



The Perfect Man

Production Information

For the most part, single mom Jean Hamilton (HEATHER LOCKLEAR) is great at raising her teenage daughter Holly (HILARY DUFF) and her sister, providing a home and being both a friend and a parent to her daughters. Everything's usually just fine, great even. But then, once a boyfriend enters the picture, well, things start to slide from great. And it's not Holly's boyfriends that are causing the problems...it's her mom's.

To Holly, her mom's dating habits aren't exactly hard to recognize: she picks a guy not nearly good enough, and when the inevitable romance transforms into the unavoidable break-up, Jean packs up Holly and her little sister and hustles onto the next city, hopeful that the next guy in the next town will be better.

Holly really wants her family to settle down, where she might have a chance at being a normal teenager—maybe even attend her first school dance. But more than that, Holly wants her mother to stop picking romantic duds that only end up breaking her heart. Why can't Jean see how wonderful she is, realize the qualities in herself that endear her to her daughters, be happy with or without romance...in short, see herself through Holly's eyes?

So who better to pick Jean’s potential datemate than Holly? Someone to keep Jean from encountering yet more heartache and doomed romance? As her mother’s short-lived, new city hopefulness begins to turn to desperation, Holly realizes she has no time to waste and comes up with a plan: she’ll *invent* a suitor for her mother—an amazing, perfect man to woo the single mom and save her from choosing yet another imperfect, second-rate guy.

So what if he doesn’t really exist? Or at least, not exactly?

When Jean’s interest is piqued by her new secret admirer, Holly finds that it’ll take more than emails, letters and gifts to keep her distracted from the attentions of Lenny (MIKE O’MALLEY), Jean’s hapless, well-meaning co-worker and current real-life suitor. So she enacts a little identity theft and borrows Ben, her friend’s uncle (CHRIS NOTH), as the man behind the attentions—a suave, restaurant owner with looks and charm to spare.

Unfortunately for Holly, Ben may be too charming...at least the “Ben” she creates with the help of her new school buds Adam (BEN FELDMAN) and Ben’s niece Amy (VANESSA LENGIES). As Jean and Ben’s “relationship” takes off, Holly and her co-conspirators find that maintaining the ruse is making them crazy. But for Holly, what’s important is keeping her mother happy and keeping their family in one place long enough to put down roots. Trouble is, Holly’s so diverted by the ever increasing, runaway deception that she almost misses her own perfect man when he comes along.

A romantic comedy about holding things together—even when everything threatens to fall apart—Universal Pictures’ *The Perfect Man* stars Hilary Duff, Heather Locklear, Chris Noth and Mike O’Malley, under the direction of MARK ROSMAN (*A Cinderella Story*). The film is produced by MARC PLATT (*Legally Blonde* and its sequel), DAWN WOLFROM (*Never Again*) and SUSAN DUFF. The screenplay is by GINA WENDKOS (*The Princess Diaries*), from a story by MICHAEL McQUOWN & HEATHER ROBINSON & KATHERINE TORPEY.

The behind-the-camera crew includes director of photography JOHN LEONETTI (*The Scorpion King*), production designer JASNA STEFANOVICH (*Honey*), editor CARA SILVERMAN (*A Cinderella Story*), costume designer MARIE SYLVIE

DEVEAU (*Taking Lives*) and composer CHRISTOPHE BECK (*The Pink Panther*). BILLY HIGGINS and ADAM SIEGEL serve as executive producers.

ABOUT THE PRODUCTION

Funny, fresh and full of surprises, *The Perfect Man* is a humorous story of love, longing and leaving and what can happen when good intentions go awry. At the story's heart is the romantic notion of finding the perfect partner...and on the not-so-romantic flipside is a portrait of a family that's just dealing with the ups and downs life brings while trying to stay together and stay put—at least, that's what the story's protagonist, teenager Holly Hamilton, is hoping for.

Producer Marc Platt, no stranger to comedy with his hits *Legally Blonde* and its sequel among his credits, found the premise of the film “witty and clever. The story had ideas and emotions that I cared about, and ones that I thought the audience would care about,” says Platt. What truly appealed to Platt was the idea that everyone has a destiny and that somewhere, there is someone for everyone.

But almost more than the romance of story, the strong family connection between mother and daughter—and how growing up can affect that dynamic—struck a chord with Platt. “As a father myself,” he continues, “I was also immediately drawn to the family aspect of the film, of a mom trying to raise her two daughters, and of a teenager who comes up with the idea that if she can find the perfect guy for her mom, maybe they'll stay in one place for a while...and get the chance to become a real family unit.”

Director Mark Rosman says that he “found the concept of the script just wonderful. The fact that a daughter tries to find the perfect man for her mother is completely hilarious but, at the same time, very endearing. But what I found moving on an adult level is the truly universal theme of how mothers and daughters are connected—this is something every mother with a teen can relate to,” observes Rosman.

For the film's young heroine, the free-spirited teen Holly Hamilton, filmmakers chose the charismatic and multi-talented Hilary Duff—the role and the actress seemed to fit as if tailor-made. “I can't think of anyone besides Hilary to play this role,” says Platt. “She brings her own likeability to the role. Hilary is the kind of actress that is accessible

to everyone, whatever age. She makes you root for her and root for the character she's portraying. I've had the opportunity to work with so many young actors and performers throughout my career, and none has impressed me more than Hilary in terms of the kind of person she is, her generosity, her charm and her heart."

Rosman, whose ongoing directorial history with Duff includes 11 episodes of the hit series *Lizzie McGuire* and, more recently, the feature film *A Cinderella Story*, agrees. "I thought this was a great vehicle for Hilary, and a great opportunity for her to do something that wasn't just another high school story but, rather, a mother/daughter story."

At the beginning of the film, Holly and her family embark upon yet another journey, relocating to a new town (this time around, Brooklyn) that will hopefully offer Holly's mother, Jean, her longed for fresh start. In addition to the physical journey, however, are the personal ones, undertaken by mother and daughter—both of whom have lessons to learn about what it takes to make relationships (both familial and romantic) work. At times, the roles in the film seem reversed as Holly finds herself cast as the nurturing mother, while her mother acts like, well, a typical teenager who quickly moves away from past mistakes without trying to locate the lessons they contain—their is indeed a complicated relationship, one that appealed to Hilary in her latest film vehicle. "Holly loves her mom," explains Hilary, "but she really disagrees with a lot of the ways she lives her life." Part of what appealed to the performer was the chance to comically explore this kind of dynamic that does not figure into the relationship Hilary enjoys with her offscreen, real mother. "We've never gone through that weird 'I hate you/I hate you, too' stage," says Hilary.

As Holly's mother, Jean, searches for the perfect man, her daughters are temporarily left in the wake. "Along the way," offers Heather Locklear, who plays the romantically-challenged single mother, Jean, "she finally realizes where her priorities lie, and they are with her children."

"Heather Locklear is incredible," enthuses director Rosman. "She comes with this wonderful body of work, playing women who haven't always been nice. Yet she is just the sweetest actress, very giving, and very generous to the other actors. Heather's

very creative and brings that creativity onto the set with her and she gets everyone involved. She and Hilary make a wonderful on-screen mother and daughter.”

That chemistry was true both on the screen and off. “Heather is such a genuinely nice person,” says Hilary, “and she’s so much fun to be around. I loved working with her. And who could get a cooler mom than Heather Locklear?”

Locklear also plays mom to six-year-old Zoe, a role won by Aria Wallace. Marc Platt calls young Wallace “an adorable, precocious, unique little girl who brought her charms not only to her character, but to everyone around her on the set.”

Casting an age-appropriate actress came with its unexpected challenges, however. Director Rosman recalls the second day of principal photography, when Wallace lost her two top front teeth. By then, several of the film’s later scenes had been shot, so a set of false teeth—replete with two front chompers—were built for the youngster. “A true Hollywood story,” jokes Rosman. “Who would have thought we’d have to make false teeth for a six-year-old?”

False teeth or no, the young Wallace became a devoted surrogate little sister to her on-screen sibling, Duff, as well as her stand-in mom, Locklear. “They’re both so cool,” says Aria. “Hilary’s the kind of friend you can tell your secrets to...kind of your real sister, only here, we’re sisters in heart. And Heather...well, she’s just awesome!”

Not so awesome is Locklear’s on-screen persona, Jean Hamilton. While caring and devoted to her daughters, she has a somewhat cockeyed view about life’s little failures: when the going gets tough, the family gets going...from one city to another, trying to outrun her continuing romantic mishaps. Jean believes in the restorative powers of a fresh start, continually hoping that this time, her choices will be better. What she may not stop to realize is how the choice of rootlessness is affecting her eldest daughter.

So Holly’s idea to conjure an ideal mate for Jean is motivated by more than just love for her mother—she herself is looking for a chance to “settle down,” finish more than a year of classes at the same school and build lasting relationships with a circle of close, real friends. But that will come—first on Holly’s list is to find Mr. Right-For-My-Mom.

Chris Noth’s indelible role as Mr. Big (Carrie’s elusive, on-again, off-again love interest) on the phenomenally popular HBO series *Sex and the City* rendered him

watercooler conversation for legions of female fans. His red-light/green-light handling of the show's heroine seemed to divide the *Sex* fan base into two camps: Big Fans and Big Haters. But for producer Platt, Noth is "charming, intelligent, and erudite," says the producer. "He exudes the kind of warmth and sensitivity towards women that makes him the perfect man to play, well, the perfect man."

Holly's scheme doesn't involve actually hooking her mom and her friend's Uncle Ben up—Ben's seeming unavailability would preclude a real romance. So she does what any blog-writing, internet-savvy, creative teen would do—she absconds with his persona and fashions a real world (orchids and love letters) and cyberspace (emails and instant messaging) courtship between Jean and "Ben," a restaurant owner (which he actually is), sadly currently out of the country, opening a new eatery in China (a convenient lie).

Noth's charm worked its magic on the cast of the film, but it was not a one-way street—he loved working with Duff, with whom he shares a majority of his scenes. "She's a ball of fire. I think she's a great role model for kids her age; she's got great energy and she's completely unpretentious. With all the success she has, she remains fun, spontaneous, full of zest and optimism," offers Noth.

But while Holly does take some poetic licenses with "Ben" and his life, for the most part, he is based on Uncle Ben, who himself possesses some admirable qualities for a secret admirer: he's a sensitive, caring guy who owns a restaurant, the popular local River Cafe; he likes to cook; he does *The New York Times* crossword...in *pen*; and seems to possess an uncanny knowledge of just what women want. (Because of the nature of the storyline, it was somewhat of an irony that Noth and Locklear, the two intendeds in the romance, actually shot only one scene together. After filming the scene, Locklear joked with Noth, saying, "You may be the perfect man, but I guess I'll never really know for sure!")

The idea of Ben's creation (and somewhat haphazard construction—a restaurant in *China*!) is a hurried product, sped by the encroaching, possible romance between Jean and a baker at her new place of employment, a Brooklyn deli—the arguably lovable goof Lenny Horton, played by Mike O'Malley. Lenny, hopelessly stuck in the '80s and possessing the wooing aplomb of a teenage boy, pursues Jean with the perseverance of a

puppy dog; in the wrong hands, his chasing after Jean could almost resemble stalking...but in that romantic comedy, harmless kind of way.

“If we had written this character with anyone in mind, it would have been Mike,” says producer Platt. “He just embodies the fun and spirit of Lenny. He’s hilarious, but he’s also charming and very endearing. And in the film, you find yourself liking him very much, even though you know he’s not the perfect guy for Jean.”

Rosman agrees, adding, “Mike brought a warmth and a lovability to his character that would make audiences really understand how a woman like Jean could even consider a guy like that.”

O’Malley defends his on-screen character when he says, “There is a charm to Lenny that makes you not want to write him off so easily.” In one scene, when a lovestruck Lenny is trying to win over Jean with a serenade, O’Malley took the sincere route in the playing of it. “I think the sincerity in his approach is the bit of charm that Jean locks onto. That makes it somewhat understandable that she could ever be interested in a guy like Lenny...rather than just writing him off from the very beginning as some fool.”

For both Noth and O’Malley, being hired to woo Heather Locklear appealed to the performers as one of the most pleasant acting experiences they could find. “She’s a delight,” enthuses Noth. O’Malley found her to be “as sweet as the proverbial ‘girl next door’...but then, again if ‘girls next door’ really looked like Heather Locklear, people would never leave their hometowns.”

Holly’s cohort in the Ben conspiracy is her new best friend, Amy, played with a no-nonsense Brooklyn charm by Vanessa Lengies (of television’s *American Dreams*), who kindly, though not always willingly, supplies her uncle as the model for Jean’s imaginary suitor.

At first, Holly is certain that the bread-baking Lenny is a speedy write-off for Jean. But when he ratchets up his pursuit by crawling on the windowsill, singing an old Styx song and asking her to marry him, Holly, too, must increase her efforts and “up” Ben’s presence to keep Jean off-balance, distracting her from succumbing to Lenny’s persistence, his attentiveness and his questionable charms. So Holly turns to her artistic guy pal, Adam Forrest (played by *Living With Fran*’s Ben Feldman), who gets

increasingly drawn into the ruse when Holly calls upon him to impersonate Ben through instant messaging and then on the phone.

Mimicking their characters' relationship, Hilary and Vanessa Lengies quickly bonded and became offscreen friends as well. Says Hilary, "I just love talking with her and goofing off with her. She's the real deal—a really good person, a nice person. And I know our friendship will last well beyond filming."

Director Rosman became a fan of Lengies from her work in the popular series *American Dreams*, and he was very pleased that *The Perfect Man* provided the opportunity to work with the young actress. He supplies, "Vanessa is instantly likeable, and the fact that she and Hilary became such good friends has certainly added to their on-screen chemistry."

Though many of the life lessons in *The Perfect Man* come for the eldest Hamilton, Jean, one key opportunity for growth presents itself to Holly. While the teenager becomes increasingly busy with maintaining the relationship between her mom and her mom's not-so-secret admirer, she at first fails to notice when an admirer appears in her own life—her co-conspirator, Adam. Once Adam's feelings are known, Holly is hesitant to reciprocate and is afraid to risk feeling for someone...especially given her family's history with frequent relocation. Why invest in a situation you know has no chance of lasting?

Filmmakers were taken with Feldman's talents and thought of his character, Adam, in some ways as the perfect man (well, teenage guy) for Holly. Platt explains, "Adam is a charming, artistic kind of kid. He's funny and self-deprecating. And he's amused by Holly's antics and her seemingly outward desire not to get too involved. Adam has a way of piercing that, and getting straight to her heart. Their story, in some ways, mirrors Jean's. Do you run when things turn out to be not so perfect, or do you stay, invest, and try and work it out? It becomes not only Jean who learns a big life lesson, but Holly as well."

"Ben comes from a theatrical background," adds Rosman, "and he has a tempo and style that contrast nicely to Hilary. They play well off each other and their relationship as Holly and Adam is very sweet. How could you not root for Adam as he starts to fall in love with her?"

Their acting rapport and on-set friendship helped the two young actors when it came time to shoot a pivotal scene in the budding Holly/Adam relationship...the “big, giant kiss scene,” as Feldman refers to it. He continues, “Working with Hilary was great. It sounds like I’m supposed to say this stuff, but it’s true—she’s a lot of fun, nice and sweet, and really easy to get along with. Oh, and did I mention she’s cute? When it came time to film the scene, it really helped that we had a friendship and a rapport, because otherwise it’s just really awkward. I mean, filming a scene like that is not as glamorous as it looks when you’ve got like, 80 million people watching you!” (Duff’s real-life mother also helped Feldman on-set by “yelling at me and making faces every time I kissed her daughter. It was all a big laugh.”)

Other cast members added plenty of laughs during the eight weeks of principal photography, both in and out of character. Comedienne and actress Caroline Rhea plays opposite Locklear as her somewhat envious and ever buoyant deli bakery co-worker, Gloria. Television personality, style guru and member of *Queer Eye for the Straight Guy*’s fashionista team, Carson Kressley, appears as Lance, the quick-witted bartender at Ben’s local and very real restaurant. And Kym Whitley adds a wry touch as Jean’s employer and friend, Dolores.

While *The Perfect Man* is brimming with budding, hopeful romance, the project’s cast differed in their opinions of what they considered to be the qualities that makes a romantic prospect “perfect.” Hilary claims she can’t really define what she thinks makes “the perfect man,” but it’s important that he be someone who “makes me laugh a lot, who’s fun, but can also be serious. And since I’m from Texas, I was raised to think that manners and respect are really important as well.”

As for Locklear, she argues that while she has found a good man (husband rock guitarist Richie Sambora), they are indeed hard to find...so a perfect man probably doesn’t exist. “Besides, who would want one?,” adds the actress with a grin.

Feldman swears if he knew what qualities make up the perfect man, he’d “spend every day trying to be that.” He thinks it’s important to be “funny and sensitive and caring. But, really, everyone has their own perfect person...it’s different for everyone, and I think that’s what this movie is about.”

Almost in keeping with his character, Noth offers a thoughtful, different perspective: “We’re all looking for perfection, even if we deny that it exists. We all need the illusion that everything is going to end happily ever after. But I would have to say that most probably, there is no such thing as the perfect man.”

“What’s great about romance,” closes Marc Platt, “is that it’s different for each person. But, for whatever reason, the match is combustible and magical and charming. And if it were that easy, I don’t think there’d be so many wonderful stories and films about trying to find that perfect match...and then falling in love, whether there’s perfection there or not.”

Universal Pictures Presents A Marc Platt Production of A Mark Rosman Film: Hilary Duff, Heather Locklear in *The Perfect Man*, starring Chris Noth and Mike O’Malley. The music is by Christophe Beck; the costume designer is Marie Sylvie Deveau. The editor is Cara Silverman, ACE. The production designer is Jasna Stefanovich. The director of photography is John R. Leonetti, ASC. The executive producers are Billy Higgins and Adam Siegel. *The Perfect Man* is produced by Marc Platt, Dawn Wolfrom and Susan Duff. The story is by Michael McQuown & Heather Robinson & Katherine Torpey; the screenplay is by Gina Wendkos. It is directed by Mark Rosman. ©2005 Universal Studios.

ABOUT THE CAST

If you thought you knew film, TV and recording star **HILARY DUFF (Holly Hamilton)** before, think again. As a recording star, Hilary has sold a total of almost 12 million albums. Her debut album, *Metamorphosis*, released by Disney's Hollywood Records, and its debut single "So Yesterday" topped the pop charts in the U.S., and abroad. Hilary's second album, *Hilary Duff*, debuted at #2 on the *Billboard 200 Album Chart*. Her next album, *Most Wanted*, coming this August, will be a compilation of Hilary's greatest hits and will feature several new songs. With all that has been going on in Hilary's life over the past 18 months, it's amazing she's found the time to write and record songs for her new album.

Hilary continues to perform as headliner to sell-out arena audiences across the U.S. and Canada, and in South America, Australia and Japan. Her *Most Wanted* tour in 2004, which featured sister Haylie as an opening act, sold out in major markets around the U.S. This summer's 31-date tour, titled *Still Most Wanted*, will also play to sell-out crowds across the U.S.; foreign dates are also planned. Last fall, Hilary's New Line Cinema movie, *Raise Your Voice*, featured both "Fly" and "Someone's Watching Over Me" from the second album. Her DVD, *The Girl Can Rock*, was released last August on Buena Vista Entertainment.

Hilary starred in last summer's hit movie *A Cinderella Story*, which grossed more than \$51.4 million; the film's top 10 Hollywood Record soundtrack featured "Our Lips Are Sealed," Hilary and sister Haylie's cover of the Go-Go's song. Hilary soon stars in *Material Girls*, co-starring Haylie, and reprises her starring role in *Cheaper By the Dozen 2*, shooting this summer.

Hilary first excelled in the acclaimed record-breaking Disney television series *Lizzie McGuire* (#1 show in its timeslot) and the *Lizzie McGuire* feature film (which grossed \$42.7 million with a \$17 million budget, and debuted at #2), gaining international recognition from the series which continues in successful global syndication and Saturday mornings on ABC Kids. Hilary starred in the 2002 made-for-Disney television movie *Cadet Kelly*, the networks highest-rated original film to date. She set an audience record on ABC's *Good Morning America* show last July when she performed before an estimated 7,000 people in Manhattan's Bryant Park. Hilary and Haylie's voices were

also featured in Miramax Home Entertainment’s November 23 animated DVD and video release *In Search of Santa*.

Even with that kind of nonstop schedule, Hilary still makes sure to give back to those less fortunate. As a charter member of the Kids With a Cause organization, Hilary sponsored a “Food for a Friend” drive that collected canned foods brought to her show in each city to feed more than 22,000 youngsters at shelters around the country.

Best-known for creating some of television’s most memorable characters, four-time Golden Globe nominee **HEATHER LOCKLEAR (Jean Hamilton)** has enjoyed a prolific career in both television and film.

Locklear was most recently featured in MGM’s *Uptown Girls* and in Warner Bros.’ *Looney Tunes: Back in Action*.

Locklear showcased her comic flair on the small screen on the ABC hit comedy *Spin City*, portraying campaign manager Caitlin Moore. Previously, Locklear starred on the popular FOX drama series *Melrose Place*. She also starred in the HBO thriller *Double Tap*, the critically acclaimed NBC telefilm *Shattered Mind* and in the highly-rated ABC mini-series *Texas Justice*.

Well-known for her concurrent starring roles in two popular dramas, *Dynasty* and *T.J. Hooker*, Locklear began her acting career while attending UCLA.

Locklear resides in Los Angeles with her husband, Bon Jovi guitarist Richie Sambora, and their daughter Ava.

Locklear provides her time and support to the Motion Picture & Television Fund and The Michael J. Fox Foundation for Parkinson’s Research.

CHRIS NOTH (Ben Cooper) is an accomplished graduate of the Yale School of Drama that continues to build upon a versatile career in film, television and on stage.

Some of his screen ventures include Robert Zemeckis’ *Cast Away*, starring Tom Hanks; Tom DiCillo’s *Double Whammy*, with Denis Leary and Elizabeth Hurley; and the independent film *Searching for Paradise*. His additional film credits include *Texas Funeral*, *Getting to Know You*, *The Broken Giant*, *Cold Around the Heart*, *Naked in New York*, *The Confession* and *Mr. 3,000*.

Noth received a Golden Globe nomination for his performance as Mr. Big on HBO's *Sex and the City* and was Detective Mike Logan on *Law & Order* for five seasons. He recently starred and executive-produced the TNT Original film *Bad Apple*, as well as starring as Roman general Pompey in the TNT epic miniseries *Caesar*, opposite Christopher Walken and the late Richard Harris. His other telefilms include *Exiled*, TNT's *Rough Riders* and *Abducted: A Father's Love*.

This fall, Noth returns to Detective Mike Logan, the *Law & Order* character he originated, when he joins the cast of *Law & Order: Criminal Intent*, which enters its fifth season on NBC. *Criminal Intent* is the third installment of Dick Wolf's popular franchise (*Law & Order* is the second longest-running drama series in the history of television), which also includes *Law & Order: Special Victims Unit* and the newest addition, *Law & Order: Trial By Jury*. Noth's Detective Logan will partner with Detective Carolyn Barek (played by Annabella Sciorra), working in tandem with the Major Case Squad's Detectives Goren (Vincent D'Onofrio) and Eames (Kathryn Erbe), who employ a psychological approach, attempting to enter the minds of the criminals, when crime solving.

Noth enjoyed a successful Broadway run of the revival of Gore Vidal's *The Best Man*, starring opposite Charles Durning and Michael Learned. His most recent New York performance was Christopher Shinn's *What Didn't Happen* at Playwright's Horizons. He has also performed at the American Shakespeare Festival in Connecticut; New York's Manhattan Club, Circle Rep, La Mama and the Roundabout Theater; the Seattle Repertory Theater; and the Mark Taper Forum in Los Angeles.

MIKE O'MALLEY's (Lenny Horton) big break came when he hosted a Nickelodeon game show called *Get the Picture*. He later hosted its sports fantasy show *Guts*.

O'Malley's feature film credits include *28 Days*, *Pushing Tin*, *Deep Impact* and *Above Freezing*. Among his television credits are *Yes, Dear*, *The Mike O'Malley Show*, *Baby Blues* and *Life with Roger*. He is also well known for his portrayal of sports fanatic "The Rick" in ESPN's popular promotional spots.

In addition to his acting career, O'Malley is an accomplished playwright. Two of his plays, *Three Years from Thirty* and *Diverting Devotion*, have been published, and the latter was produced off-Broadway. His new play, *Searching for Certainty*, will debut off-Broadway next year.

O'Malley was born in Boston, raised in New Hampshire and now lives in Los Angeles. His birth date is October 31.

BEN FELDMAN (Adam Forrest) recently made his television series debut in *Living With Fran* in the role of Josh Reeves, who returns home after being kicked out of medical school to find that his divorced mother, Fran Reeves (Fran Drescher), has a new and much younger boyfriend.

His theatre work includes the hit Broadway production of *The Graduate*, with Kathleen Turner and Alicia Silverstone.

The Perfect Man serves as Feldman's Hollywood feature film debut. Previously, he starred in the independent feature *When Do We Eat?* Feldman's television credits include a recurring role on the sitcom *Less than Perfect*.

A native of Washington, DC, Feldman made his first foray into acting at the age of six when a camp counselor convinced him to participate in the musical *Annie*. In high school, Feldman was involved in the school theater program and participated in many plays; he also hosted the school's yearly production of *Blast from the Past*. Feldman then attended Ithaca College and majored in acting.

Feldman currently lives in Los Angeles, California.

VANESSA LENGIES (Amy Pearl) recently completed production on the upcoming independent film *Waiting...*, starring alongside Ryan Reynolds, Luis Guzmán and Busta Rhymes. She currently stars as Roxanne Bojarski on the hit NBC drama *American Dreams*.

Born and raised in Montreal, Canada, Lengies has always had a love for the arts. She began acting professionally at the age of nine, appearing in cable family shows and voicing several animated characters. Her television credits include regular roles on the children's cable series *Are You Afraid of the Dark?* and *Sponk!*, as well as a co-host role

on the science program *Popular Mechanics for Kids*. She also starred in the cable film *Ratz* with Ron Silver and Kathy Baker. In addition, Lengies has lent her voice to leading characters in a variety of animated series, including *The Little Lulu Show*, *Arthur* and *Caillou*. She will also be heard in the upcoming feature film version of the series *Arthur, the Movie* and will star in Jessica Bendinger's film *Stick It*.

Away from work, Lengies divides her time among snowboarding, event planning, dancing and singing. When not filming her series, she lives in Montreal with her mother (an artist) and father (writer/music producer), where she just completed her high school education. She looks forward to attending college and receiving a degree in architecture.

Outgoing and full of personality, seven-year-old **ARIA WALLACE (Zoe)** started acting at the age of four at John Robert Powers and attended the IMTA Convention in New York in July 2001, where she won many awards in acting and modeling.

After she signed with an Atlanta-based agency, Wallace's parents decided to take a shot at the big time and moved to Los Angeles, where she immediately landed her first job co-starring on *The Bernie Mac Show*. Roles in numerous commercial and television shows soon followed, such as the Tim Allen pilot *These Guys*, *Carnivale*, *Charmed*, *That '70s Show*, *Judging Amy* and *What Should You Do*.

Wallace's talent is not limited to acting. She also dreams of a musical career and enjoys singing Alicia Keyes music for anyone who will listen. She trains with a vocal coach and takes piano lessons. A sports buff, Wallace's hobbies include softball, bike riding, swimming and dog walking. She is also an avid reader and enjoys playing with her Maltese dog, Cali.

ABOUT THE FILMMAKERS

Director **MARK ROSMAN's (Directed by)** 20-year career in the entertainment industry has spanned features, telefilms and television series, serving as both a writer and director. His career started with the now cult classic horror/thriller *The House on Sorority Row*, which Rosman wrote, directed and produced. The film became one of the

highest grossing independent theatrical features of 1983 and was mentioned as a horror classic in the movie *Scream 2*.

Rosman moved from suspense to fantasy in the picture *The Blue Yonder*, which starred Peter Coyote and Art Carney. He wrote and directed the telefeature for ABC/Disney, which earned nominations for both a Cable Ace Award for Best Cable Movie and a Writers Guild Award. Rosman went on to write and/or direct more feature films and TV movies starring actors such as Kim Delaney, Jason Gedrick, Sean Young, Ben Cross and Daniel Baldwin. He developed writing and directing projects in a variety of genres from thriller, sci-fi, comedy and family drama for numerous companies including Columbia Pictures, HBO, Walt Disney Studios, ABC, TBS and USA.

Rosman most recently directed the Warner Bros.' feature *A Cinderella Story*, also starring Hilary Duff. Other recent credits include writing and directing the highly-rated comedy *Life-Size*, starring supermodel Tyra Banks and Lindsay Lohan. He also directed the television movie *Model Behavior*, starring Kathie Lee Gifford and 'N Sync's Justin Timberlake, as well as writing the action/thriller *Dead in a Heartbeat* for TBS, starring Judge Reinhold, Penelope Ann Miller and Timothy Busfield. Rosman's series television work has included directing over 15 half-hour episodes for the hit comedies *Lizzie McGuire*, *State of Grace* and *Even Stevens*.

Award-winning writer **GINA WENDKOS (Screenplay by)** is one of the rare Hollywood talents who has seen her last three films top \$100 million at the box office after their summer openings: Touchstone Pictures/Jerry Bruckheimer Films' *Coyote Ugly*, which spawned a #1 Billboard soundtrack album and a national fixation with the world of female bartenders; and both Disney's *The Princess Diaries* and its sequel, *The Princess Diaries 2: Royal Engagement*, directed by Garry Marshall and starring Julie Andrews and Anne Hathaway.

This successful film writer, however, did not originally set her sights on a career in the movie business. Born in Florence, Italy and raised in Miami Beach, Wendkos, the daughter of a painter, was artistically gifted from a very young age, and became known in the national art scene for her large-scale theatrical performance art pieces (some utilizing more than 200 actors), many of them commissions and exhibited in esteemed artistic

institutions and galleries including New Museum, The Metropolitan Museum of Art, P.S. 1, La Mama and the Spoleto Festival.

A successful and creative fixture in the New York theater scene, with many of her daring plays being produced off-Broadway, Wendkos received a National Endowment for the Arts grant for original playwriting, under the auspices of the Second Stage Theatre in New York City. This was the first of many awards garnered by Wendkos, including two Dramalogue Awards and many playwriting grants, including ones from the Spoleto Festival, the City of Seattle and the Drama League of New York.

After writing and directing more than 20 plays in the States and abroad, Wendkos came to Los Angeles to direct the West Coast premiere of one of her works at the celebrated Odyssey Theatre, a recognized habitat for alternative theater, where she went on to write and direct several other plays. This led to her signing with CAA, which still represents her, and entering the world of television and film writing, where she wrote for a variety of innovative and acclaimed network series, including *Wiseguy*.

Wendkos then segued into feature films with the motion picture adaptation of her stage play, *Ginger Ale Afternoon*. Following its positive critical reception at Sundance, the film was acquired and released by Skouras Films. Wendkos' next script, *Jersey Girl*, was produced by Interscope, and then her chart-busting run began when Jerry Bruckheimer produced *Coyote Ugly*.

Two upcoming Wendkos-scripted projects are in the works: Sony's *It Should Happen to You*, penned for Kate Hudson, and an untitled romantic comedy inspired by and written for Jim Carrey and Angelina Jolie.

MARC PLATT (Produced by) has worked in the entertainment industry for 20 years, during which time he has contributed to many facets of the business. He has served as president of production for three movie studios (Universal, TriStar and Orion), produced live theater and television, practiced as an entertainment attorney and handled business affairs at a major talent agency. He now heads Marc Platt Productions, an entertainment company for the production of feature films, television and live theater. The company is located on the Universal Studios lot.

In the past year Marc Platt has produced Broadway's new smash hit musical *Wicked*, which has earned the Grammy, six Drama Desk Awards including Outstanding Musical, four Outer Critics Circle Awards including Best Musical, the 2004 Drama League Award for Distinguished Production of a Musical and three Tony Awards. *Wicked*, which is currently breaking box office records for the Gershwin Theatre, is a show Platt created based on the novel of the same name by Gregory Maguire. The show premiered on Broadway in October 2003 and has received standing ovations and thunderous applause at every performance.

Platt also produced the MGM 2001 summer hit film *Legally Blonde* and its 2003 hit sequel *Legally Blonde 2: Red, White & Blonde*. The first film debuted at number one in the United States, launched Reese Witherspoon to stardom, and has earned over \$139 million worldwide. The sequel has grossed over \$120 million worldwide to date.

Platt's most recent feature release is Universal Pictures' teen crowd-pleaser *Honey*, a movie centered on the aspirations of a young choreographer that explores the world of hip-hop music videos set in New York. Making his feature film directorial debut with *Honey* is acclaimed music video director Bille Woodruff. The movie stars Jessica Alba, Mekhi Phifer, Lil' Romeo and Missy Elliot. Platt produced the film with Andre Harrell.

Platt also recently executive-produced for Marc Platt Productions an adaptation of the Pulitzer Prize-winning Richard Russo novel *Empire Falls* for HBO Films, directed by Fred Schepisi (*Six Degrees of Separation*, *Roxanne*). Its stellar cast includes Ed Harris, Helen Hunt, Paul Newman, Joanne Woodward, Philip Seymour Hoffman, Robin Wright Penn, Lou Taylor Pucci and Kate Burton.

Prior to establishing this independent venture, Platt served as President, Production for Universal Pictures from 1996 to 1998. Among the first films Platt put into production were the hugely successful *Patch Adams*, starring Robin Williams, written by Steve Oedekerk and directed by Tom Shadyac; the critically acclaimed *One True Thing*, starring Meryl Streep, William Hurt and Renée Zellweger, directed by Carl Franklin; and the equally acclaimed *Out of Sight*, directed by Steven Soderbergh and starring George Clooney and Jennifer Lopez. In addition, Platt developed and put into production *October Sky*, directed by Joe Johnston and starring Laura Dern; *Man on the Moon*,

starring Jim Carrey and directed by Milos Forman; *The Mummy*, written and directed by Stephen Sommers; and *American Pie*, written by Adam Herz and directed by Paul Weitz and Chris Weitz. Continuing his long association with Oscar®-winning director Jonathan Demme and actor Tom Hanks, Platt put into place overall deals with both filmmakers at Universal.

Before joining Universal, Marc Platt served as President of TriStar Pictures commencing in February 1992. Among the films Platt developed and put into production there were the Oscar®-winning *As Good As It Gets*, starring Jack Nicholson and Helen Hunt and directed by James L. Brooks; *My Best Friend's Wedding*, starring Julia Roberts, Cameron Diaz and Rupert Everett, written by Ron Bass and directed by P.J. Hogan; *Jerry Maguire*, starring Tom Cruise and Cuba Gooding, Jr. and written and directed by Cameron Crowe; *Sleepless in Seattle*, starring Tom Hanks and Meg Ryan under Nora Ephron's direction; *Philadelphia*, starring Tom Hanks and Denzel Washington and directed by Jonathan Demme; *Legends of the Fall*, starring Brad Pitt, Anthony Hopkins and Julia Ormond and directed by Ed Zwick; *Jumanji*, starring Robin Williams and Bonnie Hunt and directed by Joe Johnston; and *The Mirror Has Two Faces*, directed by Barbara Streisand and starring Streisand, Jeff Bridges, Pierce Brosnan and Lauren Bacall.

In the fall of 1987, Platt joined Orion Pictures as Vice President of Production, was promoted to Senior Vice President in the summer of 1989 and became President of Orion Pictures in early 1990. During his tenure as President, Orion produced and released such films as *Dances With Wolves*, *The Silence of the Lambs* and *Mermaids*. Platt was also responsible for such films as *Little Man Tate*, directed by and starring Jodie Foster; *The Addams Family* (subsequently released by Paramount Pictures); *Blue Sky*, starring Jessica Lange; and *Bill & Ted's Bogus Journey*. While President of Orion, Platt also put into place overall deals with such talent as Jodie Foster, Alec Baldwin, Cher and Michelle Pfeiffer.

Born in Baltimore, Maryland, in April, 1957, Platt earned his Bachelor's degree from the University of Pennsylvania in 1979, where he was elected to Phi Beta Kappa. He graduated from New York University Law School in 1982, was a member of the NYU Law Review and was awarded the American Jurisprudence Award. During this

time period, Platt produced the off-Broadway musical *Frances* and associate-produced the Broadway production of *Total Abandon*.

After practicing entertainment law in New York City for a year-and-a-half, Platt joined International Creative Management (ICM), where he worked exclusively with prominent agent, Sam Cohn, negotiating agreements on behalf of clients including Woody Allen, Bob Fosse, Meryl Streep, Mike Nichols, Robert Benton, Nora Ephron, Robin Williams and Cher. Prior to joining Orion, Platt served as Vice President of Production for RKO Pictures.

Platt currently resides in Los Angeles with his wife, Julie, and their five children, Samantha, 21; Jonah, 18; Hannah, 15; Benjamin, 11; and Henry, 6.

DAWN WOLFROM (Produced by) produced the feature films *Never Again*, starring Jill Clayburgh and Jeffrey Tambor, and *Wirey Spindell*, both directed by Eric Schaeffer.

Wolfrom has been involved in the independent film industry for more than 10 years, working her way through the ranks from script supervisor to producer. In addition to her work producing feature films, Wolfrom recently moved into television, having sold a show to Paramount with Kelsey Grammer's company Gramnet.

JOHN R. LEONETTI's (Director of Photography) work as cinematographer was most recently seen in *Honey*, also produced by Marc Platt. More recently, he was cinematographer on the upcoming features *The Woods* and *Heart of Summer*, also starring Hilary Duff. Other recent credits include the worldwide action hit *The Scorpion King*, a prequel to the successful *Mummy* franchise that starred The Rock and was directed by Chuck Russell. He previously worked with director Russell on the hit action comedy *The Mask*.

Leonetti learned his craft in both television and films, making his film debut as a camera assistant on the film *One From the Heart* in 1982. He went on to be first assistant camera operator on the films *Poltergeist*, *Fast Times at Ridgemont High*, *Commando*, *Weird Science*, *Extreme Prejudice* and *Hard to Kill*, among others, before becoming the cinematographer on the films *Child's Play 3*, *Hot Shots! Part Deux*, *Spy*

Hard and *Detroit Rock City*. He teamed up with director John Frankenheimer on two highly acclaimed HBO films, *Against the Wall* and *The Burning Season*. He served as cinematographer on *Mortal Kombat* and directed its sequel, *Mortal Kombat 2*. He has also directed episodes of the television series *Providence* and *Sons of Thunder*. Additional director of photography credits include *The Adventures of Joe Dirt*.

JASNA STEFANOVIC's (Production Designer) work was most recently seen in the Nia Vardalos comedy feature *Connie and Carla*. Previous to this she designed the hip-hop musical *Honey* and the pop music industry satire *Josie and the Pussycats*, both also produced by Marc Platt. She also designed Sofia Coppola's acclaimed debut feature film, *Virgin Suicides*, a 1975 period piece. Her work on Vincenzo Natali's 1996 cult science-fiction film *Cube* garnered her a Genie nomination for best art direction and she has since collaborated twice with the director: on *Cypher*, starring Lucy Liu and Jeremy Northam; and on Natali's highly conceptual third feature, *Nothing*.

Stefanovic also designed the pilot for the television series *Witchblade*, as well as several other television productions, including *Two of Us*, *Universal Soldier II: Brothers in Arms*, *Love and Murder*, *The Scream Team* and *The Day Reagan Was Shot*.

CARA SILVERMAN (Editor) most recently completed editorial work on *A Cinderella Story*, also with director Mark Rosman. Other recent credits include *The Guru*, directed by Daisy von Scherler Mayer, and the comedy *See Spot Run*, with director John Whitesell. Additional feature film credits include *Head Over Heels* (directed by Mark Waters), *The Best Man*, *Permanent Midnight*, *Party Girl* and *Malibu's Most Wanted*.

Silverman has also worked on Paul Schrader's *Touch*; Robert De Niro's *A Bronx Tale*; and *Jeffrey*. Her television work includes the American Playhouse production *Blown Sideways Through Life*.

MARIE SYLVIE DEVEAU (Costume Designer) recently completed D.J. Caruso's *Taking Lives*, starring Angelina Jolie and Ethan Hawke. Her additional feature film costuming credits include Mike Figgis' *Cold Creek Manor*, starring Sharon Stone

and Dennis Quaid; *Levity*, starring Billy Bob Thornton, Holly Hunter and Kirsten Dunst; *The Sum of All Fears*, starring Ben Affleck and Morgan Freeman; *Serendipity*, starring John Cusack and Kate Beckinsale and *The Mighty*, both for director Peter Chelsom; Mike Newell's *Pushing Tin*, starring John Cusack and Billy Bob Thornton; Guillermo del Toro's *Mimic*, starring Mira Sorvino; Carroll Ballard's *Fly Away Home*, starring Anna Paquin and Jeff Daniels; Tamra Davis' *Billy Madison*, starring Adam Sandler; and Robert Wuhl's *Open Season*.

While in theater school, Deveau attended workshops in Brussels and Paris. In 1987 she graduated from The National Theatre School of Canada. She continued in theater designing the sets and costumes for the productions of *Le Piacard and Mon Ete 42* for the Conservatoire de Montreal. She served as the assistant to designer Michael Levine for Robert LePage's production of *Tectonic Plates* for The DuMaurier World Stage and for Robert Catson's production of *Mario and the Magician* for the Canadian Opera Company.

CHRISTOPHE BECK (Music by) has composed over 50 scores for both film and television. His most recent credits include *Miss Congeniality 2: Armed and Fabulous*, *A Cinderella Story*, *Cheaper by the Dozen*, *Under the Tuscan Sun*, *Dickie Roberts: Former Child Star* and *American Wedding*.

Additional film credits include *Just Married*, *The Tuxedo*, *Stealing Harvard*, *Big Fat Liar*, *Bring It On* and *Airborne*. Upcoming projects for Beck include the independent film *3 Needles*; the big screen comedy *The Pink Panther*, starring Steve Martin; and the high-stakes drama *Two for the Money*, starring Al Pacino, Matthew McConaughey and Rene Russo.

For television, Beck is probably best known for his work on *Buffy the Vampire Slayer*, for which he won an Emmy Award in 1998 for Outstanding Music Composition. He also earned an Emmy nomination for Outstanding Music Direction for *Buffy* in 2002. Other television credits include the series *Angel*, *The Practice*, *Spy Game*, *Good Company*, *Land's End* and *White Fang*.

—*the perfect man*—