

LICENSE_{TO}WED

Robin Williams, Mandy Moore and John Krasinski star in the new comedy “License to Wed.”

Newly engaged, Ben Murphy (John Krasinski) and Sadie Jones (Mandy Moore) can't wait to start their life together and live happily ever after. The problem is that Sadie's family church, St. Augustine's, is run by Reverend Frank (Robin Williams), who won't bless Ben and Sadie's union until they pass his patented, “foolproof” marriage prep course. Consisting of outrageous classes, outlandish homework assignments and some outright invasion of privacy, Reverend Frank's rigorous curriculum puts Ben and Sadie's relationship to the test.

Forget happily ever after—do they even have what it takes to make it to the altar?

Warner Bros. Pictures presents, in association with Village Roadshow Pictures, a Robert Simonds/Phoenix Pictures production of a Ken Kwapis film, “License to Wed.” The film also stars Christine Taylor, Eric Christian Olsen and Josh Flitter.

Directed by Ken Kwapis from a screenplay by Kim Barker and Tim Rasmussen & Vince Di Meglio and story by Kim Barker & Wayne Lloyd, “License to Wed” was produced by Mike Medavoy, Arnold W. Messer, Nick Osborne and Robert Simonds. Bradley J. Fischer, David Thwaites, Kim Zubick, Dana Goldberg and Bruce Berman served as executive producers, with Christine Sacani, Louis Phillips and Trevor Engelson co-producing.

The behind-the-scenes creative team includes director of photography John Bailey, production designer Gae Buckley and editor Kathryn Himoff. The music is by Christophe Beck.

“License to Wed” is being distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company, and in select territories by Village Roadshow Pictures.

This film has been rated “PG-13” by the MPAA for “sexual humor and language.”

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For downloadable information and photos from
“License to Wed,” please visit: press.warnerbros.com.

ABOUT THE PRODUCTION

GETTING DOWN THE AISLE

“To get a driver’s license, you need hours and hours of classroom instruction, a learner’s permit, behind-the-wheel training, and so on. But, to get a marriage license, all you have to do is show up at the courthouse and pay. This gives the bride and groom much more time to focus on the *truly* important things, like finding the right venue, the best photographer, the hippest DJ...etc.,” director Ken Kwapis smiles. “Who cares if you end up in divorce court a year later as long as the wedding cake was to die for?”

In “License to Wed,” Ben Murphy and Sadie Jones are young, blissfully in love, and have the best intentions of spending the rest of their lives together. However, like many young couples, they have no idea what they’re getting into. Fortunately, Reverend Frank is here to help with his highly successful marriage prep course.

Producer Robert Simonds offers, “This is a very real-life situation. There are certain challenges of marriage that are common and unavoidable. Instead of dancing around them and hoping that everything just works out, a pre-marital exploration of these obstacles can increase the likelihood of a marriage staying together—and make for some pretty funny situations.”

Producer Nick Osborne says, “There’s been a recent surge in popularity of marriage prep classes, which teach couples how to communicate fairly, balance finances, keep the romance alive, etc. In our movie, Reverend Frank teaches the course, and he’s the kind of guy who’ll find the hot buttons in your relationship and push them until they fall off. It’s his attempt at curbing divorce by weeding out the bad couples.”

The story of “License to Wed” was inspired by a friend of co-screenwriter Kim Barker who was getting married and told her about a marriage prep course he was taking. Barker recalls, “There was a particular church where my friend and his fiancée wanted to get married, but before the minister of the church would marry them, he required that they pass his marriage prep course. Then my friend described the minister

and how he seemed a little off because he was swearing a bit in their first meeting, which made me laugh.”

Following her creative instincts, Barker co-wrote a fictional story around an offbeat minister who takes his job a tad too seriously. “I’ve always been drawn to quirky individuals, especially those who aren’t afraid to do things their own way. I think most people exhibit a kind of obsessive-compulsive disorder in one way or another, and Reverend Frank is no exception. His obsession is creating happy, life-long unions...or at least preventing divorces.”

In selecting the right director for the project, Simonds notes, “The story has both simple comedic elements and complex emotional aspects at the same time. There’s a lot of physical comedy in the script, but we also wanted to provide the audience with a chance to be emotionally invested in the characters. Looking at his past projects, Ken Kwapis has a strong grasp of how to blend both comedy and emotion to great effect.”

Executive producer Kim Zubick affirms, “Ken has a great track record, and he can handle a wide range of material. Whether it is a film like ‘The Sisterhood of the Traveling Pants’ or his work on ‘The Office,’ he knows how to make it work. What Reverend Frank does in this movie is very unusual; I don’t think many marriage prep courses are actually like this in real life—at least I hope not—but we are playing it as if it’s completely real. Ken was the perfect director to pull this off.”

Kwapis says he instantly connected with the themes in “License to Wed” when he read the script. “It amazes me that even half of all marriages last these days. Most people see marriage as a day at the beach. Reverend Frank shows us all the blood, sweat and tears that go into making them work. Our film is a cautionary tale for the young and affianced—don’t dive in unless you know you can swim.”

THE WEDDING PARTY

The search for the right actor to don Reverend Frank’s collar didn’t take long. Producer Mike Medavoy notes, “When I read the script, I just knew that Robin Williams would be ideal for the role. In addition to being an incredibly funny actor and comedian, he’s such a passionate and compassionate person. While Reverend Frank puts Ben and Sadie through some really trying situations, at the core, likeability was a key component for building the character.”

Academy Award-winning actor and comedian Robin Williams says he gravitated towards the project “for the characters, mostly, and the idea that Reverend Frank is genuinely trying to help people. He creates simulated exercises and scenarios that a young couple might not even think about or have to deal with until they’re already married, when it’s too late. But if a couple doesn’t drop out and actually graduates his class, they’ll be one step closer to living happily ever after.”

Kwapis remarks, “Robin Williams was the perfect choice to create an irreverent Reverend. His ad-lib abilities, of course, are the stuff of legend. He can riff on anything in his path, which, more often than not, was me. You wouldn’t believe the number of ways you can mangle the name Kwapis. There is a method to Reverend Frank’s madness. No matter how perverse his tactics, his goal remains noble: keeping couples together.”

The bride-to-be character in the film, Sadie Jones, has long dreamed of getting married at St. Augustine’s and will let nothing get in the way of fulfilling that dream. It’s where her parents tied the knot, and where she was christened by Reverend Frank—both very compelling reasons any groom would be reluctant to challenge.

Kwapis offers, “For the role of Sadie, I wanted someone who is adorable but strong. Sadie is the girl that guys would do anything for, including something as crazy as Reverend Frank’s patented marriage prep course. Mandy Moore could not be more winning in this part, and it gave a chance to show off her comedic skills. Mandy is daffy and real; she is Everywoman, but the funny version.”

“The thing that really struck me about this script, and what made me want to be a part of this film so badly, was that whatever situation these characters found themselves in, it really felt grounded and relatable,” says Moore. “I have yet to find myself in these situations for real—like getting married—but when I do, I’ll certainly be much better prepared!”

On the other side of the marriage equation is Sadie’s fiancé, Ben Murphy. For the role, Kwapis knew exactly who he wanted. “I helped launch ‘The Office’ and knew from the moment I first worked with John Krasinski that he was a rare find, a perfect blend of comic actor and leading man. He was my very top choice for the role of Ben. John has an innate ability to be both funny and grounded. He is both understated and expressive. As fans of ‘The Office’ can attest, John really knows his way around an awkward pause.”

Krasinski states, "I really wanted to do this movie. When I heard that Ken got hired on to direct, it made me even more excited to do it. I am completely and totally indebted to him for bringing me on."

Osborne attests, "John was always on the top of the list for Ken, and when we screen-tested Mandy and John, we couldn't have agreed more. We saw real chemistry between the two. We could see them as a couple struggling through the course together...for better or for worse."

Being paired with Moore onscreen for the first time, Krasinski notes, "I was very excited to work with Mandy. She's so sweet, and she brought such incredible warmth to the set."

Moore offers, "I've had a blast with John. We have a really good rapport. He's so talented and such a sweetheart; it's been such a treat to work with him."

In the film, Ben bravely proposes to Sadie in front of the entire Jones family at her parents' 30th wedding anniversary. Sadie accepts, but there's a hitch to getting hitched as the jubilant moment quickly spirals towards a pragmatic discussion about where to have the wedding.

"Ben just wants a simple, casual wedding somewhere exotic, like the Caribbean, not knowing that marrying Sadie comes with a stipulation," says Krasinski.

"Sadie has dreamt of getting married at St. Augustine's all her life because she wants to keep the family tradition, so she's very determined to make it happen and is sticking to it," states Moore.

To arrange a date at the church, Sadie introduces Ben to Reverend Frank, who informs them that, as luck would have it, St. Augustine's is booked solid for the next two years. However, there has just been a cancellation, which opens up a slot in *three weeks*. Sadie excitedly agrees to the abrupt wedding date, at which point the Reverend tells them he won't marry the couple unless they pass his mandatory prep course.

When it came to designing and shooting the prep course scenes, "imagine marriage as a theme park, with thrill rides representing the various trials and tribulations a couple undergoes. That's how I conceived of the marriage prep course in the film. I wanted the audience to experience an emotional roller-coaster ride—thirty years of marriage crammed into three weeks," Kwapis says.

"Sadie's the type that welcomes this kind of a challenge. To her, it's just one more thing that will bring her and Ben closer, and more in love," says Moore.

Ben, on the other hand, can't help but feel a little uneasy, especially when Reverend Frank introduces two very important rules they must follow: Rule Number One, they must each write their own wedding vows, which are only to be revealed at the wedding ceremony; Rule Number Two, effective immediately, they are to have no sex until the honeymoon.

"Rule Number Two is, without a doubt, one of the hardest rules to follow for a modern couple, and that's the beauty of the prep course," states Williams. "I especially like the idea of putting a young couple's relationship to the test that way. Let's just take that tool out of your toolbox and see what you have left."

"In the beginning of a typical relationship, the sex is everywhere, but after about 15 or 20 years, it's another story," Williams jokes, continuing, "Reverend Frank owes the high success rate of his class to his commitment to helping couples discover what it is in their relationship that will give it the staying power it needs to last through the years."

Before Ben even realizes he's being tested, Reverend Frank not-so-subtly grills him with piercing personal questions. Krasinski notes, "One of the tests Ben goes through with Reverend Frank is playing catch. What Ben thinks is a casual conversation turns into 20 questions of a very personal nature: how long Sadie and Ben have been dating, whether they sleep together, and things like that. I think Reverend Frank does identify Ben as somebody who is worthy of Sadie, but just wants Ben to prove it, not only to Sadie but also to Ben himself. He wants Ben to really understand why he wants to get married and to look at the relationship past the starry-eyed perspective."

Another exercise from Reverend Frank's class involves the care and feeding of eerily lifelike, but decidedly creepy-looking, animatronic babies. Drawing inspiration from real-life experiences, Kim Barker recalls a high school assignment designed to teach students the responsibilities of being a parent. "I remember, in one of my classes, we had to carry around eggs for a week, 24 hours a day, as if they were real babies. We had to take care of them; you couldn't just leave them in your locker. From that idea, we created a stress test in which Ben and Sadie would be responsible for something 24/7. Initially, the idea was to use simple devices like baby pagers and, eventually, the idea evolved into the twin robotic babies."

Designed by makeup and special effects company Drac Studios, the animatronic babies were controlled remotely via radio transmitters. Eye movements, hand movements, mouth movements, and even bowel movements were controlled independently. Each function was precisely coordinated and rehearsed for each shot.

Moore recalls, "Handling the babies was pretty difficult. I would hope that they are actually more temperamental than real babies because they required a whole lot of maintenance...and battery changes. They were also really heavy and smelled funny. I was surprised at how much effort it took to make them work behind the scenes. There were four different people controlling one baby. Poor John...he had to do more scenes with the babies than I did."

Krasinski agrees, "There's a scene where Sadie and Ben are in a department store creating their wedding registry, and while Sadie's picking out dinnerware I'm stuck with the two babies, who suddenly decide to have a complete breakdown."

Unbeknownst to Ben, the tot-sized terrors are being controlled remotely by Reverend Frank's right-hand man, a precocious minister-in-training, referred to in the script as Choir Boy. Played by Josh Flitter, Choir Boy adjusts the "Robo Mood" of the animatronic babies by flipping the switches on the remote control from "Calm," skipping the intermediate stages of "Cranky" and "Berserk," and going directly to "Meltdown."

"The toughest role to cast was Choir Boy," Kwapis notes. "He's like a miniature thug, a little henchman who does all Reverend Frank's heavy lifting. Most of the candidates read the part as if they were little cherubs. When Josh Flitter walked into the casting session, it was as if he was channeling every Hollywood tough guy from Edward G. Robinson to James Gandolfini. The idea of Josh as a marriage enforcer was too irresistible to pass up."

Flitter says, "Choir Boy is enrolled in Reverend Frank's 'Ministers of Tomorrow' program, and his life goal is to become the greatest reverend ever when he grows up. He wholeheartedly believes in the prep course that Reverend Frank created and is the one who gets things done behind the scenes."

Choir Boy has covertly bugged Ben and Sadie's bedroom with a mini-microphone that gives Reverend Frank around-the-clock surveillance of the couple's conversations. In one instance, the bug serves to prevent a violation of Reverend Frank's much-dreaded Rule Number Two.

Rule Number Two notwithstanding, perhaps one of the more stress-inducing tests in the Reverend's course is the word association exercise with in-laws. Under the guise of a wine and cheese tasting, the test is designed to open the lines of communication between Ben and his future relatives, including Sadie's older, jaded, and recently divorced sister, Lindsey, played by Christine Taylor.

Taylor offers, “Having just gone through a nasty divorce, my character is very sarcastic and bitter. She has no faith in marriage, or men for that matter, and is very wary about Sadie getting married so suddenly. She’s definitely feeling like the black sheep in the family being surrounded by her parents’ and grandparents’ successful marriages—and now Sadie and Ben’s engagement. She can’t help but act a little standoffish towards Ben, and it becomes really apparent during the in-laws exercise.”

Also invited to the wine and cheese tasting is Sadie’s attractive, sophisticated, wealthy—and male—best friend, Carlisle, played by Eric Christian Olsen. “Carlisle is Sadie’s B.F.F. They grew up together, took baths together, and know everything about each other. He’s definitely part of Sadie’s family. This presents an interesting dynamic for Ben, who should be made to feel very territorial by Carlisle’s mere presence. I mean, you can’t really blame Ben for feeling a bit insecure when Carlisle’s around because, besides having a good relationship with Sadie’s family, he’s also very charming, very talented, and has great teeth and cheekbones,” smiles Olsen.

While Sadie confides in Carlisle for advice on just about everything, Ben seeks out his best friend, Joel, who provides Ben with a slightly different point of view. Played by actor-comedian DeRay Davis, Joel has been married for some time—complete with two children and a lawnmower—and can perhaps be best summed up as a man’s man, or as Davis puts it, “the everyman who thinks that men should be kings again. Joel knows that, for him, the days of being the master of his domain have long passed since he got married. So, living vicariously, he secretly wants Ben to reign as a free man just a little bit longer.”

As Ben and Sadie get caught in the crossfire of conflicting influences and endure the demands of the prep course, their true personalities materialize, putting their compatibility to the ultimate test.

Krasinski states, “Ben and Sadie had never fought prior to enrolling in Reverend Frank’s class, but as soon as the course begins and they’re feeling the pressure, Sadie’s type-A personality really begins to emerge. She’s someone who is very organized, gets things done, and needs to have them done a certain way, whereas Ben is happy to wake up with a smile and just sort of get through the day. Then, when Sadie starts showing favoritism towards Carlisle’s opinions, and Sadie’s sister starts in on Ben’s passive nature, he can’t help but feel like everyone is teaming up against him.”

Sometimes the truth hurts, but other times the truth can be really funny. Taylor notes, “When Reverend Frank asks Lindsey to word associate with Ben, she, in her

sarcastic, cutting way, calls him 'assertive,' which is the complete opposite of how she really feels about him. She actually thinks Ben is a big pushover, and not necessarily the right guy for Sadie. When Ben is asked to word associate with Lindsey, he calls her 'blonde,' which she takes as a cue to attack him right back. It was a really fun scene to shoot. We kept blowing takes because everybody around the table was making everyone else laugh so much."

With a comedic dynamo like Robin Williams on the set, Kwapis encouraged everyone to expect the unexpected. "With Robin, who has an inexhaustible desire to invent, you have to make sure there's plenty of film in the camera and you have a group of actors who can hold their own when the ad-libs start flying."

"My favorite thing about working with Ken is the fact that he just hands you the ball, and gives you the leeway and the freedom to get into the moment," says Moore. "He doesn't call 'Action' to begin a scene. Instead, he simply says, 'Go ahead.' It's so relaxed and conversational. Even though Ken was very supportive and gave us a lot of freedom on the set to improvise, I was still terrified to try things in front of Robin because he's such a comic legend. But I was really impressed with him because he was so considerate of all the other actors and so collaborative."

The chance to work with Robin Williams was also an incredible highlight for Krasinski, who reveals that when he was much younger he had written Williams a fan letter asking for, and receiving, an autographed photo. "I was a big fan of Robin's, and had seen all of his movies. Even before I wanted to be an actor, I just loved, *loved* to watch his work. So to act in a film with him now is nothing short of surreal. And, he's even funnier and more enthusiastic in person than he is on film."

Too funny, perhaps; as Kwapis says, "The great hazard of putting together such a group of nimble comic talents is that it was often impossible for them to get through a take without laughing. Keeping a straight face became a Herculean task for John in particular, faced with Robin's onslaught of quips."

Additionally, both Kwapis and Krasinski enjoyed an "office" party of their own while shooting scenes featuring co-workers from "The Office," including Brian Baumgartner as Jim, Ben and Sadie's potato skin-loving prep course classmate; Mindy Kaling as Joel's demanding wife, Shelly; and Angela Kinsey as Judith, a jewelry store clerk.

NO PALM TREES IN CHICAGO

Though the story is set in Chicago, the film was primarily shot on location in and around Los Angeles.

Location manager Tom Hillman notes, “Ken’s initial vision for the setting of this film was Anytown, USA. He wasn’t originally going for Chicago, but he liked the architecture and feel of the city and its suburbs.”

However, with a fairly short pre-production schedule, the filmmakers opted to shoot Los Angeles for Chicago. Hillman and the team searched for neighborhoods within the massive Los Angeles urban sprawl for settings that could pass for Chicago.

Co-producer Christine Sacani states, “It’s one thing if you are shooting L.A. for L.A., but when you’re shooting L.A. for Chicago there are a number of considerations...like avoiding palm trees.”

“There aren’t really any palm trees in Chicago,” says Hillman. “If you go down into the Adams district of Los Angeles, there are a lot of craftsman-style houses, but the people who settled there many decades ago were proud that they lived in L.A. so they flooded the place with palm trees, even though the palm tree isn’t indigenous to Los Angeles. But when you go to Pasadena and South Pasadena, the early developers planted more deciduous trees, which look much more Midwestern.”

One of the centerpiece locations for the story is St. Augustine’s Church. After scouting several locations, the filmmakers selected the First Congregational Church in Long Beach, California. Constructed in 1914, the structure still looks very much the same today as it did then.

“Oddly enough, that was the first church that played in my head when they said Chicago. We had sold ourselves on a different church in downtown Los Angeles but, through what can appropriately be deemed as divine intervention, it had problems and didn’t end up working out,” recalls Hillman. “I then took them to what had been my first choice, which ended up being much better for us. The church in Long Beach was a lot warmer, a lot smaller, and more containable. When Ken and the producers saw it in person, they said, ‘Oh my god, look at these windows. Look how beautiful this is!’”

With the climax of the film taking place in an exotic location, the filmmakers were also faced with another decision. “I think Jamaica was what Ken had in mind. At one point, it was going to be a winery, but it didn’t have the right tropical feel. The California

coast is still the California coast,” Hillman states. “You have to bring in a lot of greens to sell it as a tropical beach, which can be done, but it takes a whole lot of set dressing.”

At first, the idea of filming these scenes in Jamaica seemed impractical, given the production schedule. Paraphrasing the old studio adage, Kwapis quips, “A tree is a tree, so let’s shoot it in Malibu.”

In the end, the filmmakers found no substitute for the real thing. The company trekked down to the Sandals Grande Ocho Rios Beach & Villa Resort in Jamaica for the final week of filming.

Kwapis concludes, “There’s no place on the West Coast that can substitute for Jamaica. The blue of the Caribbean is so specific—it’s turquoise, really— there’s nothing else quite like it. It was the perfect backdrop to shoot the film’s big finish.”

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ABOUT THE CAST

ROBIN WILLIAMS (Reverend Frank) is an Academy Award-winning actor and comedian with a career that spans over three decades. He won an Oscar for his performance in Gus Van Sant’s “Good Will Hunting,” and garnered previous Academy Award nominations for his work in “The Fisher King,” “Dead Poets Society” and “Good Morning Vietnam.” Williams has also received six Golden Globe awards, including the Cecil B. DeMille Award. Additionally, he shared the National Board of Review Best Actor Award with Robert De Niro for “Awakenings,” and, in 2004, he received the prestigious Career Achievement Award from the Chicago International Film Festival.

More recently, Williams lent his voice talents to the Oscar-winning animated feature “Happy Feet,” and played Theodore Roosevelt in the blockbuster holiday comedy “Night at the Museum.” In the same year, he also starred in Barry Levinson’s political satire “Man of the Year,” the hit comedy “RV” for director Barry Sonnenfeld, and Patrick Stettner’s dark thriller “The Night Listener,” opposite Toni Collette.

Following “License to Wed,” Williams will be seen this fall in Kirsten Sheridan’s “August Rush,” with Freddie Highmore, Jonathan Rhys Meyers and Terrence Howard. He is currently filming the buddy comedy “Old Dogs” opposite John Travolta. The film is slated for release in 2008.

Williams first captured the world's attention as Mork from Ork on the popular television series "Mork & Mindy." He trained at New York's Julliard School and made his cinematic debut as the title character in Robert Altman's "Popeye." He followed up with starring roles in Paul Mazursky's "Moscow on the Hudson" and "The World According to Garp," George Roy Hill's adaptation of John Irving's acclaimed bestselling novel.

His filmography also includes such hit films as Chris Columbus' "Mrs. Doubtfire," Mike Nichols' "The Birdcage," Tom Shadyac's "Patch Adams," Steven Spielberg's "Hook" and Joe Johnston's "Jumanji." Williams lent his voice talents in creating the memorable character of the Genie in the blockbuster adventure "Aladdin" and voiced the character of Fendor in the 2005 animated feature "Robots." Additionally, he was the voice of Dr. Know in Steven Spielberg's "Artificial Intelligence: AI."

Williams began his career as a stand-up comedian and is well known for his free-associative monologues. In 2002, after a 16-year absence from the stand-up scene, he hit the road with a sold-out 26-date U.S. tour. With its last stop on Broadway, the one-man show was filmed as "Robin Williams: Live on Broadway" and garnered five Emmy Award nominations.

Offstage, Williams takes great joy in supporting philanthropic efforts around the world, benefiting health care, human rights, education and environmental protection. Last year, he presented "Comic Relief 2006" with Billy Crystal and Whoopi Goldberg, a live concert to benefit families affected by Hurricane Katrina. To date, the Comic Relief organization has raised over \$50 million.

MANDY MOORE (Sadie Jones) is a multi-talented performer who has already achieved much success as an actress and as a recording artist. Moore counts "License to Wed" as her second of three feature films to be released this year and, in June, will release her fifth record album.

Moore most recently starred opposite Diane Keaton in "Because I Said So," under the direction of Michael Lehmann. This August, Moore will star in Justin Theroux's "Dedication," with Billy Crudup, Tom Wilkinson and Bob Balaban. The film premiered at the 2007 Sundance Film Festival earlier this year. Last year, Moore appeared in Richard Kelly's "Southland Tales," which premiered at the 2006 Cannes Film Festival, and stars Dwayne "The Rock" Johnson, Seann William Scott and Sarah Michelle Gellar.

In Brian Dannelly's sardonic 2004 comedy "Saved!," Moore's performance as the seemingly perfect Christian girl Hilary Faye garnered much critical acclaim. The film also starred Jena Malone, Macaulay Culkin and Patrick Fugit.

Moore's additional film credits include Paul Weitz's "American Dreamz," opposite Hugh Grant, Willem Dafoe, Jennifer Coolidge, Chris Klein, Judy Greer and Dennis Quaid; John Turturro's musical "Romance and Cigarettes," with James Gandolfini, Susan Sarandon, Kate Winslet and Mary-Louise Parker; Andy Cadiff's "Chasing Liberty"; and Clare Kilner's "How to Deal." She also lent her voice talents in the live action/CGI animation family film "Racing Stripes." In 2002, Moore starred opposite Shane West in Adam Shankman's romantic drama "A Walk to Remember," for which she won an MTV Movie Award for "Breakthrough Female Performance," and performed four songs featured on the film's soundtrack.

Moore made her feature film debut playing a haughty high school cheerleader in Garry Marshall's hit family comedy "The Princess Diaries," also starring Julie Andrews, Anne Hathaway and Hector Elizondo.

On television, Moore has made appearances in NBC's popular comedy "Scrubs" and the HBO hit series "Entourage."

Moore's new record album, "Wild Hope," showcases her first foray into songwriting. All of the songs on the album were co-written by Moore in collaboration with such acclaimed singer-songwriters as Lori McKenna, Rachael Yamagata and The Weepies. "Wild Hope" will be released on June 19.

Her debut album, "So Real," went platinum after only three months on the charts, and includes the top ten single "Candy." Moore's second album, "I Wanna Be With You," was released in May 2000 and also went platinum. Her self-titled third album, another major seller, featured the hit single "Cry." Her fourth album, "Coverage," was released in October 2003 and featured a collection of classic songs by such artists as Elton John, Joan Armatrading, Todd Rundgren and Cat Stevens.

Beyond film, television and music, Moore has an exclusive line of contemporary tees and dresses based on original concepts and designs called MBLEM.

JOHN KRASINSKI (Ben Murphy) currently plays paper product pusher Jim Halpert on NBC's hit comedy "The Office." The show won an Emmy Award for Outstanding Comedy Series in 2006 and the Screen Actors Guild Award for Outstanding

Ensemble in a Comedy Series in 2007, and was nominated for a Golden Globe Award for Best Television Series - Musical or Comedy in 2007.

On film, Krasinski recently provided the voice of Sir Lancelot in “Shrek the Third,” with Mike Myers, Cameron Diaz and Eddie Murphy. He can also be seen in the upcoming indie comedy “Smiley Face,” directed by Gregg Araki and starring Anna Farris, Adam Brody, John Cho, Danny Masterson and Jane Lynch. The film premiered at the 2007 Sundance Film Festival, and is scheduled for release this summer.

Krasinski is currently filming the 1920s-era romantic comedy “Leatherheads,” opposite George Clooney and Renée Zellweger, under the direction of Clooney. Krasinski will play Carter Rutherford, a straight-laced college football sensation, who is hired by team owner and confirmed bachelor Jimmy “Dodge” Connelly, played by Clooney. When the sport becomes commercialized, “Dodge” finds himself falling for Rutherford’s reluctant fiancée, Lexi, played by Zellweger. The film is currently scheduled for release this December.

Krasinski’s other feature film credits include Christopher Guest’s “For Your Consideration”; Nancy Meyers’ “The Holiday”; Bill Condon’s “Dreamgirls” and “Kinsey”; Sam Mendes’ “Jarhead”; “Duane Hopwood”; and the animated family adventure “Doogal.”

Behind the camera, Krasinski recently wrote and directed the film adaptation of David Foster Wallace’s novel *Brief Interviews with Hideous Men*. The film stars Julianne Nicholson as a graduate student who is coping with a recent breakup by conducting probing and revealing interviews with various men.

Krasinski graduated from Brown University as an honors playwright, and later studied at the National Theater Institute.

CHRISTINE TAYLOR (Lindsey Jones) starred in the smash hit comedy “Dodgeball: A True Underdog Story,” opposite Ben Stiller and Vince Vaughn, and is perhaps best-known for her role as Matilda Jeffries in the fashion industry satire “Zoolander,” starring Ben Stiller, Owen Wilson, Will Ferrell, Milla Jovovich and Jerry Stiller. Taylor also starred in “The Wedding Singer,” with Adam Sandler and Drew Barrymore, and received much attention for her performance as Marcia Brady in “The Brady Brunch Movie” and its aptly named sequel, “A Very Brady Sequel.”

Upcoming, Taylor has a cameo in the romantic comedy “Dedication,” starring Mandy Moore and Billy Crudup, and co-stars opposite Lisa Kudrow in the comedy

“Kabluey,” which will premiere at this year’s Los Angeles Film Festival. Her other film credits include such films as “Desperate But Not Serious,” for director Bill Fishman; “Kiss Toledo Goodbye,” starring Robert Forster, Michael Rapaport and Christopher Walken; and Adam Rifkin’s “Denial.” She has also appeared in Andrew Fleming’s “The Craft” and “Overnight Delivery,” starring Reese Witherspoon and Paul Rudd.

On television, she played the lead in the 1996 sitcom “Party Girl,” and has guest-starred on “My Name is Earl,” “Spin City,” “Friends,” “Seinfeld,” “Ellen” and “Murphy Brown.” Taylor made her television debut as Melody Hanson on the Nickelodeon series “Hey Dude.”

Outside of her career in film and television, Taylor is involved with Project A.L.S., an organization dedicated to raising funds for research towards finding effective treatments and a cure for ALS (amyotrophic lateral sclerosis, also known as Lou Gehrig’s Disease).

ERIC CHRISTIAN OLSEN (Carlisle) recently wrapped the indie comedy “Sunshine Cleaning,” starring Amy Adams, Emily Blunt, Alan Arkin, Steve Zahn and Clifton Collins Jr.

Olsen recently starred in the highbrow comedy “Beerfest,” for director Jay Chandrasekhar of Broken Lizard. He was also recently seen in the Tony Goldwyn-directed drama “The Last Kiss,” with Zach Braff, Jacinda Barrett, Casey Affleck and Rachel Bilson. His other film credits include “Dumb and Dumberer: When Harry Met Lloyd,” “Cellular,” “Not Another Teen Movie” and “The Hot Chick,” along with the indie features “Local Boys” and “Mojave.”

On television, Olsen currently stars in the sitcom “The Loop,” from the creative team of Pam Brady and Will Gluck. His other TV credits include “Get Real,” “24” and “ER.”

JOSH FLITTER (Choir Boy) can currently be seen in Andrew Fleming’s family mystery adventure “Nancy Drew,” with Emma Roberts, Max Thieriot and Tate Donovan.

Last year, Flitter was seen on the big screen as Stewart in “Big Momma’s House 2,” starring Martin Lawrence and Nia Long. In 2005, he starred opposite Shia LaBeouf, playing his caddy Eddie Lowery, in “The Greatest Game Ever Played,” directed by Bill Paxton.

Flitter's other film credits include "Duane Hopwood," which premiered at the Sundance Film Festival, and Michel Gondry's award-winning drama "Eternal Sunshine of the Spotless Mind." He can also be heard in the animated film "Air Buddies," as well as the upcoming "Snow Buddies" and "Horton Hears a Who."

On television, Flitter played the title role in "Stephen's Life," and made regular appearances on Bravo's "Situation: Comedy," the reality show produced by Sean Hayes in search of the next hit sitcom. Flitter's other television credits include "Phil of the Future," "All My Children," "Ed," "Prodigy/Bully," "Whoopi," "My Life with Men," "One Life to Live" and "Blue's Clues."

Flitter began acting when he was five years old and appeared in numerous commercials, including an Office Depot spot for which he won a Bobby Award.

DeRAY DAVIS (Joel) will next appear on the big screen in the Will Ferrell basketball comedy "Semi-Pro." He is a series regular on the hit MTV series "Wild 'N Out," and wrote and performed the comedy skits on Kanye West's LPs "Late Registration" and "The College Dropout."

Davis' other film credits include "School for Scoundrels," "Code Name: The Cleaner," "Scary Movie 4," "The Fog," "Johnson Family Vacation," and "Barbershop 1 & 2."

Additionally, Davis has a recurring role on "Reno 911!" and appeared in the HBO hit series "Entourage." He has also performed standup on HBO's "Def Comedy Jam," "Comedy Central Presents: DeRay Davis," Comedy Central's "Laffapalooza" and "Premium Blend," and NBC's "Late Friday."

ABOUT THE FILMMAKERS

KEN KWAPIS (Director) is an award-winning director who has moved easily between the worlds of feature filmmaking and television directing. He previously directed "The Sisterhood of the Traveling Pants," a film adaptation of Ann Brashares' best-selling novel, starring Amber Tamblyn, America Ferrera, Blake Lively and Alexis Bledel. Kwapis recently signed to direct the film adaptation of another best seller, *He's Just Not That Into You*.

For television, Kwapis helped launch some of the most innovative comedies of the past decade. He directed the pilot of NBC's Emmy Award-winning series "The Office," starring Steve Carell, John Krasinski and Rainn Wilson, and directed this season's premiere and final episodes. Kwapis earned an Emmy nomination for his work as a producer-director of FOX's "Malcolm in the Middle." He also directed the pilots for the groundbreaking HBO series "The Larry Sanders Show," and the Emmy Award-winning "The Bernie Mac Show." He also directed episodes of such critically acclaimed comedies as "Freaks and Geeks" and "Bakersfield, P.D."

Kwapis' feature film credits include the romantic comedies "The Beautician and the Beast," starring Fran Drescher, and "He Said, She Said," starring Kevin Bacon and Elizabeth Perkins. "He Said, She Said" was conceived and co-directed with Kwapis' wife Marisa Silver. His other films include "Dunston Checks In," starring Jason Alexander and Faye Dunaway; "Vibes," starring Jeff Goldblum and Cyndi Lauper; and "Sesame Street Presents: Follow That Bird," starring Jim Henson's Muppets.

Kwapis' film "Sexual Life" marked his first effort as a writer-director. Adapted from Arthur Schnitzler's play "La Ronde," "Sexual Life" premiered to rave reviews at the Los Angeles Film Festival and aired on Showtime in 2005. The ensemble cast includes Anne Heche, Elizabeth Banks and Kerry Washington.

Kwapis studied filmmaking at Northwestern University and the University of Southern California. He won the Student Academy Award in Dramatic Achievement for his USC thesis film "For Heaven's Sake," an adaptation of Mozart's one-act comic opera Der Schauspieldirektor ("The Impresario").

KIM BARKER (Screenwriter/Story) counts "License to Wed" as her first produced feature screenplay. Her next project, the comedy "All About Steve," stars Sandra Bullock and is set to begin production this summer.

TIM RASMUSSEN & VINCE DI MEGLIO (Screenwriters) count "License to Wed" as their first screenplay credit for a major studio. They are currently in post-production on their debut comedy feature "Smother." Written by Rasmussen & Di Meglio, with Di Meglio directing and Rasmussen producing, the film stars Diane Keaton, Dax Shepard, Liv Tyler and Mike White.

WAYNE LLOYD (Story) counts “License to Wed” as his first onscreen writing credit. He previously worked in production on such films as “The Fog,” “Scary Movie 3” and “Hope Springs.”

MIKE MEDAVOY (Producer) has played a role in the success of some 300 feature films over the past four decades. Seventeen of those films were nominated for Academy Awards for Best Picture and seven have won, including “One Flew Over the Cuckoo’s Nest,” “Rocky,” “Platoon,” “Dances With Wolves,” “The Silence of the Lambs,” “Amadeus” and “Philadelphia.”

In 1995, Medavoy founded Phoenix Pictures with Arnold W. Messer, and the company has since produced over 30 films. Phoenix’s recent films include David Fincher’s “Zodiac,” starring Jake Gyllenhaal, Mark Ruffalo, Robert Downey Jr. and Anthony Edwards; “Miss Potter,” directed by Chris Noonan and starring Renée Zellweger, Ewan McGregor and Emily Watson; Steven Zaillian’s “All the King’s Men,” with Sean Penn, Jude Law, Kate Winslet, James Gandolfini, Mark Ruffalo, Patricia Clarkson and Anthony Hopkins; and Marcus Nispel’s “Pathfinder,” with Karl Urban. Rod Lurie’s “Resurrecting the Champ,” starring Samuel L. Jackson and Josh Hartnett, premiered at the 2007 Sundance Film Festival and will be released this summer.

The company’s other film productions include “The Mirror Has Two Faces,” “The People vs. Larry Flynt,” “U Turn,” “Urban Legend,” “Lake Placid,” “Basic,” “Dick,” “The Thin Red Line” and “Holes.”

Medavoy began his career in the mailroom at Universal Studios and from there was promoted to casting director. In 1965, he joined General Artist Corporation and soon after a merger with Creative Management Agency was promoted to Vice President. He became one of the leading talent agents in Hollywood, and maintained a client roster that included Jane Fonda, Hal Ashby, Michael Crichton, Tony Richardson, Karel Reisz, Steven Spielberg, Terrence Malick, Gene Wilder, Donald Sutherland, John Milius, Robert Aldrich, Jeanne Moreau and George Cukor. In 1971, Medavoy joined International Famous Agency as Vice President in charge of the motion picture department and was involved in packaging such films as “The Sting,” “Young Frankenstein” and “Jaws.”

In 1974, Medavoy shifted gears to film production, joining United Artists as Senior Vice President of Production. During his tenure, he, together with his colleagues

and superiors, influenced the production and release of such seminal films as “One Flew Over the Cuckoo’s Nest,” “Rocky” and “Annie Hall.”

Medavoy co-founded Orion Pictures in 1978, and was integral in bringing the world such award-winning pictures as “Platoon,” “Amadeus” “RoboCop,” “Mississippi Burning,” “Hannah and Her Sisters,” “The Terminator”, “Dances with Wolves” and “The Silence of the Lambs.”

In 1990, Medavoy assumed chairmanship of TriStar Pictures and helped bring to fruition such acclaimed films as “Philadelphia,” “Terminator 2: Judgment Day,” “Sleepless in Seattle,” “Cliffhanger,” “The Fisher King,” “Basic Instinct,” “Legends of the Fall” and “Hook.”

Aside from entertainment, Medavoy has been a longtime community activist and humanitarian. He serves on the Board of Directors of various organizations, including the Museum of Science and Industry and the Los Angeles Board of Parks and Recreation. He is also a member of the University of Tel Aviv, a trustee of the UCLA Foundation, an advisor to the Board at the Kennedy School at Harvard University, a member of the Council on Foreign Relations and an honorary fellow of the DeSantis Center National Advisory Board. In 2002, former California Governor Gray Davis appointed Medavoy to the California Anti-Terrorism Information Center’s Executive Advisory Board.

He is the recipient of numerous awards, including the 1992 Motion Picture Pioneer of the Year Award; the 1998 Cannes Film Festival Lifetime Achievement Award; the 1999 UCLA Neil H. Jacoby Award; the 2004 Louis B. Mayer Motion Picture Award from Florida Atlantic University; and the UCLA School of Theater, Film and Television and Producer’s Guild of America Vision Award. He was honored in 2005 by the Hollywood Chamber of Commerce with a star on the Hollywood Walk of Fame.

ARNOLD W. MESSER (Producer) teamed with his longtime colleague and friend Mike Medavoy to launch Phoenix Pictures after two decades in the industry as one of the most influential executives. As President and Chief Operating Officer of Phoenix since 1995, he has overseen more than 30 features, many as producer or executive producer.

Messer is a graduate of Harvard Law School and began his entertainment career in 1979 as senior counsel of Columbia Pictures Television. After a stint as Viacom International’s Vice President of Business Affairs, he was named Senior Executive Vice

President and President of TriStar Pictures' Telecommunications Group in 1983. He oversaw all theatrical production and ancillary marketing activities of the company.

In 1987, he returned to Columbia Pictures as Executive Vice President, where he supervised worldwide television production and distribution, negotiating major international television agreements. In 1989, he was named President of the International Releasing Group for Sony Pictures Entertainment. In that role, Messer was in charge of long-term global strategy and overseeing international production.

Among Messer's feature film producing credits are "Zodiac," "Pathfinder," "Miss Potter," "All the King's Men" and "Basic." He also served as executive producer of "Stealth" and the television series "The Chris Isaak Show."

Currently, Messer serves as executive producer on the drama "Resurrecting the Champ," which premiered at the 2007 Sundance Film Festival and will be released this summer. The film stars Samuel L. Jackson and Josh Hartnett.

NICK OSBORNE (Producer) is a founding partner of Underground Films, a production company based in Los Angeles.

Alongside his partner, Trevor Engelson, Nick most recently served as executive producer on the comedy adventure "Zoom," starring Tim Allen, Chevy Chase and Courteney Cox, and co-executive producer on ABC Family's holiday comedy "Santa Baby."

Upcoming projects for Osborne and Underground Films include the inspirational drama "Class Act," starring Halle Berry; the comedies "All About Steve," starring Sandra Bullock, "Rising Son," "Muskrat Love," "Soccer Mom," and "Wishworks."

He is currently penning a screenplay adaptation of Agatha Christie's spy thriller *Destination Unknown*, and has just finished his first novel, *The Convert*.

Osborne began his entertainment career as an intern for Silver Pictures and later for Phoenix Pictures, where he worked his way through the ranks to Vice President of Production. At Phoenix, he worked on a diverse slate of films, including "Apt Pupil," "U Turn," "The Thin Red Line" and "Lake Placid." In 1998, Osborne shepherded the hit thriller "Urban Legend" to the big screen.

In 1999, he left Phoenix to start his own production company, O/Z Films, where he served as an executive producer on the "Urban Legend" sequel "Urban Legends: Final Cut." In 2001, O/Z Films evolved into Underground Films.

Osborne studied at USC's Peter Stark Producing Program, and has a B.A. in Politics, Philosophy and Economics from Oxford University. He has also served as an aid worker and teacher with International Rescue Committee's Project Trust in Peshawar, Pakistan.

ROBERT SIMONDS (Producer) is one of Hollywood's most prolific producers of motion picture comedies and family films. His over 30 features have generated in excess of \$3.5 billion worldwide.

BRADLEY J. FISCHER (Executive Producer) is currently Co-President of Production for Phoenix Pictures. He most recently served as producer on David Fincher's "Zodiac," starring Jake Gyllenhaal, Mark Ruffalo, Robert Downey Jr. and Anthony Edwards. The film marked his second collaboration with screenwriter and co-producer James Vanderbilt after the two completed the mystery thriller "Basic," for which Fischer served as a co-executive producer.

Fischer began his career at Phoenix in 1998 as an executive assistant to the company's Chairman and CEO, Mike Medavoy. Within a year, he was promoted to director of development, and, by 2002, he was named Vice President of Production. In 2004, he became the company's Senior Vice President of Production and in January of 2007 he was promoted to Co-President of Production.

He also recently served as executive producer on Marcus Nispel's Viking saga "Pathfinder," starring Karl Urban, Clancy Brown and Russell Means, and as producer on the upcoming drama "Resurrecting the Champ," directed by Rod Lurie, starring Samuel L. Jackson and Josh Hartnett.

Fischer graduated from Columbia University in 1998 with a B.A. in Film Studies and Psychology.

DAVID THWAITES (Executive Producer) is currently Co-President of Production at Phoenix Pictures. He most recently served as producer on "Miss Potter," starring Renée Zellweger, and as executive producer on "All the King's Men," starring Sean Penn, Jude Law, Kate Winslet, James Gandolfini, Mark Ruffalo, Patricia Clarkson and Anthony Hopkins.

Born and educated in England, Thwaites began his career as a child actor appearing in a number of television series over a ten-year period. At the age of 18,

while an undergraduate at London University, he co-founded a film production company that developed a number of projects, including a short called “The Skip,” which aired on the UK’s Channel Four.

Thwaites moved to Los Angeles in 2000, and began his career in Hollywood as an assistant to Phoenix Pictures’ Chairman and CEO, Mike Medavoy.

KIM ZUBICK (Executive Producer) is currently President of the Robert Simonds Company, where she oversees all feature film development and production. Recent Robert Simonds Company releases include “The Pink Panther” and “Cheaper by the Dozen.”

Zubick most recently served as co-producer on the family comedy “Yours, Mine and Ours,” starring Dennis Quaid and Rene Russo. In addition to “License to Wed,” Zubick is currently serving as executive producer of the upcoming comedies “Father Knows Less” and “Furry Vengeance.” Her additional film credits include “Mr. & Mrs. Smith,” “Rebound” and “Taxi.”

Formerly, Zubick served as Senior Vice President of Stewart Pictures for producer Allyn Stewart, and, prior to that, as Vice President of Production at MGM. She graduated magna cum laude from Mount Holyoke College.

DANA GOLDBERG (Executive Producer) is President of Production at Village Roadshow Pictures. Since joining the company nine years ago, she has been involved with Village Roadshow Pictures’ entire slate of films, including “The Matrix” trilogy, “Ocean’s Eleven,” “Training Day,” “Mystic River,” “Miss Congeniality,” “Rumor Has It,” and “Charlie and the Chocolate Factory.” She also served as an executive producer on the Academy Award-winning Best Animated Feature “Happy Feet,” starring the voice talent of Robin Williams, Elijah Wood, Brittany Murphy, Hugh Jackman and Nicole Kidman; “Taking Lives,” starring Angelina Jolie; “The Dukes of Hazzard,” starring Johnny Knoxville and Seann William Scott; and “The Lake House” starring Keanu Reeves and Sandra Bullock.

Prior to joining Village Roadshow Pictures, Goldberg spent three years with Barry Levinson and Paula Weinstein at Baltimore/Spring Creek Pictures, where she was Vice President of Production. She began her career in show business as an assistant at Hollywood Pictures.

BRUCE BERMAN (Executive Producer) is Chairman and CEO of Village Roadshow Pictures. The company will co-produce 60 theatrical features in a joint partnership with Warner Bros. through 2007, with all films distributed worldwide by Warner Bros. Pictures and in select territories by Village Roadshow Pictures.

The initial slate of films produced under the pact included such hits as “Practical Magic,” starring Sandra Bullock and Nicole Kidman; “Analyze This,” teaming Robert De Niro and Billy Crystal; “The Matrix,” starring Keanu Reeves and Laurence Fishburne; “Three Kings,” starring George Clooney; “Space Cowboys,” directed by and starring Clint Eastwood; and “Miss Congeniality,” starring Sandra Bullock and Benjamin Bratt.

Under the Village Roadshow Pictures banner, Berman has subsequently executive produced such wide-ranging successes as “Training Day,” for which Denzel Washington won an Academy Award; “Ocean’s Eleven,” starring George Clooney, Brad Pitt and Julia Roberts; its sequels “Ocean’s Twelve” and “Ocean’s Thirteen”; “Two Weeks’ Notice,” pairing Sandra Bullock and Hugh Grant; “Mystic River,” starring Sean Penn and Tim Robbins in Oscar-winning performances; the second and third installments of “The Matrix” trilogy, “The Matrix Reloaded” and “The Matrix Revolutions”; Tim Burton’s “Charlie and the Chocolate Factory,” starring Johnny Depp; the Oscar-winning animated comedy adventure “Happy Feet”; and the romantic comedy “Music and Lyrics,” pairing Hugh Grant and Drew Barrymore.

Village Roadshow’s upcoming projects include the psychological thriller “The Brave One,” directed by Neil Jordan and starring Jodie Foster; the sci-fi action thriller “I Am Legend,” starring Will Smith; and the comedy “Get Smart,” starring Steve Carell.

Berman got his start in the motion picture business working with Jack Valenti at the MPAA while attending Georgetown Law School in Washington, DC. After earning his law degree, he landed a job at Casablanca Films in 1978. Moving to Universal, he worked his way up to production Vice President in 1982.

In 1984, Berman joined Warner Bros. as a production Vice President, and was promoted to Senior Vice President of Production four years later. He was appointed President of Theatrical Production in September 1989, and, in 1991, was named President of Worldwide Theatrical Production, where he served through May 1996. Under his aegis, Warner Bros. Pictures produced and distributed such films as “Presumed Innocent,” “GoodFellas,” “Robin Hood: Prince of Thieves,” the Oscar-winning Best Picture “Driving Miss Daisy,” “Batman Forever,” “Under Siege,” “Malcolm X,” “The

Bodyguard,” “JFK,” “The Fugitive,” “Dave,” “Disclosure,” “The Pelican Brief,” “Outbreak,” “The Client,” “A Time to Kill” and “Twister.”

In May of 1996, Berman started Plan B Entertainment, an independent motion picture company at Warner Bros. Pictures. He was named Chairman and CEO of Village Roadshow Pictures in February 1998.

JOHN BAILEY (Director of Photography) has enjoyed relationships with directors as varied as Paul Schrader, Lawrence Kasdan, Michael Apted and Ken Kwapis. “License to Wed” marks his third collaboration with Kwapis.

He has also worked with such leading directors as John Schlesinger, Robert Redford, Herbert Ross, Walter Hill, Stuart Rosenberg, Harold Ramis, Wolfgang Petersen, Jonathan Demme, Robert Benton, James L. Brooks and Sam Raimi, as well as such directors on their feature debuts as Richard LaGravenese, Jennifer Jason Leigh & Alan Cumming and Callie Khouri.

In an eclectic career, Bailey has photographed such mainstream Hollywood films as “Ordinary People,” “Silverado,” “The Accidental Tourist,” “Groundhog Day,” “In the Line of Fire,” “As Good as It Gets,” “How to Lose a Guy in 10 Days,” “The Sisterhood of the Traveling Pants” and “Must Love Dogs”; such offbeat films as Norman Mailer’s “Tough Guys Don’t Dance” and Jason Miller’s “That Championship Season”; and such genre-bending pictures as “Swimming to Cambodia,” “A Brief History of Time” and “The Kid Stays in the Picture.”

Bailey’s other film credits include “Divine Secrets of the Ya-Ya Sisterhood”; “The Anniversary Party”; “The Search for Signs of Intelligent Life in The Universe”; Paul Schrader’s “Mishima: A Life In Four Chapters,” for which he shares the 1985 Cannes Film Festival Award for Best Artistic Contribution with composer Philip Glass and production and costume designer Eiko Ishioka; “Incident at Loch Ness” for Werner Herzog; and “The Architect,” which debuted at the 2006 Tribeca Film Festival.

His upcoming projects include the romantic comedy “How I Met My Boyfriend’s Dead Fiancée,” due out this September, and John Krasinski’s directorial debut film “Brief Interviews with Hideous Men.” Bailey is currently shooting the crime comedy “Mad Money” for Callie Khouri.

Beyond his work as a cinematographer, Bailey also directed the 1994 film noir thriller “China Moon,” starring Ed Harris, Benecio del Toro and Madeline Stowe, and has written essays and film articles for the *New York Times*, *American Cinematographer*,

ICG and *DGA Monthly*. He has served on the juries of the Venice Film Festival and CamerImage in Poland, on the Board of Governors of the Academy of Motion Picture Arts and Sciences and as vice president of the American Society of Cinematographers. Bailey is married to noted film editor Carol Littleton.

GAE BUCKLEY (Production Designer) reunites with director Ken Kwapis on “License to Wed.” She previously served as production designer on Kwapis’ “The Sisterhood of the Traveling Pants,” Kevin Costner’s Western drama “Open Range,” starring Robert Duvall, Costner and Annette Bening and the action-filled “Death and Life of Bobby Z.” She is currently in pre-production on “The Sisterhood of the Traveling Pants 2.”

As an art director, Buckley’s film credits include “What Women Want,” “Coyote Ugly,” “Tin Cup,” “The Craft,” “The Little Rascals,” “Indecent Proposal” and “Three Wishes.” Her set designer credits include “Wayne’s World,” “Coneheads” and “Good Night and Good Luck.”

Buckley began her career in filmed entertainment with work on music videos and commercials. She received a degree in Architecture from Cornell University, and has also studied drawing at The Brooklyn Academy of Art and scenic painting at The Lester Polikoff School of Scenic Painting in New York City.

KATHRYN HIMOFF (Editor) counts “License to Wed” as her fourth collaboration with director Ken Kwapis. She previously worked with Kwapis on “The Sisterhood of the Traveling Pants,” “Sexual Life” and the pilot episode of the Emmy Award-winning comedy series “The Office.” Additionally, she edited the pilot episode of the Golden Globe-winning primetime series “Ugly Betty.”

Himoff also recently edited and co-produced the indie noir thriller “Lonely Hearts,” starring John Travolta, James Gandolfini and Salma Hayek. Her other film credits include “Pollock,” for Ed Harris; the documentary “Tibet: Cry of the Snow Lion”; Rob Zombie’s “House of a 1000 Corpses”; Roger Avary’s “Killing Zoe”; and Allison Anders’ “Mi Vida Loca.”

Prior to establishing a career in film editing, Himoff served as a story development executive for various film production companies in Los Angeles, and received a degree in Theater from Boston University.

CHRISTINE SACANI (Co-Producer) is a veteran producer of more than 40 film and television productions.

Prior to filming “License to Wed,” she served as co-producer and line producer on Ken Kwapis’ 2005 screen adaptation of the best-selling Ann Brashares novel *The Sisterhood of the Traveling Pants*. Sacani previously co-produced “New York Minute,” starring Mary-Kate and Ashley Olsen.

With television production as the foundation of her producing career, Sacani counts among her accomplishments the Emmy Award-winning family dramas “Eloise at Christmastime” and “Eloise at the Plaza,” starring Julie Andrews and Sofia Vassilieva; the musical drama “South Pacific,” starring Glenn Close and Harry Connick Jr.; the crime drama “Thin Air,” with Joe Mantegna and Marcia Gay Harden; and the two critically acclaimed productions “Trapped in a Purple Haze,” starring Jonathan Jackson and JoBeth Williams, and “The Rosa Parks Story,” starring Angela Bassett.

Born in New York, Christine graduated from New York University with a B.F.A. in film and television. She began her career in the entertainment industry in 1987 and moved to Los Angeles in 1988 to pursue her career as a producer.

LOUIS PHILLIPS (Co-Producer) joined Phoenix Pictures in 2001, and is currently Senior Executive Vice President of Production, Post-Production and Music. Prior to joining Phoenix, he had been a production executive at Paramount, Disney and Jim Henson Pictures.

Phillips most recently served as an executive producer on David Fincher’s “Zodiac,” and is executive producer on the upcoming drama “Resurrecting the Champ,” starring Samuel L. Jackson and Josh Hartnett. His other executive producing credits include “Miss Potter,” starring Renée Zellweger, Ewan McGregor and Emily Watson; and “Holes,” Andrew Davis’ adventure drama starring Sigourney Weaver and Jon Voight.

In addition to “License to Wed,” Phillips also co-produced Marcus Nispel’s Viking saga “Pathfinder” and the mystery thriller “Basic,” starring John Travolta and Samuel L. Jackson. In 2005, Phillips produced “Urban Legends: Bloody Mary,” the third film in the hit horror franchise.

TREVOR ENGELSON (Co-Producer) most recently served as executive producer of the comedy adventure “Zoom,” starring Tim Allen. He is currently a partner at Underground Films & Management with producer Nick Osborne.

Underground Films' upcoming projects include the inspirational drama "Class Act," starring Halle Berry, and the comedies "All About Steve," starring Sandra Bullock, "Venus Kincaid," "Stepmonster," "Rising Son," "Muskrat Love," "Soccer Mom" and "Wishworks."

Engelson started his film career on the set of the action movie "Deep Blue Sea" as a production assistant, and thereafter became an assistant at Endeavor Talent Agency. He is a graduate of the USC Annenberg School of Communications.

CHRISTOPHE BECK (Composer) has composed the score of well over 40 feature films and nearly 20 television shows. With over 15 years of experience, Beck has scored a wide array of projects, including such action films as "The Sentinel" and "Elektra," the comedies "The Pink Panther" and "Bring It On," and such dramas as "Under the Tuscan Sun" and "Year of the Dog."

He also recently composed the score of "We Are Marshall," starring Matthew McConaughey, Matthew Fox and David Strathairn. His other film credits include "School for Scoundrels"; "Yours, Mine and Ours"; "Taxi"; "A Cinderella Story"; "Saved!"; "Garfield"; "Cheaper by the Dozen"; "American Wedding"; and "Just Married."

Beck began his scoring career on the Canadian television series "White Fang," and from there went on to score three seasons of the hit television series "Buffy the Vampire Slayer," for which he won an Emmy Award for Outstanding Music Composition.

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