

# Deck the Halls

DECK THE HALLS is a family comedy about one-upsmanship, jealousy, clashing neighbors, home decoration...and the true spirit of the holidays. For Cloverdale, Massachusetts optometrist Steve Finch (MATTHEW BRODERICK), no time of the year can compare to the glory of the Christmas season. And, for many years now, he's carried on a series of heartfelt but hokey Yuletide traditions that his family – wife Kelly (KRISTIN DAVIS), daughter Madison (ALIA SHAWKAT), and son Carter (DYLAN BLUE) – at this point, can barely tolerate. Despite his family's exhausted protests, super-organized Steve has the December calendar chock full with everything from shooting the Finch's annual Christmas card photo, to their ritual tree harvesting and neighborhood caroling night. There's also scheduled time for shopping, “personal reflection,” and the town's yearly Winterfest carnival, which Steve joyously oversees.

But Steve's Christmas bliss is suddenly destroyed when slippery car salesman Buddy Hall (DANNY DeVITO) moves in next door and Steve finds himself going toe-to-toe with his new neighbor. Buddy quickly begins to undermine Steve's dominance as the local “King of Christmas” when he sets out to festoon his new house with enough glowing holiday lights so it will be visible from outer space. We're talking a lot of lights, here!

But why stop at lights? Motivated by the celebrity he's achieving with his dazzling, megawatt decorations, Buddy adds a live manger scene complete with donkeys, cows, sheep, and an imported camel, while continuing to wreak havoc on an infuriated Steve in a host of creatively twisted ways. Though Steve is in meltdown mode over Buddy's holiday shenanigans (never mind that Buddy's tapping into the Finches' electricity to power his décor!), wife Kelly has bonded with Buddy's brassy better-half Tia (KRISTIN CHENOWETH), while Madison has buddied up to the Halls' sexy, dim-bulb twin daughters Ashley and Emily (SABRINA &

KELLY ALDRIDGE), who light up the life of younger Carter as well. Kelly and Tia and the kids become increasingly impatient, though, with Steve and Buddy's escalating rivalry and eventually threaten to pull the plug on the guys' entire Christmas season.

Can Steve and Buddy declare a ceasefire before the holidays are ruined altogether, or will they continue their one-upsmanship until personal victory is achieved? In *Deck the Halls*, 'tis the season where just about anything is possible.

What kind of guy would need to put up thousands of Christmas lights on his house? And what must it be like to live next door to a house like this? Those two questions became the basis for Matt Corman and Chris Ord's original script for *Deck the Halls*, which began its speedy sleigh ride to the big screen as a discussion the writers had with producer Michael Costigan. "We liked the notion of two very different guys genuinely trying to celebrate Christmas, each in his own way," relates Corman. Adds Ord: "Steve and Buddy have similar hopes and dreams for their families and for the Christmas holiday. They just don't communicate well enough to find that common ground. That was really fun territory to explore."

*Deck the Halls'* journey continued when Regency Enterprises bought the writing team's screenplay, and director John Whitesell was soon attached to helm. Whitesell then added screenwriter Don Rhymer, who he'd just worked with on *Big Momma's House 2*, to the team. Notes Rhymer: "In a way, we're all either a 'Steve' or a 'Buddy.' You either like things controlled and organized or you like to fly by the seat of your pants. Neither are bad guys, they're just living day to day as best they can. It was important to show how both men were missing the big picture. How they're both letting their obsessions distract them from what Christmas and their families really mean."

Once pre-production on the film got rolling, some key decisions needed to be made. First up was the setting and creation of the primary location, the small-town New England street that would be home to the Finches' and Halls' dueling houses. While scouting in Vancouver, the production uncovered a large, open park field with several houses on its borders that could help duplicate a surrounding neighborhood. The exteriors of the homes were built to spec on the field to provide a natural perspective between the windows of the Finch house and the actual visual of the Hall house. The interiors were built separately, in an area about 15 minutes away.

“The whole thing was like a game of Sudoku,” jokes production designer Bill Brzeski.

“Creating these houses was quite a technical challenge. Trying to get any one element right wasn’t particularly hard, but putting all the pieces of the puzzle together was another story.”

Brzeski went on to design two very different home exteriors to represent each family: a center hutch Colonial for the more traditional Finches and a more eclectic, bungalow-like structure to reflect the wackier Hall clan. “It was also important to pick architectural styles with a lot of flat surfaces so once the Christmas lights were added they’d really pop out,” explains the designer. “The average house has too many windows and peaks and corners to accomplish that.”

As the houses quickly went up, another challenge arose. Though over 60% of the film takes place at night, shooting was set for summertime Vancouver, when there’s only about six hours of darkness per day. The production needed to ensure it could complete the film on schedule, yet still stay true to the movie’s Yuletide calendar. According to director John Whitesell, there was another consideration. “I felt that the more we could shoot during the daytime, when the actors would be most awake, the better the comedy would play.” The solution: to cover the Finch and Hall houses in a giant tent for day-for-night filming.

The Sprung Company, a Texas-based group that builds vast temporary structures for military installations, conventions, and other large-scale events, was contracted to create the immense covering. The building, which went up in 15 days, was made primarily of steel beams and cloth fabric, and essentially turned the location into a sound stage. Production lighting was then hung and snow dressing, a mixture of trees, and other forms of wintry landscaping were added as well. “Creating the illusion this way was a really fascinating process,” states executive producer and unit production manager Jeremiah Samuels. “Once it was finished it looked exactly as planned – two houses in a neighborhood at night.”

Then came the all-important creation of the Hall house Christmas lights, which become the linchpin of the entire story. Its ever-increasing holiday light display is supposed to be visible from outer space, so a few envelopes – and a lot of wattage – needed to be pushed. “My vision was to create something that hadn’t been seen before,” says Whitesell. For production designer Brzeski, “the challenge was to do something that the public generally can’t do. That’s tough because the public is really creative and inventive; it’s amazing what people put up on their houses. We had to make the decorations over the top, yet still make it seem like something the average Joe could actually attain.”

Lighting designer Jason McKinnon, who has worked extensively in the world of rock concerts, was hired to help achieve this “epic” feel. He approached the job as if creating a colossal Christmas light show, rather than just a display. Explains McKinnon: “The way the film progresses, there are basically nine stages of lighting. We go from zero, which is no lights on the house, all the way up through seven, which is the big light show with Buddy in the sleigh at the controls. Then we have level eight when Buddy starts to pull the lights off, then level nine, in which the whole town helps him put the lights back up. Since level seven was the biggest thing we were going to see – that is, a choreographed light show to music – that’s where I started my design.”

Before the light design was finalized, a mock-up of the Hall house was built on scaffolding in a parking lot and tested out with the various lighting levels. “It was actually quite well planned out,” says Brzeski. “We rehearsed putting the lights up and taking them down and made installation charts for every phase. We then filmed the tests, showed them to the studio, and made changes based on their creative input. It was a very effective process.”

There was another key element for McKinnon that went into creating this Christmas light extravaganza. “We were doing a light show, so from day one it was always: ‘What’s the music?’ It’s fine to have a whole bunch of great lighting, but it all needs to match the soundtrack. John [Whitesell] and I went back and forth about the music, then we both went back and forth with our composer, George Clinton.

“The lights alone aren’t what’s most impressive, it’s the way they move--what turns on and what goes off. Ultimately, it was all about making the light show as dynamic as possible. The music was a huge part of that.”

The next step for creating and manipulating the lighting design was the coating of the Hall home in light-emitting diode (L.E.D.) lights, creating a video wall that essentially wrapped around the house. “With the LED, we were able to shoot video and project it onto the house,” says Whitesell. “The LED turned the place into a big JumboTron, like something you’d see in a stadium. I don’t think anything’s ever been done like that before.”

As for the inevitable parade of burned-out bulbs, “Replacing them could’ve been a job for ten people alone,” laughs McKinnon. “Most of the normal Christmas lights we used, which were no different from what anyone would buy in a hardware store, just aren’t designed to work as hard as our lights did. Every time we’d look up, another 20 lights would be blown.

Sometimes, though, it was just a matter of going up and punching them or giving them a little tweak, and back on they'd go. It was a real lesson in the 'quality' of your average Christmas light!"

In addition to the massive coordination of Buddy Hall's see-it-from-outer-space holiday lighting, providing and maintaining enough fake snow to replicate a picture perfect New England winter created another logistical challenge. "Making winter look like winter, especially in the middle of summer, is never simple," says Brzeski, "but we perfected a number of tricks here, especially with our 'snow,' that really helped the seasonal transformation." This "movie snow" was made from fluffy, unrolled paper that was powdered, bleached and then put through a Krendel machine, a device that's used to blow insulation into attics.

Filming a winter movie in the hottest summer in Canadian history proved a tricky balancing act for the cast members in general. Says Kristin Davis, who portrays Steve Finch's levelheaded wife Kelly: "You just have to program all these things into your day, like making sure not to get tanned because it's supposed to be December, or staying cool between takes even though you're shooting an event called 'Winterfest.' And, then there's the fake snow blowing into your mouth while you're saying your lines. Acting school never prepares you for that!"

Matthew Broderick agrees. "You keep thinking, 'Oh, I've got to pretend to act cold and I'm sweating.' In some ways it's probably easier than if we were actually shooting in the dead of winter, but when you're ice skating with the blazing summer sun bouncing off that white plastic ice, it's definitely a little jarring."

For Kristin Chenoweth, a.k.a. Mrs. Buddy Hall, she found herself with a strange case of Christmas spirit in July. "It didn't matter that it was summer, shooting the film just got me in a holiday mood," maintains the actress, "so much so, that I ended up going out and buying Christmas gifts for everyone in the cast. It was corny to do, but fun."

One thing no one needed to receive as a gift was a Christmas sweater, as there were plenty of those already on the set to go around--if anyone actually wanted one. Costume designer Carol Ramsey, who coordinated the selection of grandly ugly sweaters that the Finch family wears for its annual Christmas card picture, thinks this garish holiday clothing item merely signifies a need for tradition. "Anything in our modern, fast-paced world that make us feel like maybe there are some traditions left in our life, people tend to glom onto. It's kind of a

herd mentality, but I think in a sweet and fun way. Plus, those sweaters do have a certain photographic potential and often make for a funny Christmas card.”

The tradition is not lost on Steve Finch, who is determined to take yet another Christmas sweater photo this year, despite his family’s distinct disinterest. Matthew Broderick has a theory about why the sweaters Finch buys his family are so hideous. “It’s one of those traditions that has gotten out of hand,” he asserts. “He’s kept it around way too long and has had to come up with too many different sweaters. Over the years, the quality’s gone down and he’s now scraping the bottom of the Christmas sweater barrel. And it’s not pretty.”

The costumer wanted Danny DeVito’s clothes to have a kind of retro feel, especially when it came to the leather jacket he wore. “I wanted him in a bomber-type jacket, something from, say, the early 1990s. I looked at Sears catalogues from back then and ultimately came up with a jacket that was a mix of the various older styles. As we did with much of Danny’s clothing, we also aged down the leather skins we used for the jacket. We didn’t want Danny in anything that looked particularly new. Everything, including the suits and sport jackets he wore to work at Murray Motors, needed to look a bit off, like he was just slapping these outfits together.”

For the cast of *Deck the Halls*, making the film was not only a chance to play characters they related to and enjoyed, but also an occasion to work with a host of other actors they admired. Danny DeVito found it was a welcome opportunity to act in an all-audience film. “I always get these dark, kind of crazy comedy scripts, so when I read *Deck the Halls* I thought it would be nice to be in something a little more ‘general audience.’”

As for the film’s “other wife,” Kristin Chenoweth loved portraying a woman “who’s got a lot of heart yet is also very strong.” She adds, “Tia just speaks her mind--she has no censoring device, which is a very fun trait to play.” Chenoweth calls on-screen hubby DeVito “One of the last few gentlemen. He’s so funny and kind. The man’s a classic.”

Ultimately, writers Matt Corman and Chris Ord feel *Deck the Halls* underscores the idea that “there is no right or wrong way to celebrate Christmas. A spirit of understanding and a sense of inclusion is what the holidays should be about.” Adds screenwriter Don Rhymer: “It’s a movie that, I think, will remind audiences not to let the pursuit of good things blind us to the right things.”

## **ABOUT THE CAST**

DANNY DeVITO (Buddy Hall) has been working non-stop on both sides of the camera since first gaining widespread fame as irascible dispatcher Louie De Palma on the hit TV series *Taxi*.

The actor-writer-producer has appeared in over 60 features and in countless TV episodes and telefilms. DeVito has been nominated for five Emmy Awards® (including a 1981 *Taxi* win for Supporting Actor in a Comedy Series), six Golden Globes® (1980 winner, Best TV Actor in a Supporting Role, again for *Taxi*), and a SAG Award for Outstanding Performance by a Cast in 1997's *L.A. Confidential*. As a producer, he was Oscar®-nominated for *Erin Brockovich*.

DeVito's many motion picture appearances include *One Flew Over the Cuckoo's Nest*, *Goin' South*, *Terms of Endearment*, *Romancing the Stone*, *Johnny Dangerously*, *The Jewel of the Nile*, *Ruthless People*, *Tin Men*, *Twins*, *Other Peoples' Money*, and *Batman Returns*.

Later feature acting credits include *Renaissance Man*, *Junior*, *Get Shorty*, *The Rainmaker*, *Living Out Loud*, *The Virgin Suicides*, *The Big Kahuna*, *Man on the Moon*, *Drowning Mona*, and *What's the Worst That Could Happen?*.

More recently, DeVito has appeared in such films as *Anything Else*, *Big Fish*, *Marilyn Hotchkiss Ballroom Dancing & Charm School*, *Be Cool*, *The OH in Ohio*, and *Relative Strangers*.

He has both directed and acted in the features *Throw Momma From the Train*, *The War of the Roses*, *Hoffa*, *Matilda*, *Death to Smoochy*, and *Duplex*; as well as the telefilm *The Ratings Game* (1985 Cable ACE® Award nomination, Best Actor in a Movie or Miniseries).

DeVito has also lent his distinctive voice to such films as *My Little Pony: the Movie*, *Look Who's Talking Now*, *Space Jam*, and *Hercules*, and TV shows like *The Simpsons* and *Father of the Pride*.

He has appeared on NBC's *Saturday Night Live* a total of eight times, four as host. More recently, DeVito has been a semi-regular on the hit FX comedy series *It's Always Sunny in Philadelphia*.

In addition, the actor/filmmaker has enjoyed an extensive feature producing career. Under his Jersey Films banner, he has served as either producer or executive producer on such movies as *Hoffa*, *Reality Bites*, *8 Seconds*, *Pulp Fiction*, *Get Shorty*, *Sunset Park*, *Matilda*, *Gattaca*, *Out of Sight*, *Living Out Loud*, *Man on the Moon*, *How High*, *Camp*, *Along Came Polly*,

*Garden State*, *Be Cool*, and *Relative Strangers*. DeVito also executive produced the telefilms *The Sports Jerks* and *The Pentagon Wars*, as well as series like *Kate Brasher*, *UC: Undercover*, *The American Embassy*, *Reno 911!*, and *Karen Sisco*.

Upcoming projects for DeVito include acting in the features *Nobel Son*, *The Good Night*, *One Part Sugar*, and *Reno 911!: Miami* (also executive producer). He will also produce the thriller *A Walk Among the Tombstones* and is attached to direct the comic fantasy *I Married a Witch*.

MATTHEW BRODERICK (Steve Finch) has become one of Hollywood's most reliable and versatile actors ever since impressing audiences in such early films as *Max Dugan Returns*, *War Games*, *Ladyhawke* and, most especially, the beloved *Ferris Bueller's Day Off*.

The actor went on to appear in a long string of features including *Project X*, *Biloxi Blues*, *Torch Song Trilogy*, *Family Business*, *Glory*, *The Freshman*, *The Night We Never Met*, *The Lion King* (voice), and *Mrs. Parker and the Vicious Circle*.

Subsequent film credits include *The Cable Guy*, *Infinity* (which he also produced and directed), *Addicted to Love*, *Godzilla*, *Election*, *Inspector Gadget*, and *You Can Count on Me*.

More recently, Broderick was seen on the big screen in the *Stepford Wives* remake; *Marie and Bruce*; *The Last Shot*; *Strangers With Candy*; and *The Producers*, in which he recreated his Tony® Award-nominated role as Leopold Bloom opposite his Broadway co-star Nathan Lane.

In addition, the actor has appeared in the telefilms *Master Harold and the Boys* (1985 Cable ACE Award nomination); *A Life in the Theatre* (1993 Emmy nominee); and, more recently, *The Music Man* as Professor Harold Hill.

Broderick's other Broadway credits include Tony Award-winning turns in *Brighton Beach Memoirs* and the 1995 revival of *How To Succeed in Business Without Really Trying*, as well as productions of *Torch Song Trilogy*, *Biloxi Blues*, *Night Must Fall*, *Taller Than a Dwarf*, and, most recently, the 2005 revival of *The Odd Couple*, playing Felix Ungar opposite Nathan Lane's Oscar Madison.

The actor will next be seen in Kenneth Lonergan's feature drama *Margaret* and will be heard in DreamWorks Animation's *Bee Movie*.

KRISTIN DAVIS (Kelly Finch) is best known for her career-making role as the wide-eyed Charlotte York on HBO's immensely popular series *Sex and the City*. For her work on the long-running comedy, she received Emmy and Golden Globe Best Supporting Actress nominations, as well as five SAG Award nods (including two wins) for Outstanding Performance by an Ensemble in a Comedy Series.

Davis's other TV appearances include episodes of such series as *General Hospital*; *The Larry Sanders Show*; *Dr. Quinn, Medicine Woman*; *ER*; *Melrose Place*; *The Single Guy*; *Seinfeld*; *Friends*; and *Will & Grace*. She has also acted in the telefilms *The Ultimate Lie*, *A Deadly Vision*, *Atomic Train*, *Take Me Home: The John Denver Story* (as Annie Denver), *Someone To Love*, *Three Days*, *The Winning Season* and, most recently, ABC's *Soccer Moms*.

The actress's feature film credits include *Nine Months*, *Traveling Companion*, *Sour Grapes*, *Blacktop*, *The Adventures of Sharkboy and Lavagirl*, and the recent remake of Disney's *The Shaggy Dog*.

KRISTIN CHENOWETH (Tia Hall) seems to be at ease on any stage. Broadway audiences know this well. Many remember her show-stealing, Tony-winning performance in *You're A Good Man, Charlie Brown* and her triumphant star turn when she originated the role of Glinda the Good Witch in *Wicked*, which earned her a Tony Award nomination. Television fans know her as Annabeth Schott on "The West Wing," and moviegoers caught her in the film version of *Bewitched* with Nicole Kidman, *The Pink Panther* with Steve Martin, and *RV* with Robin Williams.

This year, Chenoweth's slate of films includes *Running with Scissors* with Gwyneth Paltrow and Annette Bening, and *Stranger Than Fiction* with Will Ferrell and Emma Thompson. Chenoweth hopes to begin production soon in the biographical role of Dusty Springfield.

A veteran of the concert scene, Chenoweth took the stage in a solo sold-out concert at Carnegie Hall in 2004 and continues to tour the country. Chenoweth was in London for a theater production of *Divas at Donmar* for director Sam Mendes, which opened to rave reviews. Following her triumph in London, Chenoweth has performed with The New York Philharmonic, Boston Pops, National Symphony Orchestra, Chicago Symphony and the San Francisco Symphony.

One of her proudest accomplishments recently was having the privilege to perform *Candide* with The New York Philharmonic at Lincoln Center. Recent performances include her sold-out Los Angeles solo debut at the Walt Disney Concert Hall, an evening at The Greek Theatre in Los Angeles, and the Washington National Opera's 50<sup>th</sup> Anniversary Gala with Placido Domingo. Next, Chenoweth will have the honor of playing her solo concert at the famed Metropolitan Opera House in January 2007. Chenoweth is also an accomplished recording artist, and has released the albums *Let Yourself Go*, and *As I Am*. She is gearing up for her third album later this year.

### **ABOUT THE FILMMAKERS**

JOHN WHITESELL (Director) is one of the most consistently busy directors in the world of TV and movie comedy.

He has directed and produced over 200 episodes of primetime television including such hit series as *A Different World*, *Coach*, *Law & Order*, *Roseanne* (two seasons), *Blossom*, *The John Laroquette Show* (1994 Emmy nomination), *Damon*, *Providence*, *Action*, *Jack & Jill*, and *Grounded For Life*, among many others.

Whitesell's feature credits include *Calendar Girl*, with Jason Priestly and Joe Pantoliano; *See Spot Run*, which starred David Arquette and Michael Clark Duncan; *Malibu's Most Wanted*, with Jamie Kennedy, Ryan O'Neal, Taye Diggs, and Anthony Anderson; and, most recently, *Big Momma's House 2*.

He began his directing career in daytime television, where he helmed and executive produced the dramas *Search for Tomorrow*; *Another World*; and *Guiding Light*, for which he won an Emmy Award.

MATT CORMAN & CHRIS ORD (Screenwriters) earned their first produced feature writing credit on *Deck the Halls*. The pair's earlier screenplay *Luna* was named one of the "Best Unproduced Comedies" in the Summer 2005 edition of Written By magazine. They have also penned projects for DreamWorks, Paramount, Fox, and Dimension, as well as a one-hour drama pilot for CBS.

DON RHYMER (Screenwriter) recently wrote *Big Momma's House 2*. His other feature comedy credits include *Carpool*, the original *Big Momma's House* (co-written with Darryl Quarles), *The Santa Clause 2*, *Agent Cody Banks 2: Destination London*, and the big-screen adaptation of *The Honeymooners*.

Rhymer has also enjoyed a successful TV career, and has written and produced such sitcoms as *The Hogan Family*, *Coach*, *Bagdad Café*, *Evening Shade*, *Hearts Afire*, *Caroline in the City*, *Chicago Sons*, and *Fired Up*.

In addition, he wrote the telefilms *Banner Times*, *Past the Bleachers*, and *Under Wraps*.

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

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

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

Upcoming projects include: *Firehouse Dog*, a family comedy starring Josh Hutcherson, Bruce Greenwood, Dash Mihok, Steven Culp and Bree Turner, directed by Todd Holland; *Jumper*, a sci-fi action-adventure starring Hayden Christensen, Rachel Bilson, Jamie Bell, and Samuel L. Jackson, directed by Doug Liman; *Epic Movie*, a spoof directed by Aaron Friedberg and Jason

Seltzer; and *Dallas*, based on the television phenomenon starring John Travolta, directed by Gurinder Chadha.

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

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

MICHAEL COSTIGAN (Producer) is President of directors Ridley and Tony Scott's film production company, Scott Free.

Costigan founded his production company, Corduroy Films in 2002. He is producing the feature film version of the hit TV series *Dallas*. Gurinder Chadha (*Bend It Like Beckham*) will direct from a script by Robert Harling (*Steel Magnolias*). The film is scheduled to begin principal photography in 2007.

Last year, Costigan was Executive Producer of the acclaimed, award-winning *Brokeback Mountain*, which was directed by Ang Lee from a screenplay by Larry McMurtry & Diana Ossana, based on the short story by Annie Proulx.

Previously, Costigan worked at Sony Pictures for nine years where, as Executive Vice President of Production, he oversaw the acquisition, development, and/or production of such features as *Charlie's Angels*; *Gattaca*; *Snatch*; *The People Vs. Larry Flynt*; *Girl, Interrupted*; and *Bottle Rocket*. He began his career at Sony as Executive Story Editor.

JEREMIAH SAMUELS (Executive Producer) recently produced the campus comedy *Bickford Shmeckler's Cool Ideas* and co-produced *Big Momma's House 2*. He also served as both executive producer and unit production manager on the features *Roll Bounce*; *Sleepover*; *Goodnight, Joseph Parker*; and *House of Sand and Fog*.

Other executive producing credits include the films *Auggie Rose* and *The Rules of Attraction*. Samuels also co-produced and production-managed the movies *Love Jones*, *A Time For Dancing*, *3 Strikes*, and *The Wash*.

In addition, he was either unit production manager or production supervisor on such features as *The Night We Never Met*, *For Love or Money*, *Camp Nowhere*, *Matilda*, *Last Man Standing*, and *A View From the Top*.

For television, Samuels co-produced the Showtime film *That Championship Season* and was a producer on the MTV series *Undressed*.

MARK IRWIN, ASC (Director of Photography) has shot over 90 features and telefilms, including a long association with director David Cronenberg on such films as *The Brood*, *Scanners*, *Videodrome*, *The Dead Zone*, and *The Fly*. The last three movies earned Irwin Best Cinematographer Awards from the Canadian Society of Cinematographers, which honored him a fourth time for his work on the hockey drama *Youngblood*.

Irwin's many other feature credits include *The Hanoi Hilton*, *Pass the Ammo*, *The Blob*, *Bat\*21*, *Class of 1999*, *Robocop 2*, *Showdown in Little Tokyo*, *Passenger 57*, *Man's Best Friend*, and *The Mighty Ducks 2*. He also worked with director Wes Craven on *Wes Craven's New Nightmare*, *Scream*, and *Vampire in Brooklyn*; and on the Farrelly Brothers comedies *Dumb & Dumber*; *Kingpin*; *There's Something About Mary*; *Me, Myself & Irene*; and *Say It Isn't So*.

More recently, Irwin shot such theatrical films as *Freddy Got Fingered*, *American Pie 2*, *Osmosis Jones*, *Old School*, *Malibu's Most Wanted*, *Scary Movie 3*, *The Ringer*, *Grandma's Boy*, and *Big Momma's House 2*.

Irwin has also served as cinematographer on a long list of telefilms including TNT's *Heat Wave* (Cable Ace Award nomination), *Call Me Anna*, *Absolute Strangers*, *Backfield in Motion*, *Keep the Change*, *The Avenging Angel*, *Don't Look Back*, *Can of Worms*, and Fox's acclaimed 9/11 drama *Flight 93*.

BILL BRZESKI (Production Designer) has served in the same capacity on such features as *Matilda*, *As Good as It Gets*, *Blue Streak*, *Stuart Little 1 & 2*, *The Adventures of Pluto Nash*, and *Catwoman*; as well as on the TV series *Sibs*, *Phenom*, *Ellen*, *Hiller and Diller*, *The Simple Life*, and the recent Fox TV pilot *If You Lived Here, You'd Be Home By Now*.

As an art director, Brzeski's credits include the feature *I'll Do Anything*; and such TV series as *The Redd Foxx Show*; *She's the Sheriff*; *Just the Ten of Us*; *Uncle Buck*; *Sibs*; *Growing Pains*; *The Nanny*; *Ellen*; *Sister, Sister*; *Madman of the People*; *Pride & Joy*; *Bless This House*; and *Almost Perfect*.

PAUL HIRSCH, A.C.E. (Editor) is the Academy Award-winning editor of *Star Wars* as well as the megahit's follow-up, *The Empire Strikes Back*. He was nominated for his second Oscar in 2004 for his work on the hit biopic *Ray*.

Hirsch has been editing films for over 35 years, beginning his career on such early Brian DePalma films as *Hi, Mom!*; *Sisters*; *Phantom of the Paradise*; *Obsession*; *Carrie*; and *The Fury*. Hirsch went on to edit the director's *Blow Out*, *Raising Cain*, *Mission: Impossible*, and *Mission to Mars*.

His many other feature editing credits include *King of the Gypsies*; *Creepshow*; *The Black Stallion Returns*; *Footloose*; *Protocol*; *Ferris Bueller's Day Off*; *The Secret of My Success*; *Planes, Trains, & Automobiles*; *Steel Magnolias*; *Falling Down*; *Wrestling Ernest Hemingway*; *I Love Trouble*; *Hard Rain*; *Mighty Joe Young*; and *Lake Placid*.

More recently, Hirsch edited *The Adventures of Pluto Nash*, *The Fighting Temptations*, and *Date Movie*.

CAROL RAMSEY (Costume Designer) has designed costumes for such feature films as *Slaves of New York*, *King of New York*, *Mr. & Mrs. Bridge*, *Don't Tell Mom the Babysitter's Dead*, *Crossing the Bridge*, *Dragon: The Bruce Lee Story*, *The Santa Clause*, *Sunset Park*, *Surviving Picasso*, *Jungle 2 Jungle*, *A Soldier's Daughter Never Cries*, *Ready to Rumble*, and *Tuck Everlasting*.

Later feature design credits include *Bad Boys II*, *Le Divorce*, *Scary Movie 3*, *Dodgeball: A True Underdog Story*, *Meet the Fockers*, *Scary Movie 4*, and *Stick It*.

Ramsey has also created the costumes for the telefilms *Three Sovereigns For Sarah*, *A Case of Deadly Force*, *Jackie Bouvier Kennedy Onassis*, and the TV series *Popular*.

GEORGE S. CLINTON (Composer) has written music for over 90 features and telefilms in a career that has spanned over 25 years.

Clinton's early feature film credits include *Cheech and Chong: Still Smokin'*, *Cheech & Chong's The Corsican Brothers*, *Platoon Leader*, *Ten Little Indians*, *Hard Promises*, *White Men Can't Jump*, *Mortal Kombat*, *The Last Days of Frankie the Fly*, and *Beverly Hills Ninja*. These were followed by films like *Austin Powers: International Man of Mystery*, *Wild Things*, *The Astronaut's Wife*, and *Austin Powers: The Spy Who Shagged Me*.

More recently, Clinton scored such features as *Ready to Rumble*, *Sordid Lives*, *3000 Miles to Graceland*, *Joe Somebody*, *Austin Powers in Goldmember*, *The Santa Clause 2*, *The Big Bounce*, *Catch That Kid*, *Eulogy*, *New York Minute*, *A Dirty Shame*, *Big Momma's House 2*, and *The Santa Clause 3: The Escape Clause*.

Clinton's many TV credits include the telefilms *The Lion of Africa*, *Gotham*, *Till Death Do Us Part*, *Cruel Doubt*, *Through the Eyes of a Killer*, *Seduced By Evil*, *Amelia Earhart: The Final Flight*, *Business For Pleasure*, *Dean Koontz's Intensity*, *Lansky*, *Shadow Realm*, and *44 Minutes: The North Hollywood Shoot-Out*. In addition, he has composed music for dozens of episodes of the popular Showtime series *Red Shoe Diaries*.

The prolific composer's work will soon be heard in the features *Life of the Party*, *Flakes*, and *Code Name: The Cleaner*.

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