s why I wanted to make BRIDE WARS; it’s about best friends – two incomplete people who together are complete. But they have to be apart to learn how to grow as individuals and as friends.”

Winick is no stranger to the theme, noting that a previous directorial effort, the live-action/animation “Charlotte’s Web,” was at its heart the story of a friendship between a pig and a spider. And he downplays the fact that most of his key creative team are women, including Hudson, Hathaway, Yorn, writers Wilson & Raphael, and the principal studio executives on the project. After all, he points out, he helmed “13 Going on 30,” the popular 2004 comedy starring Jennifer Garner, and whose writers and producers were female; as well as the pilot for “Lipstick Jungle,” about three powerful women in New York City. “I don’t pick the material [I work on] based on the gender of its creative team and characters,” says Winick. “Those projects were stories I wanted to tell.”

With Winick at the helm, BRIDE WARS moved quickly into production. Hudson and Hathaway, who didn’t know each other prior to teaming up on the film, became fast friends – and fans of each other. “We’re both opinionated women,” says Hathaway. “So it was really fun picking each other’s brains about the characters. Kate’s persona is exactly the way I had envisioned it – fun, effervescent, warm-spirited and smart.” Adds Hudson: “Anne and I took our time getting to know each other, and I think we’ve created a pretty true friendship [on-screen]. Anne is authentic, not to mention wildly talented. It’s really been a joy to work with her.”

Providing something very different than joy in the lives and upcoming nuptials of Liv and Emma, is Marion St. Claire, the officious wedding planner who becomes the catalyst in the war between the brides, when her assistant mixes up their wedding dates.

Marion's world is three-tiered wedding cakes, piles of bridal magazines, 87-day countdown wedding checklists, fabric swatches, designer gowns – and, of course, New York's ultimate wedding destination, The Plaza hotel. Candice Bergen portrays Marion, whom the Emmy®- and Golden Globe®-winning actress describes as “extremely precise, almost cranky.” But, like her cast mates and director, Bergen sees the movie as being as much about the relationships as it is about battling brides. “It's about the fragility and resilience of friendship,” she sums up.

The growing chasm between Liv and Emma puts their mutual friends in an awkward position. Since the two were youngsters, each had planned to be the other's maid of honor. But thanks to the dueling weddings and the ensuing conflicts and high jinks, Emma and Liv are forced to hunt for someone else – anyone – to fill the position. After the dust settles, Emma reluctantly asks fellow schoolteacher Deb Delgado to be her maid of honor. Deb is a triple-threat: she's unorganized, lazy and completely self-centered. “She is an outrageous character,” says Kristen Johnston (“3rd Rock from the Sun”), who portrays the maid of honor from hell. “She's a complete egomaniac, with no limits, and I've never had more fun with a character.”

Caught in the middle of the battling brides are the film's three principal male characters – the two grooms and the brother of one of the brides. Bryan Greenberg takes on the role of Liv's brother Nate, a voice of reason amidst the brides' increasing acrimony and craziness. Nate is torn between the sister he loves, and her friend Emma, whom he's also known his entire life. “Nate is stuck in the middle,” says Greenberg, “which is not where he, or anyone in these circumstances, would want to be. Nate's job is to try and keep Liv and Emma in check. In fact, all the guys in this story are anchors, holding down reality while the women go off the deep end.”

Like Nate, Liv's fiancé Daniel is a stabilizing force in the very unstable and escalating conflict. “Being the groom is really about pleasing other people, especially your bride,” notes Steve Howey, who portrays Daniel. “It's the bride's day and the best thing a guy can do is to step back and let it happen. You must let the bride be the bride.

And as far as getting in the middle of the war between Liv and Emma, Daniel's attitude is to support Liv – and just stand back and let the pieces fall where they may.”

The trio of men-at-(bridal)-war is rounded out by Emma's fiancé, Fletcher, played by Chris Pratt. While Daniel is stable, understanding and supportive of Liv, Fletcher is somewhat taken aback by the chaos – and by Emma's newfound inner strength.

“Fletcher and Emma were in that really comfortable zone where couples often find themselves after being together for a long time,” says Pratt. “When Emma begins to get the wedding ‘crazies,’ everything changes and he isn't quite sure who she is anymore.”

The vortex of the bride wars is New York City, where the production captured some critical moments on location at the newly-refurbished The Plaza and its Palm Court, as well as at Central Park, Bloomingdale's and on Fifth Avenue. Most of the action was captured in Boston, with that city's Fairmount Copley Plaza Hotel standing in for its landmark sister hostelry in Manhattan.

Production designer Dan Leigh not only recreated key New York locales in Boston, but also designed the film's weddings, striving to keep each event unique. Leigh explains: “The first wedding in the story is told in flashback, when Liv and Emma were children. This was the fantasy that firmly placed the dream in their minds and established the tone for what was to follow. We created a shimmering traditional event with white and silver and crystal. The second event had a seaport theme, and the last two weddings were Liv and Emma's, both of which are high-end creations of the [story's fictional] visionary wedding planner, Marion St. Claire.

“Movie weddings are tricky,” Leigh continues. “Everyone has a concept of a wedding, or an opinion of what works and what doesn't. So it is important to try to be inventive. The flowers, the music, people asking, ‘Why that shade of lavender’ and ‘Can't we have a brighter gold?’ Weddings seem to push everyone's buttons.”

Costume designer Karen Patch, who designed Hudson's clothes in “How to Lose a Guy in 10 Days,” notes that prospective brides Liv and Emma are very different people when we first meet them, but become more alike by the end of the film. “Liv softens and Emma finds a stronger side to herself,” says Patch. “The costumes and spaces that these two characters inhabit clearly reflect their personalities.”

There are no better examples of this than Liv's and Emma's wedding gowns, on which Patch collaborated with famed designer Vera Wang. Emma, a schoolteacher, is not as financially secure as attorney Liv, so she chooses to wear her mother's gown. Although it was not a vintage garment, Patch says it could have belonged to another era. "It's an exquisite taffeta dress with lots of layers, an off the shoulder period gown," she explains. "Liv, on the other hand, was like the bride on top of the cake. Her gown was styled in a classic, sweetheart neckline with layers and layers of tulle skirt, a long train and lace bodice."

Great lengths were taken to keep these creations from being photographed until the film's marketing campaign kicked in. "We made huge white capes to cover the gowns anytime Kate and Anne were outside of their trailer or moving from dressing rooms to the set," Patch recalls. "We didn't want them revealed before their time."

Whatever Liv and Emma are wearing – and whether they're at "war" or at peace – their friendship will always be their top priority. And *BRIDE WARS*, despite its title, is at its heart a celebration of friendship. "The film says that your friends are going to be there for you forever, and I really loved that idea," says Anne Hathaway. Echoes Kate Hudson: "That kind of friendship is so important, not just at milestones like weddings, but in any situation. Everyone needs that."

ABOUT THE CAST

KATE HUDSON (Liv, Producer) won a Golden Globe Award and was nominated for an Oscar®, a BAFTA Award and Screen Actors Guild® Award for her work in Cameron Crowe's acclaimed 2000 film "Almost Famous," set in the world of 1970s rock 'n' roll. Hudson's performance as legendary "band aid" Penny Lane captured the hearts of audiences and brought her honors from critics groups around the country, including the Broadcast Film Critics Association Award for Breakthrough Artist. In addition, she received a second SAG Award™ nomination for Outstanding Cast Performance, shared with castmates Billy Crudup, Frances McDormand, Patrick Fugit, Philip Seymour Hoffman, Jason Lee and Anna Paquin.

Hudson next starred in Robert Altman's "Dr. T. and the Women," again joining an acclaimed ensemble cast, which included Richard Gere, Helen Hunt, Laura Dern and Liv Tyler. She was then seen in the romantic comedy "About Adam," with Stuart Townsend and Frances O'Connor, and in Shekhar Kapur's epic period film "The Four Feathers," starring opposite Heath Ledger and Wes Bentley.

In 2003, Hudson starred opposite Matthew McConaughey in the hit romantic comedy "How to Lose a Guy in 10 Days," which earned over \$200 million worldwide. That same year, she starred with Luke Wilson in "Alex & Emma" for director Rob Reiner, and in Merchant-Ivory's contemporary comedy "Le Divorce," with an international ensemble including Naomi Watts, Glenn Close, Stockard Channing, Leslie Caron and Stephen Fry. Hudson then took on the title role of Garry Marshall's comedy drama "Raising Helen," followed by the psychological thriller "Skeleton Key," opposite Peter Sarsgaard and Gena Rowlands. Most recently, she starred in the hit comedy "You, Me and Dupree," opposite Owen Wilson, Matt Dillon and Michael Douglas, "Fool's Gold," where she again teamed with Matthew McConaughey; and in "My Best Friend's Girl" opposite Dane Cook. Hudson recently made her debut as a writer and director with the short film "Cutlass," part of the Glamour Reel Moments program.

Hudson made her studio feature debut in Risa Bramon Garcia's "200 Cigarettes," co-starring with Ben Affleck, Courtney Love and Martha Plimpton. Her other early credits include Morgan J. Freeman's "Desert Blue," with Christina Ricci and Casey Affleck, and "Gossip," a psychological drama that also featured James Marsden and Joshua Jackson.

Hudson and hairstylist David Babaii have recently launched DAVID BABAII FOR WILDAID, an innovative new brand of professional hair care products that are free of sulfates, paraffins, animal products and animal testing, with a percentage of the revenue from the line benefitting the global wildlife conservation organization WildAid.

ANNE HATHAWAY (Emma) shot to stardom opposite Meryl Streep in the 2006 hit “The Devil Wears Prada.” She recently won critical acclaim for her performance in the challenging role of Kym, in “Rachel Getting Married,” directed by Jonathan Demme. Earlier this year, she starred as Agent 99 in the action-comedy “Get Smart,” with Steve Carell. She then starred in “Passengers,” with Patrick Wilson, directed by Rodrigo Garcia.

Hathaway’s prior film credits include the title role of Jane Austen in the biopic “Becoming Jane,” starring opposite Maggie Smith and James McAvoy; and Ang Lee’s drama “Brokeback Mountain” opposite Jake Gyllenhaal, Heath Ledger, and Michelle Williams, for which Hathaway shared a 2005 IFP Gotham Award for Best Cast Ensemble, as well as a 2006 Screen Actors Guild nomination for Outstanding Performance by a Cast in a Motion Picture. The film and its director and cast garnered numerous additional accolades, including seven Golden Globe and eight Academy Award® nominations, the most received by any film that year.

Hathaway lent her voice to the highly successful animated feature “Hoodwinked” with fellow castmates Glenn Close, Andy Dick, Anthony Anderson and Jim Belushi.

In January 2005, Hathaway traveled to Cambodia on behalf of the documentary “A Moment in the World,” directed by Angelina Jolie, which premiered at the 2007 Tribeca Film Festival. Additionally, she has contributed time and effort to community service on this side of the globe. Hathaway has been involved with the Step Up Women’s Network, created to strengthen community resources for women and girls. She served as host for the group’s inaugural Inspirational Awards in April 2007, and was honored by them in June. She is also on the advisory board for Lollipop Theater Network, an organization that screens movies in hospitals for pediatric patients suffering from chronic or life-threatening illnesses. Hathaway has been involved with Lollipop on a number of levels, beginning with her participation in a screening event for young patients at Mattel Children’s Hospital at UCLA.

Hathaway earned a 2002 Teen Choice Award nomination for her starring role in Garry Marshall’s “The Princess Diaries” and reprised the role in its much anticipated sequel “The Princess Diaries 2: Royal Engagement.” Her additional film credits include the independent drama “Havoc,” directed by Barbara Kopple; “Ella Enchanted,” based on

Gail Carson Levine's celebrate novel, directed by Tommy O'Haver; "Nicholas Nickleby," directed by Douglas McGrath; and "The Other Side of Heaven," directed by Mitch Davis.

Hathaway first gained Hollywood's attention for her acclaimed turn in the series "Get Real," for which she was nominated for a 2000 Teen Choice Award for Best Actress in a Drama. She studied acting at the Paper Mill Playhouse in New Jersey and at the award-winning Barrow Group in New York City, where she was the first and only teen ever admitted to their intensive acting program. In April 2005 Hathaway was honored for her achievements by the Barrow Group. She also studied in the musical theater program with the Collaborative Arts Project, CAP 21, affiliated with New York University. In high school, Hathaway was nominated for the Rising Star Award sponsored by the Paper Mill Playhouse, for the best high school performance by an actress in the state of New Jersey.

Her theater credits include the Lincoln Center Encore series presentation of “Carnival,” for which she won the prestigious 57th Annual Clarence Derwent Award; Andrew Lloyd Webber’s workshop of “Woman in White”; and “Forever Your Child.” In 2004-2005, she participated in the Encores Concert Gala as well as the Stephen Sondheim Birthday Gala.

Hathaway is also an accomplished dancer who studied at the Broadway Dance Center in New York City.

KRISTEN JOHNSTON (Deb) starred on the hit television series “3rd Rock from the Sun,” for which she won two Emmy® Awards. She had a recurring role on “E.R.” and a memorable turn in an episode of “Sex and the City,” as a party girl who falls out a window, in a tragic end to her melodramatic life.

Johnston made her film debut in the short film “The Debt,” which won a number of awards at international film festivals, including the 1993 Cannes Film Festival. Her other film credits include a cameo role in “Finding Bliss,” plus roles in “Austin Powers: The Spy Who Shagged Me,” “Austin Powers: Goldmember,” “The Flintstones in Viva Rock Vegas,” “Strangers with Candy,” and most recently, “Music & Lyrics” opposite Hugh Grant and Drew Barrymore.

Johnston is a longtime member of the Atlantic Theater Company, where she recently starred in “Scarcity” by Lucy Thurber. She also teaches acting at the Atlantic Theater Company Acting School at NYU, which was founded by playwright David Mamet and actor William H. Macy. Johnston’s theater credits include “Love Song” on the West End, “Baltimore Waltz,” “Much Ado About Nothing,” “Twelfth Night,” “Aunt Dan and Lemon,” “The Women,” “The Skin of Our Teeth,” “Baby Anger,” and the Lincoln Center production of “The Lights,” for which she received a Drama Desk® Award nomination. Recently, Johnston starred in the Williamstown Festival play “The Understudy” by Theresa Rebeck, directed by Scott Elie, also starring Bradley Cooper and Reg Rogers.

BRYAN GREENBERG (Nate) starred as Nick Garret in the ABC drama “October Road.” His feature credits include Randall Miller’s independent film, “Nobel Son” opposite Alan Rickman, Danny DeVito, Bill Pullman and Mary Steenburgen; “Prime” opposite Uma Thurman and Meryl Streep; and “The Perfect Score” with Erika Christensen, Chris Evans and Scarlett Johansson.

Greenberg’s television credits include HBO’s acclaimed series “Unscripted,” produced by George Clooney’s and Grant Heslov’s Section Eight production company; and a recurring role on the popular WB series “One Tree Hill,” as a high school basketball player leading a double life as a new father. He guest starred on the series “Boston Public,” “Third Watch,” “Providence” and “The Sopranos.”

Greenberg is an accomplished singer, songwriter and musician. His songs have been placed on the series “Unscripted,” “Nobel Son,” and “October Road.” Additionally, he performed two original songs and a cover song in tribute to the recently deceased musician Elliot Smith, on “One Tree Hill.”

Born in Omaha, Nebraska, Greenberg discovered acting at an early age, and earned a B.F.A. degree at New York University. He starred in several theater productions at NYU, including “Romeo and Juliet,” and has performed with the prestigious Experimental Theater Workshop, the Atlantic Theater Company, and the Amsterdam Experimental Workshop.

CANDICE BERGEN (Marion) played the title character on the critically acclaimed hit television series “Murphy Brown,” for which she received five Emmys and two Golden Globe awards. Bergen had earlier received extraordinary critical and audience responses for her performance as a college student caught up in turmoil of a campus revolt in the film “Getting Straight,” as the personification of the clean cut all-American dream girl of the ‘40s in Mike Nichols’ “Carnal Knowledge,” and as a newly liberated wife in “Starting Over,” for which she received an Oscar nomination for Best Supporting Actress.

Bergen currently portrays the role of smart, sexy dignified lawyer Shirley Schmidt on the David E. Kelly drama “Boston Legal,” for which she was nominated for a Golden Globe and Emmy. She recently had a role in the motion picture remake of “The Women,”

which reunited Bergen with “Murphy Brown” creator Diane English. Bergen reprised the character of Enid Mead in the box-office hit “Sex & the City,” having portrayed the character in the series on which the film was based.

The daughter of Frances and the late Edgar Bergen, Bergen attended the Westlake School for Girls in Los Angeles, the Cathedral School in Washington, D.C., as well as school in Switzerland and the University of Pennsylvania; at the latter, she majored in art history and creative writing. While still in college, she commuted to New York for modeling assignments. Bergen was still a student at the University of Pennsylvania when she made her motion picture debut as the mysterious, glamorous Lakey in “The Group.”

Combining her acting career with an insatiable desire to see the world, Bergen 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 Pur Vivre.” She also starred in “T.F. 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.”

More recent film credits include “The In-Laws,” “Sweet Home Alabama,” and “Miss Congeniality.” She also co-starred with Jacqueline Bisset in “Rich and Famous,” appeared in the role of Margaret Bourke-White in Richard Attenborough’s “Gandhi,” and starred opposite Burt Reynolds in “Stick.”

Over the years, 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 wrote a cover story for *New York* magazine about working with Lina Wertmuller on “A Night Full of Rain,” articles about the Maasai 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, “The 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*.

Bergen 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. In addition to “Murphy Brown” Bergen’s other television credits include the movies “Mayflower Madam,” “Murder: By Reason of Insanity” and “Mary & Tim.” She was also seen in the highly-rated mini-series “Hollywood Wives,” based on the best selling novel by Jackie Collins. In addition, Bergen had two shows on The Oxygen Network – “Exhale” and “Candice Checks It Out.”

Bergen’s autobiography *Knock Wood*, which she worked on for five years, was released in April 1984 to critical acclaim and spent several weeks on *The New York Times* bestseller list.

STEVE HOWEY (Daniel) was born in San Antonio, Texas and raised in Los Angeles, California. He has the lead role in the pilot “Five Year Plan” for ABC, and has the title role in the motion picture “Stan Helsing,” a comedic take on vampire films.

Howey is best known for his role as Van Montgomery on “Reba,” in which he appeared for six seasons. He guest starred on the series “E.R.” and “The Drew Carey Show.” Howey starred in and produced the independent film “Class” (1988), written and directed by his father, acting coach Bill Howey. The film was accepted into the Denver International Film Festival.

CHRIS PRATT's (Fletcher) feature film credits include "Jennifer's Body" directed by Karyn Kusama, "Wanted" directed by Timur Bekmambetov; "Kids In America" directed by Mike Dowse, and "Deep in the Valley" directed by Christian Forte. He was a series regular on "Everwood," and had a recurring role on "The O.C."

ABOUT THE FILMMAKERS

GARY WINICK (Director) directed "13 Going On 30" (2004) for Revolution Studios and "Charlotte's Web" (2006), a live action/computer-animated feature film based on the popular book of the same name by E. B. White.

Winick received his B.A. degree at Tufts University and his MFA degree from the University of Texas and the American Film Institute. He taught at NYU's Tisch School of the Arts for seven years, and in 1999 teamed up with John Sloss and IFC Productions to create Independent Digital Entertainment (InDigEnt) to produce digital video feature films for theatrical release.

Winick's producing credits include "Final," directed by Campbell Scott; "Chelsea Walls," directed by Ethan Hawke, which premiered in the Director's Fortnight at the 2001 Cannes Film Festival; "Tape," directed by Richard Linklater; "Women In Film," directed by Bruce Wagner, which premiered at the 2001 Sundance Film Festival; "Ten Tiny Love Stories," directed by Rodrigo Garcia; "Wake Up And Smell The Coffee," directed by Michael Rauch; "Personal Velocity," directed by Rebecca Miller, which premiered in the Dramatic Competition at the 2003 Sundance Film Festival; "Kill The Poor," directed by Alan Taylor; and "November" directed by Greg Harrison, which premiered in the Dramatic Competition at the 2004 Sundance and won the Cinematography Award.

Other producing credits are “Pizza,” directed by Mark Christopher; “Land Of Plenty,” directed by Wim Wenders, which premiered in the Dramatic Competition at the 2004 Venice Film Festival and won the UNEXCO Award; “Lonesome Jim,” directed by Steve Buscemi, which premiered in the Dramatic Competition at the 2005 Sundance Film Festival; “Sorry Haters” directed by Jeff Stanzler, which premiered at the 2005 Toronto International Film Festival; “Flakes,” directed by Michael Lehmann; and “Puccini for Beginners” directed by Maria Maggenti, which premiered in the Dramatic Competition at the 2006 Sundance Film Festival.

Winick’s film directing credits include “Curfew” (1988), “Out of the Rain” (1991), “Sweet Nothing” (1996) and “The Tic Code,” which won the Glass Bear at the 1999 Berlin Film Festival. Winick directed two digital feature films, “Sam the Man” (2000) and “Tadpole,” the latter premiering in the Dramatic Competition at the 2002 Sundance Film Festival and won the Best Director Award.

GREG DEPAUL (Screenwriter, Story) co-scripted the feature film comedies “Saving Silverman” and “Killer Bud”

CASEY WILSON (Screenwriter) is an actress and writer who joined the cast of “Saturday Night Live” in the middle of the 2007-08 season.

Wilson was born in Alexandria, Virginia and graduated from NYU Tisch School of the Arts and the Stella Adler Studio of Acting. She co-wrote and performed (alongside her best gal pal June Diane Raphael) the two-woman sketch comedy show “Rode Hard” and “Put Away Wet” at the Upright Citizens Brigade Theater in New York and Los Angeles. “Rode Hard” ran for eleven months, was an official selection of HBO’s U.S. Comedy Arts Festival in Aspen, and was listed as a Critic’s Pick in the magazine *TimeOut NY*. Wilson and Raphael won the ECNY award for Best Comedic Duo.

Wilson's acting credits include a role in the upcoming independent film "The Great Buck Howard" with John Malkovich, and Nora Ephron's latest film "Julie and Julia." She can also be seen in Christopher Guest's "For Your Consideration" opposite Catherine O'Hara; and in "The Brothers Solomon" opposite Will Forte and Kristen Wiig, directed by Bob Odenkirk. She performed, as a member of the UCBT-LLLA Harold Team, "Hey, Uncle Gary!," and performed in "Worst Laid Plans" (True Stories of Terrible Sex) at UCB.

JUNE DIANE RAPHAEL (Screenwriter) got her start in her two women sketch comedy show "Rode Hard" with "Saturday Night Live" (SNL) cast member Casey Wilson, and in "Put Away Wet" which ran at the Upright Citizen's Brigade Theatre and was an official selection of the 2005 HBO Comedy Arts Festival. It was during this time that she began writing for film and television with Casey Wilson.

Raphael has performed and improvised at the UCB Theatre in Los Angeles. Her acting credits include HBO's "Flight of the Conchords" and MTV's "Human Giant." Her first feature film was David Fincher's "Zodiac." She appeared in the comedies "Forgetting Sarah Marshall" and "Step Brothers," both produced by Judd Apatow. Most recently, she finished shooting "Year One," directed by Harold Ramis, starring Jack Black and Michael Cera.

JULIE YORN (Producer) recently produced the neo-noir thriller "Max Payne," starring Mark Wahlberg, released by Twentieth Century Fox. In post production for Lionsgate Films is "The Christmas Cottage" starring Marcia Gay Harden, Peter O'Toole and Jared Padalecki.

Recent projects include Sony's "First Sunday" starring Ice Cube, and "The Cleaner" starring Samuel L. Jackson. For television, Yorn executive produced the most highly watched mini-series in three years, Larry McMurtry's "Comanche Moon," a prequel to the classic "Lonesome Dove," starring Val Kilmer, Steve Zahn and Rachel Griffiths.

Yorn's credits include "The Exorcism of Emily Rose," "The Devil's Rejects," "Come Early Morning," "Wonderland," "The Caveman's Valentine," "Eve's Bayou" and "Tree's Lounge."

ALAN RICHE (Producer) was a producer on the feature films "Starsky & Hutch," "Tomcats," "Komodo," "The Family Man," "Deep Blue Sea," "The Mod Squad," "Mouse Hunt," "Youngblood" and "Empire Records," and an executive producer on "Duets" and "Messiah of Evil."

ARNON MILCHAN (Executive Producer) is widely renowned as one of the most prolific and successful independent film producers of the past 25 years, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father's modest business into one of his country's largest agro-chemical companies. This early achievement was a harbinger of Milchan's now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him – film, television and theater. Early projects include Roman Polanski's theater production of "Amadeus," "Dizengoff 99," "La Menace," "The Medusa Touch" and the mini-series "Masada." By the end of the 1980s, Milchan had produced such films as Martin Scorsese's "The King of Comedy," Sergio Leone's "Once Upon a Time in America" and Terry Gilliam's "Brazil."

After the huge successes of "Pretty Woman" and "The War of the Roses," Milchan founded New Regency Productions and went on to produce or executive produce a string of successful films including "J.F.K.," "Sommersby," "A Time to Kill," "Free Willy," "The Client," "Tin Cup," "Under Siege," "L.A. Confidential," "The Devil's Advocate," "The Negotiator," "City of Angels," "Entrapment," "Fight Club," "Big Momma's House," "Don't Say a Word," "Daredevil," "Man on Fire," "Guess Who," "Mr. and Mrs. Smith," "Big Momma's House 2" and "Date Movie."

Recent hits include "Alvin and the Chipmunks," the parody "Meet the Spartans," which opened at number-one in box office, "Jumper," a sci-fi action-adventure starring

Hayden Christensen, Rachel Bilson, Jamie Bell, and Samuel L. Jackson, directed by Doug Liman; and the romantic comedy “What Happens in Vegas,” with Cameron Diaz and Ashton Kutcher toplining. Upcoming is “Marley & Me,” a comedy starring Owen Wilson and Jennifer Aniston, based upon the best-selling book by John Grogan, about life, love, family and the world’s worst dog.

Along the way, Milchan brought on board two powerful investors and partners who share his vision: Nine Network and Twentieth Century Fox. Fox distributes Regency movies in all media worldwide (excluding an output arrangement Regency has in Germany), including on U.S. pay television, and international pay and free television.

Milchan also successfully diversified his company’s activities within the sphere of entertainment, most specifically in the realm of television through Regency Television (“Malcolm in the Middle,” “The Bernie Mac Show”). Regency recently acquired a stake in Channel 10, BabyFirstTV, and an Israeli TV network. In addition, Regency holds television rights to Sony Ericsson Women’s Tennis Association events.

JAY COHEN (Executive Producer) was a producer on “Mad Money,” “Two for the Money,” “Boys and Girls” and “A Walk on the Moon,” and an executive producer on “The Orphan King,” “Duane Hopwood” and “Swimming with Sharks.” For television, he executive produced the films “14 Hours,” “A Separate Peace,” “Club Land” and “The Devil’s Arithmetic.”

TONY LUDWIG (Executive Producer) was a producer on the feature films “Agent Crush,” “Starsky & Hutch,” “Tomcats,” “Komodo,” “The Family Man,” “Deep Blue Sea,” “The Mod Squad,” “Mouse Hunt” and “Empire Records,” and an executive producer on “Duets.”

MATT LUBER (Executive Producer) is a partner and co-head of Luber Roklin Entertainment. His motion picture credits as an executive producer include “Evan Almighty,” “Running Scared,” “Into the Blue” and the upcoming “The Golden Door.” He was a producer on the films “Love Lies Bleeding” and “Bobby Z,” and a co-executive producer on the television movie “Little Girl Lost: The Delimar Vera Story.”

JONATHAN FILLEY (Executive Producer) most recently served as producer on the box-office hit “Sex and The City,” and co-producer of Ridley Scott’s acclaimed “American Gangster” starring Denzel Washington and Russell Crowe. Filley was a co-producer on Spike Lee’s “Inside Man,” starring Denzel Washington and Jodie Foster and “The Secret Lives of Dentists,” directed by Alan Rudolph, starring Campbell Scott, Denis Leary and Hope Davis.

For director Campbell Scott, Filley produced “Off the Map” and “Big Night,” in which Scott also starred opposite Stanley Tucci (who co-directed with Scott) and Tony Shalhoub. Filley also served as executive producer of “The Imposters,” starring Stanley Tucci and Oliver Platt, directed by Tucci, and “Let It Be Me,” starring Campbell Scott and Jennifer Beals. Filley was associate producer on “Guarding Tess,” starring Shirley MacLaine and Nicolas Cage.

Filley began his career as a location manager on such classic New York-based films as “Tootsie,” “The Purple Rose of Cairo” and “New York Stories,” before becoming a production manager in the early 1990s. Among his credits as a production manager are “Honeymoon in Vegas,” “Searching for Bobby Fischer,” “Bullets Over Broadway,” “The Devil’s Own,” “The Siege,” “Elf” and “War of the Worlds.”

FREDERICK ELMES, ASC (Director of Photography) is best known for his work with the critically acclaimed filmmakers Ang Lee and David Lynch. For his work on Lynch’s seminal film “Blue Velvet,” Elmes received numerous awards including the National Society of Film Critics Award for Best Cinematography. His subsequent work on “Wild at Heart,” winner of the Cannes Film Festival Palme D’Or, brought Elmes his first Independent Spirit Award. His multi-film collaboration with Lee began with “The Ice Storm” and includes the Civil War drama “Ride With The Devil,” the innovative short “The Chosen” (from the BMW internet film series), and “The Hulk.”

Elmes has also worked on films by other cutting edge directors, including Jim Jarmusch's "Coffee and Cigarettes," "Night on Earth" and "Ten Minutes Older," Tim Hunter's "River Edge" and "Saint of Fort Washington"; Norman Rene's "Reckless"; Barry Hersey's "The Empty Mirror"; and Todd Solondz "Storytelling," which was a selection for Un Certain Regard at the Cannes Film Festival.

More recently, Elmes photographed Bill Condon's "Kinsey" (2004); "Broken Flowers" (2005); "The Namesake" (2006); "A Dog Year" (2008); "Synecdoche, New York" (2008) and "Brothers" (2008).

After studying photography at the Rochester Institute of Technology, Elmes pursued graduate film studies at New York University. In 1971, the offer of a fellowship at the American Film Institute brought him to Los Angeles, where he began his long-term collaboration with David Lynch. While at the AFI, Elmes photographed Lynch's cult classic "Eraserhead," as well as director John Cassavetes' "The Killing of a Chinese Bookie" and "Opening Night."

Elmes also has been the director of photography on films for television, commercials and music videos. He's worked extensively in Europe, where his work is highly regarded. In 2000 Elmes was honored for his body of work with David Lynch at the Camera Image Festival in Poland.

DAN LEIGH (Production Designer) began his career designing for the stage. His first film assignment came in 1985, as an assistant to production designer Stuart Wurtzel, on Woody Allen's "The Purple Rose of Cairo" and "Hannah and Her Sisters." Since then, Leigh has been the production designer on two films apiece for directors Tony Goldwyn ("Someone Like You" and "A Walk on the Moon"), Boaz Yakin ("A Price Above Rubies" and "Fresh"), and Joan Micklin Silver ("Loverboy" and "Crossing Delancey"). His other feature credits include Julian Schnabel's "Basquiat," Michael Rymer's "In Too Deep," Moisés Kaufman's "The Laramie Project" (for HBO), and Lucky McKee's "The Woods" starring Agnes Bruckner and Patricia Clarkson.

Leigh's more recent film credits include "Margaret," "Pride and Glory," "The Burning Plain," "Be Kind Rewind" and "The Last Kiss."

SUSAN LITTENBERG HAGLER (Editor) edited director Gary Winick's comedy features "13 Going on 30," "Charlotte's Web" and "Tadpole," as well as the films "\$5 a Day" and "A Lot Like Love." She has worked in other editorial capacities on the films "Solaris," "Con Man," "The Ice Storm" and "Sense and Sensibility."

KAREN PATCH (Costume Designer) most recently designed costumes for "The Love Guru" and "Drillbit Taylor." Her additional credits include "You Me and Dupree," where she first designed for Kate Hudson; "The School of Rock," starring Jack Black; and "The Royal Tenenbaums," for which she received the Costume Designers Guild Award.

Patch also designed costumes for Wes Anderson's "Rushmore" and "Bottle Rocket," as well as costumes for "Simpatico," "My Girl," "Homeward Bound: The Incredible Journey," "Bright Angel," "Chattahoochee" and "The Big Picture."

EDWARD SHEARMUR (Music) is one of today's most in-demand score composers. Recently, he scored "Passengers" (starring Anne Hathaway), "Righteous Kill" (starring Robert De Niro and Al Pacino) and "Meet Bill." His many credits include "The 40 Year Old Virgin," "The Skeleton Key," "Bad News Bears" (2005), "Epic Movie," "Miss Congeniality 2: Armed & Fabulous," "Charlie's Angels: Full Throttle," "Reign of Fire," "Miss Congeniality" and "Charlie's Angels."

He has won three BMI Film & TV Awards – for his scores for "Charlie's Angels: Full Throttle," "Charlie's Angels," and "Miss Congeniality." He was awarded an Emmy for Outstanding Original Main Title Theme Music, for the series "Masters of Horror."

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