

Just My Luck

Ashley Albright (LINDSAY LOHAN) is the luckiest woman in the world, a person to whom all the good things in life have come far too easily. She can pick a lottery ticket at random and hit the jackpot. In New York, the world's busiest city, Ashley never has to wait for a cab. And she has a terrific job as an account exec at a prestigious public relations firm. Everything goes Ashley's way. And now, she's been given a great opportunity to advance her career: she is to plan a masquerade ball in downtown Manhattan for record mogul Damon Phillips (Faizon Love) and his company.

Jake (CHRIS PINE), on the other hand, is a bad luck magnet. His skies are always raining; his pants are always on the verge of splitting at the seams. His job is cleaning toilets at a bowling alley. But even a steady bombardment of catastrophes doesn't dim Jake's dreams. He thinks he may have his chance at the brass ring with his discovery of a rock band McFly. If Jake can keep his bad luck at bay for *just one night*, he'll sneak into a masquerade ball and get McFly's CD into the hands of music titan Damon Phillips.

On this night when dreams can be made or broken, fate brings Ashley and Jake together on the dance floor. Instantly taken with one another, they share an electrifyingly kiss – and with that one kiss, their luck switches places.

Suddenly, Ashley's dress rips. Her heel breaks. Her good luck seems to have finally run out. Jake, in his rush to catch Phillips before he leaves, ends up saving the record mogul's life and earning with that one simple twist of fate, the chance to make all his dreams come true.

As Ashley desperately races to regain the luck she blithely took for granted, she begins to see that it's not so much having good luck but what you do with it that counts, and that her greatest chance of redemption lies with the guy who holds the key to her sudden change of fate.

Lindsay Lohan shot to worldwide attention after having grown up before the camera – from her feature film debut as precocious estranged siblings in “The Parent Trap” to the acclaimed comedies “Freaky Friday” and “Mean Girls.” JUST MY LUCK’s Ashley Albright represents the actress’ first adult lead. “It’s a great story about coming of age and I thought it would be the perfect part for me to transition into adult roles,” says Lohan.

“Ashley has got her head on straight and she’s determined, which I think is great,” Lohan continues. “But she has never been tested; she has never known what it’s like to really work for something and through that experience learn what life is.”

“Lindsay has such a warm and likable screen presence that you can’t begrudge her character’s initial good fortune,” says co-screenwriter Amy B. Harris. “When Ashley is down on her luck and her life is literally falling down around her, Lindsay is able to bring a real sense of fun and broad physical comedy while still showing vulnerability.”

Director Donald Petrie felt Lohan’s performances in “Freaky Friday” and “Mean Girls” revealed a budding comedienne within her striking beauty. “Lindsay has a sparkling comedic talent,” he says. “Her ability to make physical comedy flow so naturally while also being funny and charming, makes her an absolute joy to have in front of the camera.”

Petrie has directed numerous actresses in breakout comedic roles, such as Kate Hudson in “How to Lose a Guy in 10 Days,” Sandra Bullock in “Miss Congeniality,” and Julia Roberts in “Mystic Pizza.” “I loved those movies,” says Lohan. “I love comedy and I really wanted to work with Donald on this film.”

Lohan found some of the physical comedy more challenging than she’d imagined. “You don’t realize how hard it can be until you’re actually there,” she says. “You’re reading the script and you say, ‘Oh, that’ll be so much fun to do,’ but then you perform the action or stunt, and that’s the hard part. But it’s fun when you can just let go and free yourself. It’s like therapy in a way.”

Lohan's on-screen leading man, Chris Pine, appreciated Petrie's flair for physical comedy. "You know when Donald gives you direction that he knows exactly what he's doing."

Pine ("Princess Diaries 2: Royal Engagement") plays Jake, who works at a rock-'n'-roll bowling alley while nurturing dreams of someday making it as a record producer. "Jake is a guy from a small town who finally made it to New York City and is swimming upstream with thunderstorms and lightning to make it," Pine says.

"Jake is an unlucky schlub of a guy who, once it all turns around, you still believe will be dashing and charismatic without being arrogant about his good fortune," adds co-producer Marjorie Shik.

Pine came to the filmmakers' attention during video tests of young actors, from which he immediately stood out. "Donald saw something in Chris's eyes that was about heart and warmth," remembers producer Arnold Rifkin. "He approached the role with a wonderful, admirable spirit."

"I think the saving grace of Jake is that he's honest and optimistic," Pine says. Jake's relationship to 10-year-old Katy (Makenzie Vega, the young Nancy in "Sin City") adds a dimension to his character that makes him instantly likable. "Jake has accepted his rather unfortunate plight in life," says producer Rifkin, "being broke, looking after his young neighbor and cousin, Katy and helping her with her homework. He's not angry. He has no concept of fate. He didn't look for luck. He's just assumed Murphy's Law."

"Katy's his best friend," says Pine. "In fact, she's his only friend. Jake's luck is so bad that he has no friends his age. Their relationship was easy for me to relate to because I have a wonderful sister I'm really close to who also happens to be named Katie."

Missi Pyle, who is best known for her roles in the Tim Burton films "Charlie and the Chocolate Factory" and "Big Fish," plus the comedy hit "Dodgeball: A True Underdog Story," plays Ashley's boss, Peggy Braden, head of the prestigious PR firm, Braden & Co. Making sure Peggy's needs are met is just one of the tasks at hand during Ashley's big night at the masquerade ball, which must go smoothly for record producer Damon Phillips, played by Faizon Love (one of Santa's helpers in "Elf"). All the New

York glitterati are there. But closing in is Jake who is gambling it all on getting the CD of the band McFly into the right hands.

“In order to get into this big, beautiful Masquerade Ball, Jake has to pretend he’s a male dancer,” Pine says. “Jake is not physically inclined in the least, and neither am I, so it’s a nightmare to say the least.” But it all turns around when Jake is pushed onto the dance floor with Ashley. Moments before, Ashley had been warned by a fortune teller, Madame Z (Tovah Feldshuh), that those who don’t appreciate their good luck risk losing it forever. Ashley brushes off the advice, and joins Jake.

“It’s a bit of a lark for her,” says co-producer Shik. “She figures, ‘Sure, I’ll dance with this guy, why not?’ It’s nothing to her but for Jake’s character it’s a really daring moment because he’s been turned down so often. They just dance and get caught up in that moment and of course, kiss.”

“In that moment our luck passes,” Pine adds. “My bad luck passes to her and her good luck passes to me and all of a sudden I’m not accident-prone,” he says.

Though he’s enchanted with Ashley, Jake also has a now-or-never shot at getting to Damon Phillips. “He’s desperate to stay with this girl he’s probably fallen in love with,” says Pine, “yet he only has moments to get the McFly CD to Damon Phillips, and happens to save Damon’s life in the process. The next day he has his own office and the band is signed and playing the radio – all because he kissed Ashley. Jake’s struck dumb because nothing ever goes his way.”

Ashley’s best friends are Dana and Maggie, played by Bree Turner (“Bring it On Again”) and Samaire Armstrong (“The O.C.,” “Entourage”), respectively. “Dana’s a bit older,” says Turner, “and has been working a little, so naturally she’s wondering, ‘Wait a minute! You get all of these things and I’ve been working my butt off and I should have it.’ They’re not horrible to each other, but it’s just baffling to work so hard and not have the luck to get ahead, whereas Ashley gets everything she could ever hope for with very little effort.”

Samaire Armstrong plays Maggie, who keeps her friends together through thick and thin. “She really believes in the bond between all of her friends and cares a lot about that,” Armstrong says. “She’s a struggling musician and doesn’t want any kind of success if it means compromising her friendships.”

“There’s a nice dynamic between the three with Ashley being the most well-rounded,” Turner says. “Maggie is the extreme of sweetness and I’m a bit more of the other extreme, hard-edged and intense.”

Peggy Braden, Ashley’s sophisticated boss, is played by Missi Pyle. Peggy is “likably mean,” says Pyle. “She’s a fun character.” Adds Lohan: “On paper she’s like a bulldog, no heart, cold. But Missi brings such a vulnerability to her character that makes it so much funnier.”

“Peggy is a very tightly wound woman,” Pyle says. “Her shoes are tight; everything she does is sort of severe and bottled up.” When Ashley sets her up on a date with her neighbor, Antonio (played by Latin pop icon Carlos Ponce), Peggy’s inner self is unleashed. “Everyone is shocked because Peggy is so uptight and Antonio is so easy-going, yet they really hit it off,” says Pyle.

The band Jake manages is played by real life British band McFly. With two solid hits in the UK, McFly (comprised of lead singer Tom Fletcher, Danny Jones, Dougie Poynter and Harry Judd) was brought to the attention of filmmakers through music supervisor Lisa Brown. “Petrie had a hand in choosing the songs, going through McFly’s older and new works,” says co-producer Shik. “He wanted to use the band’s big hit in the UK, ‘Five Colors in Her Hair,’ as a signature song in the film.”

As Jake and McFly’s stars ascend, Ashley’s descends. After losing everything, she’s forced to move in with her friends Dana and Maggie. But someone else takes an interest in her sudden bad luck. Not realizing it’s the girl he kissed at the party, Jake takes the newly destitute and unlucky Ashley under his wing and gets her his old job at a bowling alley.

“He meets up with Ashley for the second time when he sees her at this diner,” explains Pine. “This poor girl is trying to get a coffee but can’t even afford that. It’s one of those moments of shared pain where you see someone going through what you’ve been through, what you went through as a kid and Jake wants to help her out in any way he can. And of course, she’s great to look at, which never hurts.”

As Ashley closes in on the truth of her fate, she must brace herself to discover that the one to whom she gave all her good luck is the same boy with whom she has fallen in love. “Ashley takes advantage of the fact that she is so lucky and doesn’t really

recognize how much she had before,” says Lohan. “She then has to go through the hardships of struggling and having to get a normal job working at a bowling alley to figure out that nothing is really worth having unless you’ve worked for it. And she finds love in the midst of it all.”

“Sometimes what makes us happy is not what we were looking for,” adds co-screenwriter I. Marlene King.

JUST MY LUCK was shot in locations in New Orleans (prior to when the tragic hurricane devastated the city) before moving to Manhattan to capture the exteriors of Ashley’s world.

The filmmakers searched for interiors that would bring to mind the style and energy of New York City. The first location was a high-rise office building on busy Pydras Street in the Business District standing in for Braden & Co., the PR firm where Ashley works. Production designer Ray Kluga referenced the New York offices of high-powered public relations firm to capture the energy of Ashley’s workplace environment.

To create the Rock ‘N’ Bowl, where Jake works and McFly serves as the popular house band, the filmmakers found inspiration and a living set at New Orleans’ Mid-City Lanes Rock ‘N’ Bowl. This provided myriad backgrounds for the montage which shows Ashley, who also takes a job there when her luck spirals downward, armed with a plunger and gas mask cleaning out toilets, and performing an array of unglamorous custodial tasks.

Ashley and her boss, Peggy Braden, are jailed as a direct result of Ashley’s plummeting luck. The filmmakers, needing a realistic jail setting, set their sights on Jefferson Parish Correctional Facility, just outside New Orleans. State officials sealed off a section of the working prison to allow the crew to shoot in an authentic environment. The historic State Palace Theatre, adjacent to New Orleans’ French Quarter, mirrored London’s Apollo Hammersmith concert arena for the filming of a live McFly concert in front of thousands of screaming fans (extras recruited locally in New Orleans).

Kluga’s biggest challenge was bringing to life the all-important masquerade ball, where Ashley and Jake have their life-altering kiss. The event is to be Ashley’s ultimate expression of style, where she must live up to her boss’ enormous expectations and wow even the most sophisticated member of New York’s glitterati. For this event, Kluga and

Petrie used the Beaux Arts interior of New Orleans' historic FNBC Bank Building near the French Quarter to stand in for the New York Palace.

Kluga transformed the massive space with marble columns and grandiose chandeliers with lots of color throughout. "My idea was to use striking jewel tones," Kluga says, "unlike the typical idea of what a Manhattan nightclub looks like – which is generally sleek and grey. Because we were doing a masquerade party, I wanted to incorporate strong dashes of color. The movie starts out very light, white and neutral. But then, you get into this magic scene and suddenly the colors begin to pop. It's an explosion of shapes and exciting things."

Ashley's vision for the masquerade ball was an atmosphere where "anything can happen." The massive interior was divided into sections: a VIP area; a place for record company execs to present their artists; and an area with giant projection screens where the latest rock videos are showcased. "We created private corners that have veils of fabric so that you get a sense of 'what's going on in these dark corners?'" Kluga describes. "We built in lighting to all of the furniture, up-lighting so the people sitting in the banquettes would be artfully backlit."

To match the lush interiors, costume designer Gary Jones needed a drop-dead gorgeous ensemble for Lohan, who is at the peak of her winning streak on the night of the ball. Director Petrie wanted to make sure Lohan's eyes were visible behind her mask (it is, after all, a masquerade ball). "We had to find a way to make a mask that would not hide or bury her eyes so far behind it that we would lose her," says Jones. He designed a headpiece using beige ostrich and rooster feathers; and a mylar silver, gold and beige horse-hair veil to match her Balenciaga dress.

Lohan, a fashion enthusiast, relished the opportunity to bring her sensibilities to Ashley's wardrobe and immediately clicked with Jones. "He's amazing," she says. "We worked together on everything. We started way before we even started prepping for the movie, just bringing in clothes and having fun. It was nice for me to get to play a character that is into fashion."

At the film's start, Ashley's "lucky look" is quickly established. "She is this pristine, dressed-in-white, almost impermeable person who can walk through the streets of New York and never get a drop of anything on her," says Jones. "She wears a white

Versace cashmere coat in the opening shots of the movie. Underneath is a sheer top in a creamy white color with gold threads and a great silk charmeuse skirt. Very pale, high-heeled Valentino boots, a pale Valentino purse and a white cashmere pashmina complete the look. She starts out in white and in shades of white and continues that way until she loses her luck.”

To create that pristine, untouchable sparkle, makeup artist Kimberly Greene patterned Ashley’s masquerade makeup after the 1940s Varga girls with bright lips and eyeliner. “She was literally born under a lucky star and everything she does is just perfect and gorgeous,” Greene describes. “She knows the right make-up, the right hair, the right outfits – everything comes to her very easily.”

Greene also found the task of making Lohan’s eyes “visible but hidden” a challenge. “We wanted to see her and not see her; make it gorgeous and beautiful but also make it a masquerade,” Greene says. The final look chosen for the masquerade ball is Italian-themed, inspired by traditional Venetian masks. Greene used Swarovski crystals and swirls of gold traced around Ashley’s eyes. “The look starts out flawless,” Greene says. “But when she loses her luck, everything becomes smeary. We see a physical transformation which helps to sell the idea that her luck has really gone sour.”

The newly-unlucky Ashley wears a hodgepodge of clothes that reflect her unfortunate turn of events. “She starts borrowing clothes from other people, which puts her in a lot of color and a lot of different kinds of clothing that she would never have worn as Ashley, the successful and lucky young woman,” says Jones. “Her ‘borrowed look’ is a mish-mash of sorts and takes her into a palette of bright colors, casual clothing and jeans. Her hair and makeup become clean and simple, with a natural prettiness showing through.”

Ashley’s look hits rock bottom as she gets doused with real mud. “It was funny because Donald Petrie likes to shoot shots from every possible angle, especially the mud scene,” Lohan recalls. “And we repeated it several times and there came a point where I said, you know what? I’m just gonna put my head back in and let’s just do it again while I’m already muddy.” Greene put in a bid to help Lohan through it by offering up face mask mud instead of real mud, but Lohan refused, “I was like, fine, let me just do it,” she says, laughing.

In March 2005, the production moved to New York City to shoot exteriors. Making themselves visible to the public proved tricky with Lohan's rapidly ascending profile as a prime target of the paparazzi. "Some days there were as many as 30 or 40 paparazzi on the set," co-producer Ellen H. Schwartz says. "The crew often had to erect physical barriers to preserve a comfortable shooting environment and eye-line for the actors."

Many of the film's pivotal scenes take place in some of the city's famous landmarks and vistas, which give the film a cosmopolitan look. Central Park and Times Square were vital set pieces to the action, with the film's finale set at the always romantic Grand Central Station.

For the climactic concert scene finale, set at the then-uncompleted Hard Rock Café in Times Square, the crew dressed the outside marquis for the movie concert scene. This enabled the filmmakers to capture a nighttime exterior of the famous, brightly lit landmark. The production team managed to get the massive Reuters video board, adjacent to the Hard Rock, to play fictional McFly concert promos which ignited a few British tourists familiar with the band into thinking their favorite band had finally hit America.

ABOUT THE CAST

With her low voice, her deep auburn hair, green eyes and freckles, **LINDSAY LOHAN** (Ashley Albright) has always been a standout in a sea of blue-eyed blondes. Lohan became the first red-headed child ever to be signed by Ford Modeling Agency. She became instantly recognizable in ads for The Gap, Jell-O, Pizza Hut and Wendy's.

After a stint as Ali Fowler on the daytime drama "Another World," Lohan was hand-picked by then first-time director Nancy Meyers, to play the estranged, plucky twins in Disney's remake of "The Parent Trap," co-starring Dennis Quaid and Natasha Richardson. "The Parent Trap" was a modest commercial success, earning her widespread critical acclaim, and a Young Artist award for Best Leading Young Actress in a Feature Film, as well as Blockbuster Entertainment and Young Star award nominations.

Disney signed Lohan for a three-movie deal, and in the year 2000, Lohan returned to television to play opposite Bette Midler in "The Bette Show." When she took a break

from acting, Lohan's music career began to take off; Estefan Enterprises made a five-album production deal with her in September 2002, and she signed a recording contract with the reactivated Casablanca Records.

At the same time, Lohan took on another Disney project, the remake of "Freaky Friday," for director Mark Rodgers. The film also starred Jamie Lee Curtis as Lohan's mother. The film was a wild success, and critics were charmed by the performances from Lohan and Curtis (who went on to receive a Golden Globe® nomination for her work). In addition, Lohan won the 2004 MTV Movie Award for Best Breakthrough Female, as well as a Saturn award nomination and another Young Artist award nomination.

In 2004, she reunited with "Freaky Friday" director Mark Waters, to star in "Mean Girls," the Tina Fey ("Saturday Night Live") adaptation of Rosalind Wiseman's non-fiction book. The satirical high-school comedy-drama opened to glowing reviews, and grossed \$86 million in the U.S. The same year she starred in "Confessions of a Teenage Drama Queen," also for Disney.

Lohan returned to her Disney fan base again for 2005's "Herbie: Fully Loaded," co-starring Matt Dillon and Michael Keaton. The actress will next be seen in Robert Altman's "A Prairie Home Companion," opposite Meryl Streep, scheduled for release June 9, 2006. She has just completed filming the independent Emilio Estevez film, "Bobby," with Elijah Wood and Demi Moore. She is currently filming "Chapter 27" with Jared Leto.

Lohan is considered "triple threat" (actor/model/singer) and began by showcasing her singing talents through her films; for the "Freaky Friday" soundtrack, she sang the closing theme, "Ultimate"; she also recorded four songs for the "Confessions of a Teenage Drama Queen" soundtrack.

Lohan's debut album, "Speak" was released in December 2004, and peaked at number four on the Billboard 200. By early 2005, it was certified Platinum. Its video was nominated for Best Pop Video at the 2005 MTV Video Music Awards. "Rumors" eventually earned a Gold certification.

Lohan was born on Long Island, New York and separates her time between Los Angeles and New York.

CHRIS PINE (Jake Hardin) is one of the busiest young actors in Hollywood. His first big break came when he starred in “The Princess Diaries: Royal Engagement” as the young Lord Nicholas Devereaux. Pine recently wrapped “Smokin’ Aces” for director Joe Carnahan (“Narc”). Pine also has upcoming appearances in such diverse films as “Confession,” directed by Jonathan Meyers and “The Bulls,” a new project directed by Eric Stoltz.

Pine has been featured on television in guest star roles on the hit shows “Six Feet Under,” “CSI: Miami,” “The Guardian,” and “ER,” and he appeared in the television movie “Surrender Dorothy,” opposite Diane Keaton. With an extensive background in theatre, Pine has performed numerous classic roles at the Williamstown Theater Festival, University of California, Berkeley and various theater companies in the Los Angeles area.

FAIZON LOVE (Damon Phillips) is best known for his turn as one of Santa’s helpers in “Elf,” opposite Will Ferrell. He first gained popularity when he starred in “Blue Crush,” playing a boisterous NFL player visiting Hawaii with an unexpected desire to learn how to surf. In “Wonderland,” Love played the ominous bodyguard of Los Angeles' real-life nightclub and drug kingpin Eddie Nash (Eric Bogosian) in the flashy retelling of L.A.'s infamous Wonderland Avenue murders. He was also seen in “The Fighting Temptations” as a prison warden.

Large both in actual physical stature and in presence, Love moved to New York City from Newark, New Jersey upon graduating from high school. As a student, Love was encouraged by an English teacher who invited the young man to perform before the class at the end of the day if his studies were in order. This fostering of his creativity led to bigger and better things for the performer, who landed a role in the Off-Broadway play “Bitter Heart Midtown” at the Harlem National Black Theatre within his first year in NYC. A modernized take on Charles Dickens' “Great Expectations,” the play was a good start for the actor, who had an early TV appearance in an episode of the CBS series “WIOU” in 1990. In 1992, Love was called in to replace Robin Harris when the comedian died suddenly, providing a voice for the animated feature “Bebe's Kids.”

Moving towards more mainstream fare, Love was featured in “The Replacements,” a comedy set during an NFL strike. Here he played a celebrity bodyguard turned football player, and reached a wider audience with his appropriately goofy portrayal. He also caught the attention of co-star Jon Favreau, who cast Love a supporting role as Horrace, Ruiz's (Sean Combs) muscle in “Made,” writer-director Favreau's portrait of two dim-witted wannabe made men from L.A. (Favreau and Vince Vaughn) who get mixed up in real-life organized crime in New York City. The actor was quickly added to Favreau's regular ensemble of players (Love's hilarious outtakes are one of the highlights of the film's DVD edition).

MISSI PYLE (Peggy Braden) starred in the 2005 hit, *Charlie and the Chocolate Factory*,” opposite Johnny Depp, and she also starred alongside Anna Faris in NBC’s “Blue Skies.”

Pyle appeared in another Tim Burton tale, “Big Fish,” and gave memorable turns in “Soul Plane,” and “Along Came Polly.” Pyle was also a standout in “Dodgeball: A True Underdog Story” (2004), playing a powerhouse foreign dodgeball champ for first-time director Rawson Marshall Thurber. She appeared in the recent comedy hits “50 First Dates,” and “Bringing Down the House.”

Born Ashley Kay Pyle, her parents dubbed her ‘Little Missi’, a nickname that stuck throughout her life and career. She grew up in Houston, Texas, but moved to Germantown, Tennessee at the age of 12 with her mom and new stepfather. Around this time, Pyle became interested in acting and attended Germantown High School, one of the top three performing arts high schools in the country. Her career was laid out for her. She attended the prestigious North Carolina School of the Arts and after graduation, moved to New York to pursue a career in theater. One of her first roles was opposite John Malkovich in Chicago’s Steppenwolf Theater Company’s “The Libertine.”

After moving to Los Angeles, Pyle guest starred on television shows such as “Mad About You,” “The Drew Carey Show” and “Friends” before landing a feature role in Jim Brooks’ *As Good as it Gets*. She is also known for her standout turn in “Galaxy Quest” opposite Tim Allen and Sigourney Weaver.

Pyle has just recently finished filming “Mojave Phone Booth” with Annabeth Gish, and “Stormbreaker” with Ewan McGregor and Mickey Rourke.

McFLY(as themselves) is a young guitar band that has taken England by storm and now hopes to do the same in America. Taking their name from the Michael J. Fox character Marty McFly in the “Back to the Future” trilogy, McFly is a rapidly rising boy band with influences ranging from The Beach Boy to the Beatles. Unlike most boy bands today, McFly write their own songs and play their own instruments.

In 2005 they won a Brit Award as best international pop act, recorded with Roger Daltry of The Who for a Teenage Cancer Trust release, went to Uganda and had a charity single in England for Comic Relief, had the UK’s biggest arena tour and went to Japan to co-headline Live-8.

McFly's first single, “5 Colours In Her Hair,” entered the UK singles chart at number one in April 2004 and stayed there for two weeks. In July 2004 their second single, “Obviously,” also reached the top, but only for one week. This was followed by the album “Room On The 3rd Floor” debuting at number one in the UK albums chart, beating The Beatles, and putting McFly in the “Guinness Book of World Records” as the youngest ever band to achieve such a feat.

McFly is fronted by co-lead singers Tom Fletcher (vocals, guitar) and Danny Jones (vocals, guitar) and joined by Dougie Poynter (bass, vocals) and Harry Judd (drums). The guys write their own songs and have also co-written four other number-ones for other acts.

McFly’s American album was released May 2 and features songs from their first two UK albums including the songs they do in the movie.

SAMAIRE ARMSTRONG (Maggie) was most recently seen as Emily on the popular HBO series “Entourage.” *Entertainment Weekly* called her one of the breakout stars of the show and named her as a “Breakthrough of the Year” for 2004, and for her recurring role on “The OC,” to which she returned in April 2006. She most recently finished work on the female lead in “It’s A Boy Girl Thing” for Elton John’s production company Rocket Pictures, and she has the female lead in the thriller “Stay Alive.”

Armstrong can also be seen as one of the new faces of Candies and this fall she'll be seen in a small celebrity cameo in "Rise," which stars Lucy Liu.

While studying at the University of Arizona, Armstrong decided she might like to try acting as a career. She packed up her things and moved to Los Angeles where she was soon cast in a recurring role on the critically acclaimed NBC series, "Freaks and Geeks." That role was followed shortly thereafter by guest-starring roles on, "Judging Amy," "Party of Five," "That's Life," "ER," and pivotal role in a particularly creepy episode of the "X-Files." She made her feature film debut in the comedy "Not Another Teen Movie."

Armstrong spends some of her spare time designing a line of clothing, "NARU," which has been admired by other members of "Young Hollywood" and featured in magazines like *Vogue*, *Elle*, *W*, *Elle Girl*, *YM*, *Cosmogirl* and *InStyle* and is currently being sold in small boutiques in Los Angeles.

BREE TURNER (Dana) has been dubbed one of the "Next Generation" by *The Hollywood Reporter*. She recently wrapped "Firehouse Dog" for Regency Enterprises, directed by Todd Holland. She was most recently seen in the motion picture, "Bring it On Again," for which she was nominated for a 2004 DVD Exclusive Awards Best Actress.

This past fall, Turner guest starred on the popular Jerry Bruckheimer series, "Cold Case," and on the drama, Las Vegas. She has appeared in the new series "Love Monkey," and on "Sex, Love & Secrets." Her film work has included "Sorority Boys" and "The Wedding Planner," opposite Jennifer Lopez and got her first break on "Deuce Bigelow: Male Gigolo."

Turner began her career as a trained dancer, appearing in the opening title sequence of "My Best Friend's Wedding," and as a dancer in "The Big Lebowski." She has also danced in high profile commercials for Hyundai, Gap, and Dr. Pepper. On stage, Turner starred in the critically acclaimed production of "The Pages of My Diary I'd Rather Not Read" at The Hudson Mainstage in Los Angeles. She played Ivy, a successful business woman but frustrated write-aholic who's filled up the pages of her diary but has yet to publish a word.

Born and raised in Northern California, Turner came to Los Angeles to attend UCLA while pursuing acting and dance.

ABOUT THE FILMMAKERS

DONALD PETRIE (Director, Producer), a graduate of the American Film Institute, landed his first career break when Steven Spielberg viewed his film “The Expert” and hired him to direct an episode of “Amazing Stories.”

Petrie made his feature film directorial debut with the critically acclaimed “Mystic Pizza,” the film best known for launching Julia Roberts’ career. His other feature film credits include “Welcome to Mooseport,” starring Ray Romano and Gene Hackman; “Grumpy Old Men,” starring Jack Lemmon and Walter Matthau; “The Favor” starring Elizabeth McGovern and Brad Pitt; “Miss Congeniality,” starring Sandra Bullock, and “How to Lose a Guy in 10 Days,” starring Kate Hudson and Matthew McConaughey.

I. MARLENE KING (Screenplay, Story) whose credits include “Now and Then,” starring Demi Moore, Melanie Griffith, Rosie O’Donnell, Christina Ricci, and Thora Birch and the acclaimed Emmy and Golden Globe nominated HBO movie, “If These Walls Could Talk,” is about to helm her first feature film, “Rain Falls.” Union Square Entertainment is financing the picture, which is set to begin filming in May 2006. “Rain Falls,” an ensemble drama, explores the lives of two couples who are best friends in suburban America. On the outside it is a predictable world of pretenses and white picket fences, but behind closed doors the couples search for more in the secret world of swinging.

King also scripted and produced the acclaimed pilot, “Saving Graces,” starring Lauren Ambrose for the WB network.

AMY B. HARRIS (Screenplay) was a writer/producer on the Emmy®-winning HBO series "Sex and the City." During her tenure on the series, it won three Golden Globes and an Emmy for Best Comedy Series. She then went on to write and produce the HBO show "The Comeback" starring Lisa Kudrow. Prior to her work on "Sex and the

City," Harris was a member of the editorial staff of *Vanity Fair* magazine. She also consulted for several campaigns on both the federal and state level.

On the feature side, Harris has worked on the Regency project "Head Hunters." Currently she is writing "Switch" for Universal Studios.

JONATHAN BERNSTEIN (Story) is the author of *Pretty In Pink: The Golden Age Of 80s Teen Movies* (St. Martin's Press) and the forthcoming *Dictionary Of British Slang* (Canongate, 2006). His screen credits include "Max Keeble's Big Move" (Disney, 2001) and the recent "Larry the Cable Guy: Health Inspector," starring Larry the Cable Guy.

MARK BLACKWELL (Story) is the cofounder of *Nylon*, an international fashion and entertainment magazine. He was Senior Editor of *Spin* magazine from 1990-94 and Editorial Director of Raygun Publishing from 1994-98, overseeing such pop culture titles as *Raygun*, *Bikini*, and MTV Europe's "Blah Blah Blah." In his magazine work he has written features on hundreds of music and film luminaries (including the Rolling Stones, U2, R.E.M., Kiss, nine inch nails, Marilyn Manson, Dr. Dre, Johnny Cash, Oasis, Green Day, Cameron Diaz, Adam Sandler, Tom Hanks, Public Enemy, Bjork, the Cure, LL Cool J, Ice Cube, Ice-T, and Wayne Newton...just to name a few).

Blackwell was Editor of 1998's *On The Road With Patti Smith*, a photography book by Michael Stipe of R.E.M. - and was U2's official biographer on their 1997-98 PopMart tour, traveling around the world with the band and interviewing them extensively.

He has also contributed cartoons and photographs to magazines worldwide. His prize-winning portrait of Elvis Presley made from jellybeans was hung for a time in Graceland and he once appeared on "Live With Regis and Kathie Lee" displaying his award-winning sculpture of Godzilla constructed entirely out of cheese.

Blackwell's first movie, which he co-wrote, was the 2001 Walt Disney Pictures comedy "Max Keeble's Big Move." He is currently working on a book and recording a CD with his band Phoney, as well as writing and producing several other movie projects.

JAMES GREER (Story) is the author of the forthcoming novel *Artificial Light* (Akashic, 2006) and of *Guided by Voices: A Brief History: Twenty-One Years of Hunting Accidents in the Forests of Rock 'n' Roll* (Grove, 2005). Greer collaborated with Jonathan Bernstein on the recent “Larry the Cable Guy: Health Inspector,” a comedy from Lionsgate.

ARNON MILCHAN (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 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” and “Big Momma’s House 2.”

Upcoming projects include: “My Super Ex-Girlfriend,” a comedy starring Uma Thurman, Luke Wilson, Anna Farris, Eddie Izzard, Rainn Wilson and Wanda Sykes, and directed by Ivan Reitman; “The Fountain,” a sci-fi fantasy starring Hugh Jackman and Rachel Wiesz, directed by Darren Aronofsky; “Firehouse Dog,” a family comedy starring Josh Hutcherson, Bruce Greenwood, Dash Mihok, Steven Culp and Bree Turner, directed by

Todd Holland; “Jumper,” a sci-fi action-adventure starring Thomas Sturridge, Jamie Bell, Teresa Palmer, directed by Doug Liman; and “Dallas,” based on the television phenomenon.

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,” “Living with Fran,” “Thief” and “Windfalls”). 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.

ARNOLD RIFKIN (Producer) produces film and television projects through his Santa Monica-based production company, Cheyenne Enterprises LLC. Since the company’s inception in January 2000, Cheyenne has produced such feature films as “Bandits,” “Hart’s War,” “The Crocodile Hunter: Collision Course,” “Tears of the Sun,” “Hostage” and “16 Blocks.”

Cheyenne is in development on “Die Hard 4.0” at Twentieth Century Fox. In conjunction with Ascendant Pictures, Cheyenne is in pre-production on “Black Water Transit,” with Sam Bayer directing and screenplay adaptation by Doug Richardson; and “Deal,” by Joe LiSuzzo & Scott Forsyth and Glenn Gordon Caron (TV’s “Medium,” “Moonlighting”). Later this year, Cheyenne will begin shooting “True Believers,” to be directed by Hideo Nakata (“The Ring Two”); and Mark Bomback’s “The Tourist,” to be directed by Marcel Langenegger.

In television, Cheyenne Enterprises has been equally prolific starting with Sam Shepard’s “True West,” which aired on Showtime; the animated series “Gary the Rat,” on Spike TV (which featured the voice of Kelsey Grammer and was co-produced with Grammer’s Gramnet); and the critically-acclaimed series “Touching Evil” on USA Network, executive produced by Cheyenne and the Hughes Brothers (“From Hell”).

Before founding Cheyenne Enterprises, Rifkin had been a talent agent for over 20 years. He started his career at Rifkin-David and was a founding partner of Triad Artists. In 1992, Triad Artists was acquired by the William Morris Agency and Rifkin was named worldwide head of the WMA Motion Picture Department. In 1996, he became president of the agency where he remained until September 1999. In January 2000, Rifkin formed Cheyenne Enterprises, LLC.

In addition to his work in the creative community, Rifkin sits on the Board of Directors at the American Cinematheque and serves as the co-chair of the Producers Program at the UCLA School of Theatre, Film & Television, where he has been teaching for 12 years.

JOSEPH CARACCILO, JR. (Executive Producer) began his career in film as a production manager on director Sidney Lumet's "Running on Empty" and "The Verdict."

Caracciolo produced "Hide and Seek," Twentieth Century Fox's hit psychological thriller starring Robert DeNiro and Dakota Fanning, "Uptown Girls," also starring Dakota Fanning and Brittany Murphy; the Twentieth Century Fox thriller, "Swimfan," directed by John Polson.

Caracciolo's other feature film credits include James Foley's "Glengarry Glen Ross," Jon Amiel's "Copycat," and "The Man Who Knew Too Little," John Waters' "Serial Mom," "Pecker" and "Cecil B. Demented."

DEAN SEMLER, ACS/ASC (Director of Photography) won both the Academy Award and the American Cinematographers Society Award for his work on Kevin Costner's epic, "Dances with Wolves."

Semler's extensive list of credits also includes "Stealth," "The Longest Yard," "The Alamo," "Bruce Almighty," "Triple X," "We Were Soldiers," and "Dragonfly." Previously, Semler shot "Gone Fishin'," "Waterworld," "The Cowboy Way," "The Three Musketeers," "The Last Action Hero," "Super Mario Bros.," "The Power of One," "City Slickers," "Young Guns," "Young Guns II," "Impulse," "K-9," "Cocktail,"

“Farewell to the King” and “Dead Calm” which won an Australian Film Award. Semler also lensed the cult hits “Mad Max: Beyond Thunderdome” and “The Road Warrior.”

In 1997, Semler was inducted into the Australian Cinematographers Hall of Fame. In 2002 he received the Order of Australia for services in the arts as an internationally acclaimed cinematographer and, in 2003 was awarded the Centenary Medal for contribution to the Australian Society.

RAY KLUGA (Production Designer) was the art director on “Miss Congeniality,” “Stepmom,” “You’ve Got Mail,” “Two Weeks Notice,” and “Head of State.” He is a graduate of the Yale School of Drama and divides his time between New York and Los Angeles.

DEBRA NEIL-FISHER, A.C.E. (Editor) collaborated with Donald Petrie twice before, on “Welcome to Mooseport” and “How to Lose a Guy in 10 Days.” Her credits include the television movies “Heat Wave” and series “Boomtown,” the character-based feature dramas “Fried Green Tomatoes,” “The War” and “Up Close and Personal,” and the horror films “Teaching Mrs. Tingle” and “Dr. Giggles.” Recently, she has developed a reputation as a skilled comedy editor, most notably on the first two “Austin Powers” films.

GARY JONES (Costume Designer) has designed for a wide range of feature films, including “The Princess Diaries” and “The Princess Diaries 2: Royal Engagement,” “Spider-Man 2,” “Raising Helen,” “Heartbreakers,” “Desperate Measures,” “Vanya on 42nd Street,” “Guilty as Sin,” “The Mosquito Coast” and “Trip to Bountiful.”

Jones has enjoyed a long creative collaboration with famed costume designer Ann Roth, and together they worked on films including “Primary Colors,” “The English Patient,” “Sabrina,” “Consenting Adults,” “The Mambo Kings,” “Just Cause” and “Dressed to Kill.” In 1999, Jones and Roth shared an Academy Award nomination for “The Talented Mr. Ripley.”

TEDDY CASTELLUCCI (Composer) scored the motion pictures “The Longest Yard,” “Rebound,” “50 First Dates,” “Mr. Deeds,” “Adam Sandler’s Eight Crazy Nights,” “Big Daddy,” “The Animal,” “The Guest,” “Good Advice,” “Deuce Bigalow: Male Gigolo,” “Repli-Kate,” “Little Nicky” and “The Wedding Singer.” As a studio musician, his long list of recording and performing credits include such diverse artists as Michael Jackson, Jackson Browne, Boz Scaggs, Smokey Robinson, Olivia Newton-John, Michael Bolton, Natalie Cole, Brian Wilson, Carole King, Linda Ronstadt, Wynton Marsalis, Dizzy Gillespie and Lionel Hampton. He will next compose “Click” with Adam Sandler.

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