

a lot like **LOVE**

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A LOT LIKE LOVE

About the Production

A romantic comedy about romantic obstacles, A LOT LIKE LOVE takes a fresh, sophisticated and entirely modern look at falling in love. Ashton Kutcher and Amanda Peet star as a pair of dynamic, diametrically opposed twentysomethings—Oliver and Emily—whose initial fateful meeting sets off sparks...then seems to go nowhere. Over the next seven years, they will continue to meet. But is their relationship simply a good friendship? Is it destined to be yet another romantic disaster? Or is what they have between them something A LOT LIKE LOVE?

British director Nigel Cole—whose debut films “Saving Grace” and “Calendar Girls” became sleeper hits—brings to life the screenplay written by Colin Patrick Lynch, a Los Angeles-based actor/playwright. The result is a unique twist on the romantic comedy, unfolding in an era of uncertainty and mobility that keeps young lovers questioning their every move.

It all begins as a young man and woman meet on a cross-country flight. Oliver (Kutcher) is a brand new college graduate with an airtight timeline for attaining his dreams of both business success and finding true love. Emily (Peet) is a bold, free spirit drawn to spontaneity and wild extremes. Two different choices, two incompatible views on life. They may have hooked up for a brief moment, but Oliver and Emily clearly don't belong together. Or do they?

Though they both move on, Oliver and Emily nevertheless can't quite seem to completely let go. As the two bump into each other, year after year, in city after city, through changing careers and different relationships, there always seems to be plenty keeping them apart. And yet, there's also something utterly inexplicable pulling them together. There's something about the way they laugh together, the way they can talk to each other, the way they always seem to be there for one another when things are falling apart. So what keeps getting in the way of what could be romantic destiny?

As Oliver and Emily set off on their own individual paths, A LOT LIKE LOVE moves

across New York, Los Angeles and San Francisco—and down the hilariously meandering road of modern love. A Touchstone Pictures and Beacon Pictures Presentation in association with Kevin Messick Productions, the film is directed by Nigel Cole (“Calendar Girls,” “Saving Grace”) from a screenplay by Colin Patrick Lynch. The producers are Armyan Bernstein and Kevin Messick; Lisa Bruce is the co-producer; and Charlie Lyons, Zanne Devine and Suzann Ellis are executive producers.

Crafting the film’s look of shifting and changing worlds behind the scenes are director of photography John de Borman (“Shall We Dance,” “The Full Monty”), production designer Tom Meyer (“Catch That Kid,” “Blue Crush”), costume designer Alix Friedberg (“Cursed,” “Around The Bend”) and editor Susan Littenberg (“13 Going on 30”).

Finding LOVE: About the Origins of the Film

Love in the 21st century is rarely straightforward. On the contrary, it tends to be messy, complicated and filled with comical obstructions and impediments that sometimes make it a wonder that it happens at all. Screenwriter Colin Patrick Lynch wrote a romantic comedy that reflects the long and winding road that so many people must careen down to find connection in today’s chaotic world.

Lynch follows Oliver and Emily over a seven-year period—from young adulthood to the cusp of their 30s—constantly moving from place to place, shifting careers, changing partners and even redefining their dreams as they begin to figure out what life is really about. All the while, they are each searching for true love—searching everywhere, that is, except the one place they might find it: standing right in front of them again and again in the form of an old friend.

Lynch, a Los Angeles-based playwright who had yet to have a feature film produced, turned to an old college friend, producer Kevin Messick, who read his script and fell in love with it. “I thought Colin’s script had such a realistic way of tackling the chaos and messiness of contemporary relationships,” he says. Messick was determined to get Lynch’s debut project off the ground.

When director Nigel Cole read the screenplay he was quickly seduced. Cole saw the story as an opportunity to take a fresh look at the traditional screwball romance—focusing on how two people finally come together in a world that seems to keep yanking them in opposite directions.

“I had been looking for a romantic comedy to do for ages, and I was almost despairing until I was sent this script,” recalls Cole. “What excited me about it is that it reminded me of the great old-fashioned romantic comedies I’ve always been enamored with, but it had a very contemporary sensibility. I like that it’s a tale about real people you recognize in a real type of love that is as blind, unpredictable and out of control as real love, much to our chagrin, almost always is.”

A rising new talent in mainstream comedy, Cole had already directed two back-to-back sleeper hit comedies about middle-aged women breaking out of their molds—“Saving Grace,” in which Brenda Blethyn plays a woman who unwittingly becomes involved in the cannabis business, and “Calendar Girls,” about a group of women who make the bold decision to pose nude for charity. Now, Cole himself was ready to break out and do something new.

He continues: “A LOT LIKE LOVE is quite unusual because most romantic comedies are structured so that they essentially spend two hours building to a kiss and end with the very

start of a relationship. This one starts right away with a kiss and then the fun of the story comes in the surprising developments that come after that when these potential lovers don't come together. It's really a story of bad timing—Oliver and Emily keep meeting over and over but it's always the wrong moment for them to fall in love, for one reason or another. It begs the question of what happens when a chance encounter *doesn't* lead to the people involved taking a chance, which seemed like a wonderful starting point. The minute I finished reading it, I rang my agent and said, "You have to get me this movie."

Cole came to Los Angeles and met with producer Kevin Messick and writer Colin Patrick Lynch and the three agreed to work together to get the film made.

Now, with Cole on board, Messick was able to take the script to Arman Bernstein at Beacon Pictures—who was also won over by the romantic comedy's blind-to-romance charms.

"From the minute we started reading the script, we loved the premise," says Bernstein. "It was funny, enchanting and seemed very relevant to today's audiences. We were also thrilled to find out Nigel Cole would be involved. He has shown himself to be very talented and I think his uniquely elegant sense of style really suits this material."

Adds co-producer Lisa Bruce: "Another thing we loved is the realism of the story and its style. You often see romantic comedies with this very clever banter that doesn't have a whole lot to do with the way people truly talk. Oliver and Emily are definitely witty and playful with each other, but they speak the way real people speak. I think you really relate to them as these great friends who like hanging out together but aren't quite sure how their lives are supposed to intertwine. There's an exciting sense of watching real, ordinary people struggle to figure out if they're in love."

Bruce summarizes: "The process of falling in love and falling out of love and falling back in love is definitely a timeless Hollywood theme. But the way the characters go through this age-old dance in *A LOT LIKE LOVE* is very fresh."

Being LOVE:

Casting Ashton Kutcher and Amanda Peet as The Couple That Almost Wasn't

As *A LOT LIKE LOVE* began to swing into high gear, it was obvious that the core of the entire project would lie in the casting. The story would require finding a pair of actors able to embody a couple as energetic, fun-loving and ultimately flummoxed by one another as Emily and Oliver.

"There is really only one key to all romantic comedies—and that is chemistry," explains director Nigel Cole. "So, from the beginning, the most important focus for everyone involved in *A LOT LIKE LOVE* was to find an actor and an actress who could bring to life the very specific chemistry between Oliver and Emily with both humor and realism."

The filmmakers dove into a concerted search for the duo, searching for two stars who could highlight Oliver and Emily's odd-couple contrasts—from his cool and collected business ambitions to her wild and crazy desires to live a life of rebellion and creativity.

Quite suddenly, what seemed like an overwhelming process came to an end when the filmmakers saw rising stars Ashton Kutcher and Amanda Peet read together. The room was instantly charged by their comic repartee and easy way of bouncing off of one another.

“Within about five seconds of watching Ashton and Amanda, we simply *knew*,” remembers Cole. “There was just something about them—the way they made each other laugh, the way they seemed to understand one another on an instinctual level. Right from the start, they really embodied both the connection and the friction between Oliver and Emily that makes them perfect romantic foils. And if you’ve got that magic in a romantic comedy, you’re already half way there.”

Adds producer Armyan Bernstein: “Ashton has a wonderful ability to be charming and appealing at the same time as being self-deprecating. I don’t want to overstate it, but there are times when he has that Cary Grant quality. Amanda was also always surprising us with the honesty and humanity she brought to her character. Together, they were able to bring to the story weight and dignity as well as a lot of light-hearted fun and joy.”

For Ashton Kutcher, one of today’s most popular comedic and dramatic screen stars, the film’s unusual love story was an immediate draw. “It’s a story about how sometimes great things happen in the most illogical of ways and at completely the wrong time. And since life is really like that, the script really struck me when I read it,” he explains. “I like that it asks the question: What is it that makes two people click or not click when they meet each other?”

Yet, Kutcher also saw the story as being about more than just the fuzzy line between two people staying casual friends or diving into happily-ever-after. “I really see it as being about two people trying to grow up as best as they can in a world where you can’t grow up fast enough. To me, it’s very much about the way people live their lives today,” he says.

Kutcher also developed a deep affinity for Oliver, who he thinks is typical of many young college graduates who are chomping at the bit to create the life of their dreams. Oliver starts out with a concrete plan for everything in his life—and isn’t willing to budge from his blueprint when he meets someone like Emily, who just doesn’t fit in the scheme.

“When we first meet Oliver, he’s at a point where he’s got his degree and he’s facing this classic question we all face of ‘Now what?’ He’s waiting for the world to come to him,” Kutcher observes. “He has this idealistic scenario that first you get the job, then you get the career, then the house and finally the girl—and that’s the way you obtain the American Dream. He’s very conservative and cautious. But then he meets Emily, who is really the opposite of him in every way. She lives in the moment and she is very much about moving in the fast lane and having a great time. So there’s definitely an attraction there but they also really push one another’s buttons. I liked that you could always see things going either way for the two of them.”

Though he always liked the script, it was the audition with Amanda Peet that sealed the deal for Kutcher. “It was really because of her that I wanted to do this movie so strongly,” he explains. “When she came in and read with me, it was like ‘Okay, now we *have* to do this.’ I found that Amanda has great comedic timing, but she’s also not afraid to be human, and that makes her wonderful as Emily. I felt really fortunate to work with her.”

In one of Kutcher’s most vulnerable and comic scenes, he rushes to Emily’s Los Angeles apartment, hoping to serenade her with a Bon Jovi song. Though Kutcher can both sing and play guitar, Nigel Cole implored him to do the kind of semi-competent job that the tightly wound Oliver was likely to do in trying to be a spontaneous romantic.

“I realized that I couldn’t even practice singing the song or it would be too polished,”

says Kutcher. “I just had to let it happen in the moment.”

Comments Cole: “Ashton brought a great deal of heart and passion to that moment so that you really feel for Oliver. Despite being a very good singer, he was able to hit quite a few really bad notes. I thought he did it brilliantly. He found exactly the right tone, riding that wonderful line between being funny and being truly poignant.”

For her part, Peet was inspired to play Emily because she found the character—who starts out as a spunky punk rocker, only to discover a different path—so true to life. “She reminded me of people I knew back in college; you know, those girls who wore all black and had this sort of angry edge to them and were very concerned with being cool,” explains Peet. “And it was really interesting to me that this kind of girl would meet someone like Ashton’s character, who is so straitlaced and normal, and not really know how to handle their connection.”

Peet adds: “I guess the script got me interested because it’s definitely not your run-of-the-mill romantic comedy. It reminded me of a ‘When Harry Met Sally’ for this generation.”

Like Kutcher, Peet became even more inspired by their on-screen chemistry together. “Ashton and I naturally have this great sort of contentious repartee with one another,” she observes. “Of course, it’s hard for me to imagine how anyone could not fall in love with Ashton.

He’s so winsome and sparkly and magnetic. I have to keep reminding myself that Emily isn’t that won over by him—that she just doesn’t see him as fitting with who she is in life.”

She continues: “I think we both felt we had a wonderful opportunity with these roles to really show the different stages of love, from resistance to friendship to lights-out romance. Right from the start we had such a great time with the opening scenes where Emily and

Oliver can’t stand each other and yet...they can’t seem to stop talking to one another and engaging with each other. We’ve all been through something like that.”

Also winning Amanda Peet over was Nigel Cole. “I’m just mad about Nigel,” she says. “He has an incredible sense of what’s funny but also manages to make the film feel really romantic. I feel like Nigel’s making movies that are very different from other movies you see right now. It’s not that his films aren’t edgy, because I think they are, but there’s something very human and charming about his style that is so wonderful and unique.”

With Kutcher and Peet cast, the filmmaker began to fill in the supporting characters who wind in and out of Oliver and Emily’s lives through the seven-year span of the story. One of Oliver’s closest confidantes throughout is his brother Graham, who happens to be deaf and communicates with Oliver in sign language. To portray the role authentically, deaf actor Tyrone “Ty” Giordano was cast—on the heels of starring on Broadway as Huck Finn in the revival of “Big River.”

“Everyone was raving to me about what a great actor Ty was, and from the minute he was on the set I realized they were right,” notes Nigel Cole. “He also turned out to be a really lovely guy—helpful, smart and sensitive—and he and Ashton hit it off right away so that there was this authentic sense of them being brothers.”

Giordano loved that the focus of the character is fully on his relationship with Oliver—and that Graham’s deafness never even comes up as a topic of conversation. “Graham is a character who just happens to be deaf but it’s not what his character is about, which is great,” says the actor. “I loved the script because when I read it, the interaction between Oliver and Graham reminded me exactly of how me and my brother relate.”

To keep up with Giordano, Ashton Kutcher spent several months learning American Sign Language before production began. “My own brother has a slight hearing impairment so when we were kids, I learned a bit of sign language,” Kutcher explains. “I forgot most of it but it came back as I began to take classes. It was something that I thought was really important to creating Oliver, because he has to have a great flow when he talks in sign language with Graham.”

Nigel Cole found the scenes between Oliver and Graham to provide a great counterpoint to the scenes between Oliver and Emily. “There’s this wonderful kind of silence when Oliver and Graham are together,” says Cole. “I think there’s a real poetry and ease to their interaction that was great to capture.”

Playing Graham’s girlfriend, Carol, is Broadway actress Melissa van der Schyff, who had played Ty Giordano’s sweetheart on Broadway in “Big River.” Nigel Cole loved their chemistry together on stage and hoped to bring it to the screen. Says van der Schyff: “I think Nigel was hoping to capture this very strong bond of love and trust that Graham and Carol have. They still have a lot to learn but they know what they

want, unlike Oliver and Emily, who feel something but aren’t quite sure what to do about it!”

Heading up Emily’s circle of support is her best friend Michelle, played by Kathryn Hahn, who was drawn to the realistic portrait of a friendship that lasts through all the big changes of early adulthood. “I think what’s great about Michelle and Emily is that they are the kind of friends you see all the time who have gone in completely different directions, but they still keep coming back to each other in tough times,” Hahn explains. “They’re almost like sisters in that way, but it can be a tricky situation getting along with a friend who wants different things from life. A LOT LIKE LOVE is filled with tricky situations that lead to love—which is what makes it so much fun.”

Rounding out the cast are a host of up and coming young stars including Taryn Manning as Oliver’s combative younger sister, Ellen; Kal Penn as Oliver’s “Diaperush.com” business partner, Jeeter; Ali Larter as Emily’s competitive friend, Gina; Josh Stamberg as Michelle’s

husband, Michael; and Gabriel Mann and Jeremy Sisto as two in Emily's long chain of boyfriends.

Designing LOVE: About the City-Hopping Production

With a story that shuttles through time, space and dizzying life changes as Oliver and Emily take seven years to finally figure out what they felt the very first time they met, the visual design of *A LOT LIKE LOVE* had to be as whirling and shifting as Oliver and Emily's relationship.

To capture the full scope of the tale's many turns, director Nigel Cole used more than 55 locations, from New York's Chinatown to Los Angeles' El Matador Beach. From the start, the filmmakers knew the production would have to be just as jet-setting and mobile as Oliver and Emily's lives. Explains producer Kevin Messick: "When you're telling a story about two people who are in constant motion and constantly meeting each other in different places, times and situations, a good part of the production becomes trying to capture that sense of kinetic excitement."

Adds producer Armyan Bernstein: "The story of *A LOT LIKE LOVE* takes place during a period of seven years that were packed with cultural events—a period that traverses from Clinton to Bush, through a major economic fall, through different hair styles, clothing styles, music styles and lifestyles. And of course what's most interesting is that the attitude of our characters also changes over time—so there has to be a real sense of both an evolving world and an evolving friendship throughout the film."

To make all these transitions—both in the external world and the internal lives of Emily and Oliver—come to life, Cole worked closely with director of photography John de Borman and production designer Tom Meyer.

For de Borman, the task at hand was to subtly reveal time marching forward and emotions shifting in and out as Oliver and Emily's relationship goes from cool flirtation to tight friendship to something perhaps a lot like love. To do this, de Borman begins the film with saturated, eye-popping colors and plenty of visual chaos, then slowly evolves the look into a warmer, more relaxed style that reflects the characters maturing and changing.

Cole and De Borman previously collaborated on Cole's first film, "Saving Grace," and developed a kind of shorthand communication that blossomed during *A LOT LIKE LOVE*. "We got to a point where we really didn't even have to speak to each other," says Cole. "John just seems to know what I like and he makes it happen seamlessly. I think the film looks gorgeous and it's all down to him."

Meanwhile, production designer Meyer had the challenge of revealing Emily and Oliver's

constantly changing lives through their changing surroundings. He began by talking extensively with Nigel Cole about the characters' backgrounds. "I really wanted Emily's world and Oliver's world to reflect who they are, where they come from and how they change," he explains. "A big part of the film, of course, is contrasting the very different life choices that Oliver and Emily make right off the bat. Oliver wants life to proceed in a straight line—he has all his ducks in a row and that's something you see in his surroundings, while Emily's life takes more unusual twists and turns, which is reflected in the kinds of Bohemian neighborhoods in which she lives."

He continues: "So, in New York, you have Oliver's world, which is the Upper East Side around Columbia, and then Emily's world, which is the Lower East Village. In Los Angeles, Oliver spends time with his family in the San Fernando Valley while Emily winds up on the funkier east side of Hollywood and Silverlake. It's a running theme throughout."

One of Meyer's biggest tasks was finding a way to subtly move the characters, not only from city to city but through time. "It's much harder to have 1996 look like the past than to have, say, the 1950s look like the past," notes Meyer. "The immediate past is a much more personal thing than the distant past, so you have to be more careful. You can't take as many liberties."

Two of Meyer's favorite designs were for iconic romantic locations: the Brooklyn Bridge and the magical desert landscape of Joshua Tree. Explains Meyer: "It wasn't written into the script that Oliver and Emily would wind up underneath the Brooklyn Bridge, but it just seemed to make sense in that neighborhood. Manhattan can be such a romantic place, and when Nigel, John de Borman and I went to look at the bridge, it was beautiful. But we felt like we needed to add an extra touch. So my team designed some charming streetlamps to work with the structure of the promenade. And then John created this beautiful crane shot where you see Oliver and Emily walking up the railing and then—bling!—the lights come on. It's like this visual exclamation point and it worked beautifully."

When it came to the scenes in Joshua Tree, Meyer also had to get creative, re-creating the world-famous national park on a soundstage. "The problem was that it's a night scene and it just wouldn't have been feasible to light up 100 square miles of nature to do the scene!" Meyer says. "So we built this wonderful miniature desert on a stage the size of a football field."

As Meyer worked on the ever-shifting locations, costume designer Alix Friedberg was integrating the characters' clothing into the mix. "Right away, Nigel, John and Tom explained to me the concept of creating two different worlds for Oliver and Emily, so I started from that," she explains. "Ultimately, each place and each different pocket of time has its own palette and its own tone."

Friedberg knew she had to create the strong divergence between Oliver and Emily from the very first scene. "We had a lot of fun with those clothes," she says. "Emily is in this rocker,

Gothic, '90s grunge outfit that looks great on Amanda, and Ashton as Oliver is very funny and right out of Southern California's casual culture with these bland khaki shorts and a bad sweatshirt. You get the feeling right away that they don't exactly match, even if they seem to have something between them."

She continues: "A lot of Emily's early clothes we bought at thrift stores. Then, over time, Emily abandons her need for shock value and her look changes. Oliver's look changes much more subtly. In the beginning a lot of his clothes were dyed so that they would look very worn, like good old comfy things he had been wearing for a long time. Even when he has money, he's not the type to run out and buy flashy stuff. He's very much an Everyman character—so we bought a lot of clothes just at the local department store."

For Friedberg, a large part of the pleasure in *A LOT LIKE LOVE* was working with Amanda Peet and Ashton Kutcher on designing their characters' duds. "I felt really lucky to work with the two of them," she summarizes, "because they were both really into thinking about their characters and what they would and wouldn't wear. It was a true collaboration and that is always the best way."

Adding to the film's look, feel and ever-changing moods is a soundtrack that reflects *A LOT LIKE LOVE*'s shifting eras with authentic dance, pop and radio ballads from each of the periods covered in the film—from the freewheeling '90s to current sounds of the early 21st century. Woven to highlight the character's emotions, personalities and confusion in love, the soundtrack includes the lush romantic ballad "Brighter Than Sunshine" from rising star Aqualung; "Breathe (2 am)," a hauntingly melodic look at life's uncertainties from new singer-songwriter Anna Nalick; as well as tracks by Third Eye Blind, Smash Mouth, Eagle-Eye Cherry, The Cure, Hooverphonic, Ray LaMontagne, Chicago, Groove Armada, Travis and Jet.

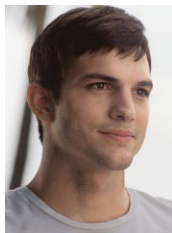
Shooting a story that takes place over seven years posed many challenges to both cast and crew. "We couldn't shoot the scenes in order because it was too inefficient," explains Nigel Cole. "So we might shoot for a day in Emily's apartment and do several different scenes—maybe one that's in 1997 and another in 1999, and in one she has short hair and in another she has long hair—and there was just an enormous amount of detail for everyone to keep track of with all these jarring transitions. It could get pretty exhausting at times, doing all this time travel!"

Yet even amidst all these shifts, it was clear to everyone that there had to be one steady component between Oliver and Emily no matter when, where, how or why they meet: the ineffable feeling of mysterious, inexplicable, but undeniable connection between them.

Summarizes Nigel Cole: "The real fun of our story is in how Oliver and Emily connect and then reconnect and reconnect and reconnect until at

last they really find one another for good. A lot of what we did on screen was to try to recreate this kind of verbal and emotional tennis match that goes on between them—this battle of missed opportunities over seven years which eventually leads them to discover their love for each other.”

About the Cast



ASHTON KUTCHER (Oliver) is one of Hollywood’s fastest rising talents who has made his mark on both the small and big screen. In 2004, he starred and produced the No. 1 box-office thriller “The Butterfly Effect” and co-starred with Bernie Mac in the recent romantic comedy “Guess Who?” His other film credits include “Just Married,” “Cheaper by the Dozen” and “Dude, Where’s My Car?”

Currently, Kutcher stars as Michael Kelso on the Fox/Carsey Werner hit television series, “That ’70s Show,” which focuses on the lives of a group of teenage friends in the 1970s. Kutcher, through his production company, Katalyst Films, is also the co-creator and producer of MTV’s hit series, “Punk’d,” which nearly turned pranking celebrities into an art form. Katalyst is developing another major network television series.

Kutcher was born and raised in Homestead, Iowa (population 100), where he lived on a farm with his parents, older sister and twin brother. To finance the cost of his education as a biochemical engineer at the University of Iowa, he worked as a cereal dust sweeper at the General Mills plant in Cedar Rapids. After being discovered by a local model/talent scout, Kutcher moved to New York to pursue his interest in acting.



AMANDA PEET (Emily) charmed audiences and critics alike with her portrayal of dental hygienist/aspiring hit woman in the Warner Bros. 2000 box-office hit “The Whole Nine Yards.” Peet received strong reviews for her performance in MGM’s “Igby Goes Down,” opposite Jeff Goldblum, Susan Sarandon and Kieran Culkin. With films like “Identity” and the heartfelt “Something’s Gotta Give,” Peet continues to explore her range as an actress.

Peet is currently starring in the play “This Is How It Goes,” which is scheduled to end its run at New York’s Public Theater on April 17th. The Neil LaBute comedy co-stars Ben Stiller and Jeffrey Wright. She is also currently co-starring in the Woody Allen comedy, “Melinda and Melinda,” for Fox Searchlight. Other cast members include Will Ferrell, Chloe Sevigny, Jonny Lee Miller and Radha Mitchell.

This fall, Peet will be seen in “Syriana,” a geopolitical thriller in which she’ll star opposite Matt Damon and George Clooney. Steven Soderbergh, George Clooney and Michael Nozik are producing, and Jennifer Fox, Ben Cosgrove and Georgia Kacandes are executive producing.

Peet was last seen in director Nancy Meyers’ “Something’s Gotta Give” for Columbia Pictures, alongside Jack Nicholson, Diane Keaton, Frances McDormand and Keanu Reeves.

In 2003, Peet starred alongside John Cusack and Ray Liotta in the Sony Pictures thriller, “Identity,” for director James Mangold. In 2002, Peet starred with Morgan Freeman and

Ashley Judd in 20th Century Fox and New Regency's thriller "High Crimes" for director Carl Franklin and in Paramount Pictures' "Changing Lanes" opposite Samuel L. Jackson, Ben Affleck and Sydney Pollack.

Television audiences warmed to her when she starred as Jack on the WB drama, "Jack and Jill."

A native of New York, Peet graduated from Columbia University with a degree in American History. While there, she also studied acting under Uta Hagen, which ultimately led her to pursue acting as a career.

Peet currently resides in Los Angeles.



KATHRYN HAHN (Michelle) is known to millions for her role of Lily Lebowski on the NBC hit drama "Crossing Jordan." On the big screen, Hahn recently appeared in "Anchorman: The Legend of Ron Burgundy" alongside Will Ferrell and Christina Applegate and in "Win a Date with Tad Hamilton" starring Topher Grace, Josh Duhamel and Kate Bosworth.

Born in Westchester, Illinois, Hahn grew up in Cleveland, Ohio, where her family still lives. Her natural acting talent was acknowledged at an early age when she won a leading role in a locally produced syndicated children's television show, "Hickory Hideout." She went on to appear in numerous local theater productions before entering Chicago's Northwestern University, where she earned a Bachelor of Science degree in theater.

After moving to New York City to build her theater resume, Hahn was accepted into the prestigious Yale School of Drama. While working toward her post-graduate degree, Hahn spent her summers performing with the Williamstown Theatre Festival, where she appeared in the world premiere production of David Rabe's "Corners," "Hamlet," "The Blue Demon," "Chaucer in Rome" and "Time/Piece," as well as in a production of "Hedda Gabbler" that later went to Broadway. It was in a production at Williamstown that Hahn was spotted by NBC casting executives, which led to the role of Lily on Crossing Jordan. Since moving to Los Angeles, Hahn has returned to the stage at the Huntington Theater in Boston, where she had appeared previously in an acclaimed production of "Dead End" and in Jon Robin Baitz's "Ten Unknowns."



KAL PENN (Jeeter) recently finished tackling his first lead as "Kumar" in "Harold and Kumar Go to White Castle" for New Line alongside John Cho. He also played the best friend and co-worker, "Jorge," to Jamie Kennedy's character "Tim Avery" in "Son of the Mask."

Kal also has three more features due out in 2005. Besides "A Lot Like Love," next up is Media 8 Entertainment's "Man About Town" with Ben Affleck and Jerry O'Connell, and he is set to star in "The Namesake" based on the novel by Jhumpa Lahiri and directed by Mira Nair. Lastly, Kal will begin shooting "Vegas Baby."

Kal is also making a name for himself on the indie-film circuit. He plays "Bobby" in Victory Productions' "Arrangement" and El Camino Pictures' "Sueno." He can also be seen

in 2003's "American Made" and is currently shooting "Dancing in Twilight" with Mimi Rogers and Erik Avari. Currently, Kal is shooting "Searching for Sara" in Jaisalmer, India, in which he will play "Amar" opposite Justin Theroux and Emmy Rossum.

Kal will forever be remembered for his hilarious role as "Taj" opposite Ryan Reynolds and Tara Reid in the comedy "National Lampoon's Van Wilder." In addition, Kal starred in "Love Don't Cost a Thing," an urban remake of the '80s hit comedy "Can't Buy Me Love," alongside Christina Milian and Steve Harvey. Kal was also seen in "Malibu's Most Wanted," opposite Jamie Kennedy.

Kal was born and raised in New Jersey, which allowed him to train extensively in theatre all over the metropolitan New York area. His most memorable experiences include working with the George Street Playhouse, The Atlantic Theatre Company, The New Jersey Governor's School of the Arts and Rutgers' University Summer Arts Institute.

When Kal graduated from the Freehold Regional High School District's Performing Arts High School, he was accepted into the prestigious School of Theater, Film and Television at the University of California, Los Angeles. During his time at UCLA, Kal continued to build his body of work in film and television both inside and outside of the classroom.

Kal currently resides in Los Angeles.



ALI LARTER (Gina) recently completed production on the feature film "Crazy" and is currently shooting the feature "Marigold" in India. Most recently, Ali completed a cameo role in Warner Bros.' "Syriana."

Larter starred in the successful first and second installments of the New Line franchise "Final Destination" and opposite Reese Witherspoon in the hit MGM film "Legally Blonde." Additionally, Larter enjoyed a successful run on the New York stage in "The Vagina Monologues."

Making her feature film debut in the blockbuster hit "Varsity Blues" for Paramount Pictures/MTV Films, Larter's additional credits include Warner Bros.' "American Outlaws" starring opposite Colin Farrell, Dimension Films' "Jay and Silent Bob Strike Back" for writer/director/actor Kevin Smith; Warner Bros.' "The House on Haunted Hill", a remake of the original Vincent Price horror classic, opposite Taye Diggs and Geoffrey Rush; and Fox's "Drive Me Crazy."

A native of Cherry Hill, New Jersey, Larter began modeling at the age of thirteen and traveled the world before moving to New York, where she currently resides.



TARYN MANNING (Ellen Geary) is a versatile young actress, known for exploring a range of diverse roles in both independent and major studio films. Manning stars in Craig Brewer's "Hustle & Flow" (July 4), that sold for a record-breaking \$9 million at the 2005 Sundance Film Festival. Taryn recently completed filming "Unbeatable Harold" starring Dylan McDermott, Henry Winkler, and Gladys Knight. Taryn also recently completed work on "Cult" in co-starring role opposite Rachel Miner. Prior to that, Taryn starred in Mark Milgard's "Dandelion" opposite Vincent Kartheiser and Mare Winningham, which debuted in the American Spectrum competition at the 2004 Sundance Film Festival. In May, Manning leaves for South Africa to begin work on producer Wes Craven's "The Breed," in

which she co-stars opposite Michelle Rodriguez.

Manning has also appeared on the big screen in Anthony Minghella's Civil War drama "Cold Mountain," "White Oleander" opposite Michelle Pfeiffer and Allison Lohman and as "Janeane," Eminem's ex-girlfriend in "8 Mile." Manning is best known for starring opposite Britney Spears in "Crossroads," the road trip movie about three best friends, directed by Tamra Davis. Taryn also received rave reviews as Kirsten Dunst's best friend and confidant in Disney's "crazy/beautiful."

Manning first drew attention when she played "Rebecca Peabody" on Fox's critically acclaimed "Get Real." Other television credits include ABC's "The Practice," The WB's "Popular," "NYPD Blue" and appearances in two pilots, "Ryan Caulfield" and "68."

Manning recently started her own clothing line, *Born Uniqorn*, with her best friend Tara Jane. Manning's band is currently in the studio writing and producing their second album. Both singles, from her former band *Boomkat*, "The Wreckoning" and "What You Do to Me," from "Boomkatalog One" hit #1 on the "Hot Dance Club Play Charts," and they finished 2003 as the #5 "Hot Dance Club Play Artists" for the year in Billboard Magazine. Also, their song "Wastin' My Time" was featured on the "8 Mile" soundtrack which sold over 6 million records worldwide. *Boomkat*'s remake of the Blondie song "Rip Her to Shreds" can be heard in the opening credits of the Paramount film "Mean Girls," which debuted at #1 at the box office.

Born in Falls Church, Virginia, and raised in Tucson, Arizona until age 12, Manning's enormous energy and competitive nature brought her recognition and awards in everything from karate to roller-skating. While living in Cardiff, California, she discovered dance and her love for performing was realized. This led her to attend the prestigious Orange County High School of the Arts where her talents in dance, acting and voice were featured in numerous stage productions. Taryn currently resides in Los Angeles with her toy yorkie, "Speakers."



GABRIEL MANN (Peter) With many well-received performances in theater, television and feature films under his belt, Gabriel Mann is one of Hollywood's young "go-to" actors. This fall, he will star in renowned director Wim Wenders' film, "Don't Come Knocking," with Jessica Lange and Sam Shepherd. Mann also completed work on "Drum," co-starring Taye Diggs, which premiered at the 2005 Sundance Film Festival and won top honors at the 2005 Panafrican Film & Television Festival.

Mann's most recent credits include a role in "Paul Schrader's Exorcist: The Beginning," opposite Stellan Skarsgard, and "The Bourne Supremacy," directed by Paul Greengrass and starring Matt Damon and Joan Allen.

Additional credits include roles in the following: Alan Parker's "The Life of David Gale" with Kate Winslet and Kevin Spacey; "Buffalo Soldiers" with Joaquin Phoenix; "The Bourne Identity" with Matt Damon; Stephen Gaghan's "Abandon" with Katie Holmes; the critically acclaimed Sundance Film Festival winner, "High Art" with Radha Mitchell; Allison Anders' autobiographical "Things Behind the Sun" with Don Cheadle; "Josie and the Pussycats" with Rachael Leigh Cook; Mike Tollin's "Summer Catch"; Michael Corrente's "Outside Providence"; the independent films "How to Make the Cruellest Month" and "Parallel Sons"; Antonio Tribaldi's "Claudine's Return"; "Great Expectations," directed by Alfonso Cuaron, starring Gwyneth Paltrow and Ethan Hawke; and "I Shot Andy Warhol" with Lili Taylor.

Theater has also been a fertile training ground for this talented actor. Mann has appeared

in several prestigious productions including “Potato Creek Chair of Death,” part of “Marathon ’97,” a festival of one-act plays at the Ensemble Studio Theater; “Tomorrowland” at the Playwrights Horizon; and “Red Badge of Courage” at the Papermill Playhouse.

Mann splits his time between Los Angeles and New York.



JEREMY SISTO (Ben Miller) Born and raised in Chicago, Sisto began appearing in local theatre at the age of 11. By the time he was 16, he landed his first feature film, a starring role in Academy Award® winner Lawrence Kasdan’s “Grand Canyon.” Upon the completion of the film, Sisto returned to Chicago to finish high school and then relocated to Los Angeles in 1993 to pursue acting full-time.

He also starred opposite Alicia Silverstone in the 1995 summer hit, “Clueless,” as “Elton,” the hip man on campus. Sisto followed this with “Moonlight & Valentino” (1995), a heartfelt romantic comedy directed by David Anspaugh, in which he played Gwyneth Paltrow’s love interest.

In 1998, Sisto worked opposite Billy Crudup in “Without Limits,” as Olympic athlete Frank Shorter. Sisto then starred in Artisan Entertainment’s black comedy/thriller, “Suicide Kings” (1997) with Christopher Walken and Denis Leary, as a morphine-addicted medical student drawn into a plot to kidnap a local mobster.

Jeremy Sisto’s flair for creating compelling yet charming characters attracted award-winning writer Alan Ball to create a role for Sisto on his HBO series, “Six Feet Under.” Sisto returns to the show for a fourth season as “Billy Chenowith,” the charismatic manic-depressive, whose unpredictable mood swings wreak havoc on his sister, played by Rachel Griffiths. During his last hiatus, he co-starred in the critically acclaimed stage play “Take Me Out,” in which he has garnered several nominations for prestigious theatre awards.

About the Filmmakers



NIGEL COLE (Director) began his career in theatre before moving on to television. He directed the first season of the award-winning British comedy series “Cold Feet,” as well as documentaries for the “In the Wild” series, which took celebrities including Julia Roberts, Robin Williams and Meg Ryan to learn about the people and wildlife in remote parts of the world.

He made his feature film debut with “Saving Grace,” which enjoyed an enthusiastic world premiere at the 2000 Sundance Film Festival where it won the Audience Award. Brenda Blethyn was subsequently nominated for a Golden Globe® award after the film’s successful US release.

In 2003, Cole directed “Calendar Girls,” a film which was inspired by the real-life

story of a group of women who became headline news when they posed nude in their women's organization's calendar to raise money for leukemia. "Calendar Girls" won Best Film at the 2003 British Comedy awards and received a Golden Globe® nomination for Helen Mirren. It went on to be one of the most popular British films of all time, staying at number one in Britain for four weeks.

COLIN PATRICK LYNCH (Screenwriter) is a playwright and actor who always wanted to write for films. He has been writing screenplays for fourteen years and "A Lot Like Love" is his first to make it to the screen. His plays include "One-Eyed Jacks & Suicide Kings" and "No Trespassing Zone."

A native of Los Angeles, Lynch studied at UCLA in the Theater, Film and Television Department and continues to act in films and on stage.

ARMYAN BERNSTEIN (Producer) Chairman of Beacon Communications, Showest Producer of the Year, has produced and executive produced such films as "Air Force One" starring Harrison Ford; "The Hurricane" (which he also co-wrote) starring Denzel Washington; "Thirteen Days" starring Kevin Costner; "End of Days" starring Arnold Schwarzenegger; "Family Man" starring Nicolas Cage; "Bring It On" starring Kirsten Dunst; "For Love of the Game" starring Kevin Costner; "Spy Game" starring Brad Pitt and Robert Redford; "Open Range" starring Kevin Costner, Robert Duvall and Annette Bening; "Raising Helen" starring Kate Hudson and John Corbett; and "Ladder 49" starring John Travolta and Joaquin Phoenix. Currently in production is "The Wrong Element" starring Harrison Ford, Virginia Madsen and Paul Bettany.

Bernstein founded Beacon Communications in 1990 and it has become one of the most successful independently financed film companies in the entertainment business. Its first films were "The Commitments," directed by Alan Parker, which was nominated for a Golden Globe® Award as Best Picture and went on to win four BAFTA Awards; Keith Gordon's critical triumph "A Midnight Clear," starring Ethan Hawke; "A Thousand Acres," based on the Pulitzer Prize-winning novel, starring Michelle Pfeiffer and Jessica Lange; "Sugar Hill," starring Wesley Snipes; "Playing God," starring David Duchovny and Timothy Hutton; "Princess Caraboo," starring Phoebe Cates and Kevin Kline; "The Road to Wellville," directed by Alan Parker and starring Anthony Hopkins; and David Mamet's "A Life in the Theatre," which won a cable ACE Award for Best Drama.

Armyan was born and raised in Chicago and attended the University of Wisconsin. He was a broadcast journalist with PBS and then with ABC. He wrote the cult classic "Thank God It's Friday," starring Debra Winger and Jeff Goldblum. He then wrote and co-produced Francis Ford Coppola's legendary Vegas romance, "One from the Heart." Bernstein made his directing debut with "Windy City" from his screenplay, which starred John Shea and Kate Capshaw. He also co-wrote and directed "Cross My Heart," starring Martin Short and Annette O'Toole. Armyan wrote and produced ABC's Emmy Award-winning "The Earth Day Special."

KEVIN MESSICK (Producer) is an independent producer working in both film and television. "A Lot Like Love" is the first project Messick has produced for Beacon and Disney.

Upcoming productions for Messick include "Who's Your Mama" for 20th Century Fox, a family comedy inspired by the current wave of suburban mothers across the country that are

starting garage bands; “Killing Floor” at New Line Cinema, based on the best-selling series of books by Lee Child; and “Lone Wolf and Cub” with Darren Aronofsky to direct for Paramount Pictures.

Messick’s feature producing credits include the documentary “American Pimp” directed by the Hughes Brothers, an official selection in competition at the Sundance Film Festival; Sony’s “Truth or Consequences, N.M.” directed by Kiefer Sutherland; the Alicia Silverstone starrer “The Babysitter”; and New Line’s “Surviving the Game” directed by Ernest Dickerson.

In television, Messick Films recently had an overall agreement with Fox Television Studios where he executive produced the FX original film “Big Shot: Confessions of a Campus Bookie.”

Messick has previously held exec posts as co-president of Mutual Film Company at Paramount Pictures, president of the Hughes Brothers’ Underworld Entertainment at Universal and president of Joel Schumacher Productions at Warner Bros.

Messick graduated with an MFA from UCLA School of Theater, Film and Television.

CHARLIE LYONS (Executive Producer) is Partner and CEO of Beacon Pictures. Charlie and Beacon Chairman Arman Bernstein have worked together for over a decade, during which the company has created over twenty major motion pictures including “Air Force One,” “The Hurricane,” “13 Days,” “Bring It On,” “Spy Game,” and “Family Man.” Its most recent films include “Open Range,” “Raising Helen,” and “Ladder 49.” The company is in preproduction on the Harrison Ford thriller, “The Wrong Element.”

Lyons is also the Founder and Past Chairman of the Ascent Entertainment Group Inc., a global media enterprise which was purchased by Liberty Media Group in 2000. Ascent was the owner/operator of Beacon Pictures, On Command Corporation (largest hotel cable company in the world), Ascent Network Services (provider of broadcast and network services to the NBC television network), the National Basketball Association Denver Nuggets, the National Hockey League Colorado Avalanche (1996 Stanley Cup Champions), and the developer and financier of a \$200 million sports and entertainment facility (the Pepsi Center in downtown Denver, Colorado) and founded Colorado Studios in partnership with Liberty Media Group, the leading Colorado-based production company. Charlie is a past Board Member of the National Basketball Association and the National Hockey League and a Founding Board Member of the Women’s National Basketball Association. He also serves on the Board of numerous corporate and charitable organizations.

ZANNE DEVINE (Executive Producer), former President of The Kennedy/Marshall Company, joined Beacon Pictures as its President of Production in January 2004.

Prior to Beacon, Devine was President of Ovation Entertainment, a feature film production company financed by Jeff Skoll, co-founder of eBay. While at Ovation, Devine executive produced “House of D,” written and directed by David Duchovny. The film stars Robin Williams, David Duchovny, Tea Leoni and Erykah Badu. Ovation Entertainment also co-produced and co-financed the feature film “Eulogy,” starring Ray Romano, Debra Winger and Hank Azaria. Both pictures were distributed domestically by Lions Gate.

Prior to The Kennedy/Marshall Company, Devine was the Senior Vice President of PolyGram Filmed Entertainment, where she was the Senior Creative Executive managing the entertainment group of companies—Working Title, Propaganda Films, Interscope Productions,

Jodie Foster's Egg Pictures, and Norman Lear's Act 3 Productions. Successful releases include "Four Weddings and A Funeral," "The Game," "What Dreams May Come" and " Fargo."

From 1990 through 1995 Zanne served in various positions at Universal Pictures, lastly as Vice President of Production & Acquisitions, where she oversaw Gramercy Pictures (in partnership with PolyGram), during which time the company released "The Usual Suspects," "Priscilla Queen of the Desert" and the Academy Award® winning "Elizabeth" and "When We Were Kings."

Devine began her career as an independent producer with the Academy Award®-nominated feature film, "Anna."

SUZANN ELLIS (Executive Producer) After graduating from UCLA, Suzann was hired by Beacon Communications, where she worked on "Air Force One" and "Thirteen Days." She co-produced the critically acclaimed film "The Hurricane," starring Denzel Washington. Ellis also developed and co-produced the DreamWorks box-office smash "Galaxy Quest," starring Tim Allen and Sigourney Weaver. Suzann was promoted to Executive Vice President in 2003. She is executive producing Arthur C. Clarke's classic, "Childhood's End" for Universal with director Kimberly Peirce. Her upcoming projects include "Random Acts of Kindness" with Ashton Kutcher, "She's Gone" with director Juan Jose Campanella, and "Madison Kid" based on poker bad boy Phil Hellmuth.

LISA BRUCE (Co-Producer) is an independent producer with considerable experience in independent international and domestic production. She was appointed to and served on the Chase Manhattan Bank Entertainment Advisory Board from 1994–1996. She was a founding partner of Orenda Films, an independent feature film production company based in New York City which developed, produced and managed the delivery and distribution of three internationally released feature films. Prior to producing features, Bruce wrote and directed "Raw Images," a nationally distributed documentary and produced five shorts including the Student Academy Award winning short film "Go to Hell." She also wrote, directed, and produced "Night's Window," which won several NYU awards.

During the last decade, Bruce's producing credits include the features "Pen Pals," "The Search for One-Eye Jimmy," "No Way Home," "Auf Wiedersehen Amerika," "Curtain Call," "Tumbleweeds," "The Perfect You" and "The Emperor's Club" for Beacon Pictures.

Bruce was featured in "BBC Special: Women in Film." Her films have appeared in festivals around the world including Tokyo, Berlin, Hamburg, Deauville, Los Angeles, Cannes, Toronto and Sundance. She has taught international workshops on Independent Feature Film Production at New York University, Ohio University and for the Eastern European Film Academy in Groznan, Croatia.

JOHN DE BORMAN, B.S.C. (Director of Photography) previously worked with director Nigel Cole on "Saving Grace." His extensive credits include "The Full Monty," "Serendipity," "Pure," "The Guru," "Ella Enchanted" and "Shall We Dance?" He has also shot "New Year's Day," "There's Only One Jimmy Grimble," "Hamlet," "Trojan Eddie," "Medium Rare," "Small Faces," "Gregory's Two Girls," "Hideous Kinky," "The Mighty," "Photographing Fairies," "Death Machine," "The Passion of Darkly Noon," "Murder Blues," "Unmasked Part 25" and "Murder on Line One," which he also executive produced.

He was nominated for an Independent Spirit Award for Best Cinematography for his work on “Hamlet” and won the Evening Standard British Film Award for Best Technical/Artistic Achievement for “Hideous Kinky.” He received the San Sebastian Film Festival Concho D’Oro Award for “Trojan Eddie.” And he wrote, directed and photographed the short “Outing,” which won the New York Film Festival’s Gold Award for Best Short.

TOM MEYER’s (Production Designer) past films as production designer include “Blue Crush,” directed by John Stockwell, for whom he also art directed “crazy/beautiful;” “Catch That Kid,” directed by Bart Freundlich; and “Welcome to Collinwood,” directed by Anthony and Joe Russo, produced by Steven Soderbergh and George Clooney.

Meyer’s additional Art Direction credits include “The Way of the Gun” directed by Chris McQuarrie, “The Crow Salvation” and “No Vacancy.”

Meyer was a resident design associate at the Seattle Repertory Theatre where he designed the world premieres of Arthur Laurents’ “Jolson Sings Again,” Charlayne Woodward’s “Pretty Fire” and the New Play Workshop premieres of Wendy Wasserstein’s “An American Daughter;” Jon Robie Baitz’s “A Fair Country” and Bill Irwin’s “Experiments.”

SUSAN LITTENBERG (Editor) recently edited the hit comedy “13 Going on 30” directed by Gary Winick. She also edited Winick’s independent feature “Tadpole” which won Best Director at the Sundance Film Festival in 2001. Susan edited “Jump Tomorrow,” a comedy feature which won a British Academy Award on 2002 for a first-time filmmaker and “The Ballad of Ramblin’ Jack,” which won a Special Jury Prize for Artistic Achievement at Sundance in 2000. Feature credits as an editor also include “Easter,” “Henry Hill” (a.k.a. “Play For Me”) and Spalding Gray’s “Gray’s Anatomy” directed by Steven Soderbergh. Susan was the associate editor on Soderbergh’s “Solaris.”

As an Assistant Editor she has worked on films with Hal Hartley, Ang Lee, Paul Auster and Jim Jarmusch. Teaching experience includes The Edit Center in NY, The Maine International Film Workshops and the MFA program at The City College of New York.

ALIX FRIEDBERG (Costume Designer) most recently worked on “Glory Road,” “Around the Bend,” “Cursed,” “Tom Sisto,” and “New Suit.” Her other film credits include “Eight Legged Freaks” and the comedies “Tomcats” and “But I’m A Cheerleader.”

On the small screen Friedberg’s credits include the CBS dramas “Without A Trace” and “CSI: Crime Scene Investigation.”

Friedberg studied design at The Fashion Institute and The Otis Parsons School of Design before starting a career in commercials. It was with the mini-series “Stephen King’s The Stand” that she made her move to film. Her additional feature credits include: “Gone In Sixty Seconds” with Nicolas Cage and Angelina Jolie; “Instinct” with Anthony Hopkins and Cuba Gooding, Jr.; “That Thing You Do” for director Tom Hanks; “Black Sheep” starring Chris Farley and David Spade; “Office Space” for director Matt Judge; the comedy “Home Fries;” “Father of the Bride II” starring Steve Martin, Diane Keaton and Martin Short; and “Calendar Girls” starring Helen Mirren.

Friedberg’s additional television work includes such series as “Working” and “News Radio.”

ALEX WURMAN (Music) credits his facility and wide range of styles in composition to

his early classical training, a lifelong love of jazz, and an expert knowledge of the most advanced technology. His is a talent that can be attributed to both genetics and environmental circumstance as he hails from a family that has spent generations devoted to the study and performance of music. Alex can trace his desire to work in the field of film scoring to afternoons spent at his father's workplace. Hans Wurman is an arranger-composer who not only pioneered the world of electronic music by recording intricate works on the first Moog synthesizer, but also was the owner of a thriving business recording radio plays featuring such well-known actors as Richard Burton, James Earl Jones and Woody Allen.

Alex attended the Academy of Performing Arts High School in Chicago and went on to study composition at the University of Miami in Coral Gables and the American Conservatory of Music in Chicago. While in Chicago, Alex performed with such artists as Stanley Turrentine and Bobby Brown.

Film scoring seemed to be the natural evolution for Alex's talent, and after a stint in the commercial/ad world, he moved to Los Angeles to pursue this new career path. He immediately got work scoring AFI student films. During this time, Alex met Hans Zimmer and began working with the esteemed composer by providing composition and arranging services. Alex had the opportunity to contribute to the blockbuster hits "A League of Their Own," "The Lion King" and "Armageddon." This proved to be the launching pad for his independent career. Soon, assignments came his way from the indie world as directors discovered a fresh and versatile composer who gave their films depth with his music.

Alex made the leap to major studio releases with the scores to "Confessions of a Dangerous Mind" for Miramax and "Hollywood Homicide" for Sony/Revolution Studios. The two scores couldn't be farther apart stylistically; however, diversity has been one of the hallmarks of what is becoming an exceptional career. He is also known for his avant-heartland score to the Emmy®-nominated HBO film "Normal" as well as the outrageous comedy, "Anchorman: The Legend of Ron Burgundy," for DreamWorks.

Currently, Alex is working on a new score for the Sundance Film Festival favorite, "March of the Emperor" starring thousands of emperor penguins, to be released by Warner Independent Pictures in June.

DIANE STATA (Music Supervisor) has lent her music expertise to many successful titles, most notably "Win a Date with Tad Hamilton," "Catch That Kid," and "Scooby Doo II: Monsters Unleashed."

She has served as a Music Coordinator on many other films of note, including "Two Weeks Notice," "Alex and Emma," and "Radio."

LAURA Z. WASSERMAN (Music Supervisor) brings a combination of artistic and business acumen to her venture, WH Entertainment, a distinguished Los Angeles-based full-service music supervision company. Having identified and cultivated new talent while developing dozens of the industry's most renowned and diverse soundtracks, from "Moulin Rouge" to "The Full Monty," which won an Academy Award® (Best Score, Musical or Comedy), Wasserman formed WH Entertainment with Darren Higman to lend their expertise to a new generation of film and television soundtracks. The duo signed a consultancy agreement with Buena Vista Music, Inc., and supervised soundtracks for "Shark Tale," "Scooby Doo II" and "Win a Date with Tad Hamilton." WH was also chosen to consult on

Sony's "Spiderman II" soundtrack.

She has supervised the music for the live-action version of "Scooby Doo," "Down With Love," "Two Weeks Notice," "Radio" and the soundtrack album to Baz Luhrmann's "La Boheme." Wasserman also worked as a soundtrack consultant for RCA Records, where she was the Executive Producer for the soundtrack to "Mr. Deeds."

Prior to founding WH Entertainment, Wasserman served as Senior Vice President of Fox Music for five years, where she oversaw music supervision for some of the studio's most recognized films. While there, she coordinated the music for the films "Hope Floats," "Romeo and Juliet" and "Dr. Doolittle," whose soundtracks all achieved triple platinum status. Wasserman's supervising credits at Fox also include, among others, "There's Something About Mary," "Never Been Kissed," "Great Expectations," "Anywhere But Here," "Brokedown Palace," and "The Beach."

Wasserman holds a B.A. in English from University of California at Berkeley. She resides in Los Angeles with her husband and newborn son.

JOSEPH MIDDLETON (Casting) has been a constant staple in Hollywood as a Casting Director for over a decade. Not only is he famous for his turns as the dynamic casting director in HBO's Project Greenlight series, he has also been nominated for four Artios awards, winning the award in 2000 for casting the dysfunctional group of young actors in the hugely successful film "American Pie."

His notoriety and talent have allowed him to move effortlessly between indie films, with critically acclaimed films like "Go" and "Donnie Darko," and bigger-budget studio hits, like "Legally Blonde" and "The Bourne Supremacy." The native Georgian is currently hard at work and recently finished casting upcoming films "Mr. and Mrs. Smith," "Strangers With Candy" and "Bad News Bears."

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