



# BECAUSE I SAID SO

## Production Information

Daphne Wilder (DIANE KEATON, *Something's Gotta Give*, *The Family Stone*, *The Godfather* trilogy) is a mother whose love knows no bounds or boundaries. As a single parent, she has raised three fantastic girls—klutzy, adorable Milly (MANDY MOORE, *A Walk to Remember*, *Saved!*, upcoming *License to Wed*), stable psychologist Maggie (LAUREN GRAHAM, television's *Gilmore Girls*, upcoming *Evan Almighty*) and sexy and irreverent Mae (PIPER PERABO, *The Prestige*, *Coyote Ugly*)—to become the kind of women any mom would die to have.

The only problem is...they're just about ready to strangle her.

In a comedy that explores when it's finally time to cut the apron strings, director MICHAEL LEHMANN (*The Truth About Cats & Dogs*, *40 Days and 40 Nights*, *Heathers*) brings four powerhouse actresses together in one film—***Because I Said So***.

In order to prevent her youngest, Milly, from making the same romantic mistakes she did, Daphne decides to set her up with the perfect man. The one thing Daphne decides not to tell Milly, however, is that she placed an ad in the online personals to find him. If anyone knows exactly what her daughter does and doesn't need out of a long-term relationship (or clothes or her career), it's Daphne. Comic mayhem unfolds as the well-intended mom continues to do the wrong thing for the right reasons...all in the name of love for her beloved daughter.

Is the man of Daphne's (erm, Milly's) dreams the responsible architect Jason (TOM EVERETT SCOTT, television's *Saved*, *One True Thing*), or is he the free-spirited

rocker Johnny (GABRIEL MACHT, *The Good Shepherd, The Recruit*)? Daphne will continue to push, cajole, suggest and nudge her way into Milly's smallest of decisions until she rights the wrongs of her own life choices *or* drives her girls nuts.

But once Johnny's own father, Joe (STEPHEN COLLINS, *Blood Diamond*, television's 7<sup>th</sup> *Heaven*), catches a buried spark within Daphne, things really start to heat up for the Wilder matriarch. Finally letting herself begin to fall, Daphne begins to wonder if she is just pushing her girls as a way of ignoring her own issues.

In a hilarious battle of strong wills, the mother-daughter dynamic is tested in all its fierce, wacky complexity. Now, the girls will try their best to help Daphne finally discover the truths and impossibilities of motherly love...all while trying to answer the questions: where does it begin and where should it end?

Joining Lehmann behind the scenes of *Because I Said So* is a seasoned crew of comedy film veterans including cinematographer JULIO MACAT (*Wedding Crashers, Bringing Down the House*), costume designer SHAY CUNLIFFE (*What a Girl Wants, The Family Stone*), production designer SHARON SEYMOUR (*Duets, Friday Night Lights*), along with editors PAUL SEYDOR (*Guess Who, Tin Cup*) and TROY TAKAKI (*Hitch, Stick It*). Creating the sound for the film is music supervisor DANA SANO (*Monster-In-Law, Magnolia*), with music by DAVID KITAY (*Bad Santa, Date Movie*).

PAUL BROOKS (*My Big Fat Greek Wedding, The Wedding Date*) and JESSIE Nelson (*I Am Sam, Stepmom*) produce the film, with Nelson sharing duties as one of the film's screenwriters with writing partner KAREN LEIGH HOPKINS (*Welcome Home, Roxy Carmichael, Stepmom*). Executive producers for *Because I Said So* include SCOTT NIEMEYER, NORM WAITT and MICHAEL FLYNN.

## **ABOUT THE PRODUCTION**

### A Mother of an Idea:

### *Because I Said So* is Born

The idea for *Because I Said So* began with a routine dentist appointment. Co-screenwriter Karen Leigh Hopkins was passing time in the waiting room when she

overheard the story of a mother who was proud of setting up her daughter on dates with men she believed to be quite eligible.

“I found the concept fascinating,” recalls Hopkins. “Here was a mother who desperately wanted to see her daughter married, but she was seeing her child make all the wrong decisions when it came to men. In the name of love, she decided to take matters into her own hands and blatantly pursue potential suitors for her daughter via the Internet...without her daughter’s knowledge. I thought, “There are limitless possibilities you could have with this in a movie.”

At the time, Hopkins was working with the film’s co-writer/producer, Jessie Nelson (who, like the Wilder daughters, has two sisters) on a different project. But once this idea of a modern-day yenta was fleshed out between the two, they realized the direction in which they wanted to put their creative focus and efforts.

Nelson comments, “Everybody has a mother, and though all mother/child relationships are unique, I have no doubt every mom in the world wants to see her kids healthy, happy, successful and in love with the right person. The meddling mother comic possibilities are endless, and all could be based upon real truths. Everyone can relate, which is why the project took on great momentum once we started moving forward.”

In creating the script, the writers simply wanted audiences to see their own lives reflected. Continues Nelson, “This is a movie about very flawed characters who learn and grow and step on each other’s toes along the way. But at the end of the day, they love one another fiercely. There’s a certain hilarity within family dynamics. If you peel back the layers of any family unit, there’s going to be black comedy there. This is about, at the end of the day, how insane love is—motherly love, sisterly love, romantic love. It’s messy and impossible, but that’s what makes it so incredible.”

After reading the screenplay from Nelson and Hopkins, Paul Brooks, president of Gold Circle Films, signed on for his company to further develop, finance and produce *Because I Said So*, with distribution from Universal Pictures. “I thought the script was very funny, warm and relatable,” Brooks notes. “I have a wife and a daughter, and I’ve always been fascinated by their relationship. The dynamic is just so different from men. I believe women will instantly relate to this film and the people in it, and blokes like me

who have wives, mothers and daughters will recognize a lot of what's going on...and perhaps even develop a sense of understanding!"

With a production partner in place, the team began looking for a director with the sensibilities needed to tell the story. Enter Michael Lehmann, a filmmaker whose previous body of work includes the celebrated cult classic *Heathers* and romantic comedies from *40 Days and 40 Nights* to *The Truth About Cats & Dogs*. As with Brooks, Lehmann was intrigued by the screenplay's take on the dynamics of a mother/daughter bond. "Obviously, I'd never experienced this kind of relationship firsthand," he notes, "but I have two sisters and a wife and a daughter, so I've been exposed to it throughout my life. I know it's an incredibly loaded relationship, and I thought that the story represented it in a way that rings very true."

With the right director in place, Gold Circle was now ready to cast *Because I Said So*. All they needed were three gorgeous, talented daughters and a simultaneously lovable, exasperating and sexy mom to fit the bill.

### Keaton and Her New Daughters:

#### Casting the Film

Fortuitously, daughters would come to play an important part in the casting process. The film's co-writer/producer, Jessie Nelson, grew to know Diane Keaton at the Los Angeles pre-school that their daughters attended. "We became friendly, because our connection was motherhood," recalls Nelson. "It was our daughters who brought us together—an art-imitating-life thing. At the heart of my friendship with Diane is this common ground of the intense love we have for our children. So, it's particularly fulfilling that we can explore this territory together in a film."

Nelson discussed with Keaton the screenplay she had created with her writing partner, and the actor requested a copy. After she read the script, Keaton signed on to star in the project as the type-A mother-of-all-mothers, Daphne Wilder.

Nelson and Hopkins knew they had found the embodiment of Daphne in Keaton. And, fortunately, they also found a solid collaborator. Hopkins recalls of Keaton's script notes: "Diane's input on the script was riveting to me because she's so inside the story."

“What she brings to the table is that she’s an extraordinarily fascinating human being with diverse interests. She’s a member of the Los Angeles Conservancy, a photographer and a brilliant director. Of course, she’s also a mother. Her notes were beautifully thought out, and she knows both what she does and what she can do.”

For her part, Keaton instantly related to Daphne. After reading Hopkins and Nelson’s script, the actor was intrigued by her character’s descent into comic madness as she tries to run her kids’ lives. Known for choosing roles that showcase both her comedy timing and dramatic flair, Keaton would fall effortlessly into the role.

Director Lehmann appreciated that his star instantly got Daphne. “It was clear from the way the script was conceived and the way the character was written that everything worked for Diane’s cadence and humor,” he relates. “Diane was perfect. When she came in and we heard her read lines for the first time, we all knew that this is exactly the kind of delivery you think about when you read the script, but Diane brought even more to it.”

After Keaton was in, it was understandably easy to find a plethora of talent eager to work with the Oscar®-winning actor. The filmmakers next went about finding a trio of young women to play Daphne’s daughters—Milly, Maggie and Mae. With a character that was written as strong as Daphne, it would not be simple to find three magnetic, relatable personalities who could both have the right chemistry as sisters and be believable as her children.

“We cast Mandy first,” Nelson states. “We didn’t want to cast the other sisters until we knew who Milly was. Mandy came in and did an amazing reading and reinvented Milly. She’s got this beautiful purity and vulnerability, and we thought it would be interesting to shade her character that way.”

Moore admits that her desire to play the part was based on Keaton. “To be able to work with her in any capacity is just incredible,” she notes. “It’s not that working with Diane makes you want to raise your game; it just happens automatically. I would be the on-set caterer or do hair and makeup to be in a film with her.”

The actor also appreciated the script’s honest examination of the mother/daughter bond. “Daphne and Milly’s relationship reminds me so much of my relationship with my

mom,” reflects Moore. “She sometimes drives me crazy, but at the end of the day...we’re best friends, and we love each other.”

After Moore as Milly was set, the filmmakers searched for the perfect actor to play the eldest Wilder daughter, Maggie. Notes Nelson, “When Lauren Graham came on board, we knew she’d be a great foil for Mandy’s character, who wears her heart on her sleeve. Maggie is a wisecracker—a seen-it-all, done-it-all kind of woman who can cut through a lot. Lauren exhibited that perfectly.”

Graham, who has spent the greater part of the past decade as Lorelai Gilmore on television’s critical darling *Gilmore Girls*, well knew the territory of a complex family dynamic. She, as with Moore, was eager to work with Keaton. The actor offers, “You want to be a pretend daughter worthy of that incredible wit and talent. Diane’s very alive and present, and just really thoughtful.”

Next cast, in the role of the middle daughter, wild-child Mae, was versatile actor Piper Perabo. “Piper brought a very different quality to this group of women, and we knew she was a fit,” Nelson says. “Once she was on board, we had created a wonderful, interesting family that we knew would translate on screen.”

Most surprising to Perabo was the camaraderie she found on set with her co-stars Moore and Graham. “We laughed and chatted right up until action,” she notes. “When Michael would yell ‘action,’ we were still laughing about our own off-camera jokes and carrying on the way you would with your siblings.”

What also piqued the interest of the newly cast Wilder women was the dialogue Hopkins and Nelson created among the women of the story. *Because I Said So* is replete with a number of frank girl talks about sex, husbands, boyfriends, shopping and female empowerment. The fact that the actresses formed a connection off set made the scenes feel even more organic.

In particular, some of the script’s risqué dialogue was rather eye-opening for Moore. She laughs, “I don’t normally speak as candidly with my mom and girlfriends about anatomy and whatnot...not like these women do. But I think it’s fun in a film to find out what else women do tend to talk about, and how they talk about it.”

Women set, the filmmakers would next look to cast the lead male roles of Johnny and Jason, Milly’s diametrically opposed suitors, who invite a litany of Daphne’s

comments and critiques for Milly. The team wanted actors who could complement (and riff off) their very strong female counterparts while still maintaining a strong presence with their characters.

Director Lehmann explains: “When I became involved with the film, I thought the biggest casting challenge would be the guys. These are very well-defined parts. The guys are in the movie quite a bit, and they’re crucial for telling the story. However, they have to take second position to the girls in a number of scenes. I wanted to make sure we chose actors who were capable of having strength in those roles.”

Gabriel Macht was cast first as the bohemian lothario Johnny, a man whom Daphne decries “has heartbreak written all over him.” Of his onscreen sparring with Diane Keaton, the filmmakers noticed that one of the hardest things for Keaton to do was to act cruelly to Gabriel as Johnny, as Daphne initially believes he’s no good as a mate for her daughter.

“He was the first person we read for the role,” says Lehmann, “and Gabriel quite simply nailed the part in his reading.”

Macht looked forward to working with Lehmann. “Michael directed one of my favorite films, *Heathers*, and a number of episodes of *The Larry Sanders Show*, which is just genius,” the actor offers. “He knows comedy, how to get the laugh. I just respond well to his direction.”

For the role of straight-laced, conservative Jason, the filmmakers went into the casting process wide-open, ready to look at a number of actors’ interpretations. “Tom Everett Scott was not the first person to read for the role,” remembers Lehmann. “But he was the one who came in and defined it for us.

“I felt it was important that Jason not just be a bad person,” Lehmann continues. That would oversimplify things and not be true to life. If we did that, Milly would have no real choice to make. We wanted to have Tom play Jason as someone who is ultimately sympathetic, but just the wrong choice for Milly. Tom has a great way of doing that; he never went with the ‘villain within’ approach.”

Scott agrees with Lehmann’s evaluation of the character. “I believe they cast me because they wanted the audience to feel like Milly could end up with this guy. Then it’s something of a surprise when he’s not so Mr. Perfect.”

Finally, the filmmakers looked to Stephen Collins to play the ruggedly handsome Joe, Jason's father and Daphne's new romantic interest. Collins, well-known for his long run as Reverend Eric Camden on the series *7<sup>th</sup> Heaven*, may also be seen in this season's Leonardo DiCaprio thriller, *Blood Diamond*. But audience members who well know their Diane Keaton film history will remember him for his turn as the snarky, cheating husband of Keaton's character, Annie Paridis, in *The First Wives Club*. Of his decision to take the role, Collins offers, "Come on...another chance to kiss Diane and get paid for it? Sign me up."

### Singing For Their Dessert:

#### Notes From the Set

Principal photography for *Because I Said So* began on December 5, 2005, and the production was lensed at multiple locations across Los Angeles, California. The team zigzagged across the southland, from the Japanese American National Museum—where Milly meets Jason at a cocktail party she caters—and the hills of Benedict Canyon—where Milly and Jason share a romantic night in the architect's home—to the beach city of Venice, where Good Enuf to Eat (Milly's catering business) is located, L.A. became the backdrop for the film. Just down the street, Milly's other lover, Johnny, resides with his young son in the Canal district of Venice. Johnny's music shop is located across town in the up-and-coming Eagle Rock area near Silver Lake.

Milly's loft was created in downtown Los Angeles, and the Wilder women were found on yet another shopping trip to Neiman Marcus on Wilshire Boulevard in the heart of Beverly Hills. Daphne's bakery was shot in the city of Brentwood, while her cozy home was lensed in the Hancock Park area.

To complement the copious amounts of on-set girl talk (all to get into character, of course) found on the L.A. sets, the cast was given a chance to share an additional bonding experience: singing with one another onscreen. In two of the film's key sequences, the Wilder women make up an impromptu quartet.

"Music was always a big part of this movie," comments Lehmann. "I knew from the start how well Diane sang (recall her surprisingly good rendition—with Bette Midler

and Goldie Hawn—of Leslie Gore’s “You Don’t Own Me” in *The First Wives Club*), so we were trying to find ways to incorporate that. There was much discussion about what kind of music it should be. When we cast Mandy, it was an extra bonus that she was a great singer.”

During Lauren Graham’s audition, Lehmann and the producers were pleased to discover that she also could sing well. Graham had been part of an *a cappella* group in college and knew she could handle the film’s musical pieces; she was especially enthusiastic. “One of the numbers is a four-part harmony, which is no walk in the park,” Graham recalls. “It’s been fun, because I’ve gone into a recording studio and performed the songs live. It’s something else I love about movies—I want people breaking into song all the time, whether it’s appropriate or not.”

“I don’t even know if we asked Piper if she could sing,” Lehmann continues. “We figured we had two or three good singers already in the group, so we were set. Then we had a recording session for the first song, and when Piper showed up, she just fell right in and did wonderfully.”

Her co-stars’ vocal talents impressed Moore, the seasoned professional of the fledgling group. “Everybody can sing quite well,” she commends. “We joked around that we should make it a girl quartet and take this show on the road. I’m such a softie for those singing moments in romantic comedies. I think it’s perfect that we have not just one, but two, in our film.”

When not on stage, it was back to work for the Wilder women. While Maggie stays quite busy as a psychologist and Mae stays busy getting into mischief, Daphne is self-employed as a cake baker/decorator and Milly works in the aforementioned catering business. As Daphne and Milly’s culinary workplaces are key elements to Hopkins and Nelson’s script, the team quickly realized it had to enlist professional assistance to help with the sweeter aspects of the film.

They looked no further than The Cake Divas, who were brought on board by a set prop master who had worked with the bakers on a previous project. Also known as Leigh Grode and Joan Spitler, the Divas have owned their Los Angeles-based custom dessert company since 1998, creating signature cakes for numerous films and television shows. Originally, they were hired to simply bake the cakes. But after further discussions with

the producers about Keaton's character, the filmmakers suggested that Spitley serve as Keaton's "decorating double" for scenes in which Daphne is showcasing a flair for frosting. Subsequently, the Divas were asked to serve on screen as Daphne's bakery assistants.

"The overall theme of the cakes for this movie is about expressing Daphne's style," offers Spitley. "We read the script, and we went through and made sketches for each cake and came up with different ideas to reflect each different character in the film."

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Harmonizing and far too many Cake Diva slices completed, the Wilder women said goodbye to principal photography on February 3, 2006. "We've had such a good time," recalls Graham. "That's a bonus when you're playing a family, because it comes through. It's become this girl fest, every cliché you don't want to be. We basically talk about boys and shopping all day."

Comedy, romance, sex, musical numbers and baked goods aside, the core of *Because I Said So* examines one of the most primal universal forces: parental love.

Producer/co-writer Jessie Nelson concludes: "Diane, Karen and I loved the line in the script in which Daphne says that motherhood is such an impossible love. You want to hold your children so tight and protect them from being hurt. But as a mother, you know that it's only when your children fall that they learn how not to fall once again."

Universal Pictures and Gold Circle Films present Diane Keaton and Mandy Moore in *Because I Said So*, starring Gabriel Macht, Tom Everett Scott, Lauren Graham, Piper Perabo and Stephen Collins. Casting is by Eyde Belasco, CSA. The music supervisor is Dana Sano, and music is by David Kitay. The film's co-producer is Wendy Rhoads. The costume designer is Shay Cunliffe, and the film is edited by Paul Seydor, ACE, and Troy Takaki, ACE. The production designer for *Because I Said So* is Sharon Seymour, and the director of photography is Julio Macat, ASC. Executive producers are Scott Niemeyer, Norm Waitt and Michael Flynn. The film is produced by Paul Brooks and Jessie Nelson. It is written by Karen Leigh Hopkins & Jessie Nelson and directed by Michael Lehmann. ©2006 Universal Studios. [www.becauseisaidso.com](http://www.becauseisaidso.com)

## ABOUT THE CAST

Originally from California, **DIANE KEATON** (Daphne) studied acting at Manhattan's Neighborhood Playhouse. On Broadway, she met actor/director Woody Allen and appeared in his 1969 stage hit *Play It Again, Sam*. The following year, Keaton made her film debut in the comedy *Lovers and Other Strangers* and rose to fame as the girlfriend of Al Pacino's Michael Corleone in the 1972 blockbuster *The Godfather*.

That same year, she and Allen reprised *Play It Again, Sam* for the cameras, and he again directed her in *Sleeper*. This was followed by *The Godfather: Part II* and Allen's *Love and Death*.

In 1977, Allen completed his fourth film with Keaton, *Annie Hall*, an autobiographical portrait of the couple's real-life romance, for which Keaton won the Academy Award® for Best Actress as well as a Golden Globe Award. That same year, she also headlined the controversial drama *Looking for Mr. Goodbar*. Two more films with Allen, 1978's *Interiors* and 1979's *Manhattan*, followed.

Keaton starred in and received an Oscar® nomination for Warren Beatty's epic film *Reds*. After publishing two photography books, she directed a documentary, a music video, a *Twin Peaks* episode and a cable movie. In 1996, she co-starred with Bette Midler and Goldie Hawn in the comedy smash hit *The First Wives Club* and earned another Oscar® nomination for her work in *Marvin's Room*. In 1998, Keaton starred in *The Only Thrill* and followed that in 1999 with *The Other Sister*.

More recently, she has been alternating between directing and acting, helming the feature *Hanging Up* (2000) and episodes of the television series *Paradise*. For her role as Erica Barry, whose daughter's date is an older man (Jack Nicholson) who generally prefers young women but finds himself attracted to Keaton's character in the big-budget feature *Something's Gotta Give*, Keaton won her second Golden Globe Award and her fourth Oscar® nomination. Her recent releases include *The Family Stone* and *Terminal Impact*, the latter which she narrated.

Keaton, who never married, adopted a baby girl in January 1996 and a baby boy in 2001.

A multitalent who has achieved a remarkable level of success at a young age as both an actress and recording artist, **MANDY MOORE** (Milly) continues to challenge herself and grow with each succeeding project. Moore is poised to have a banner year in 2007 with a breakthrough new album and three feature films set for release.

Moore's next album represents an exciting new direction as a recording artist. In a groundbreaking label deal, Moore will for the first time have total artistic control. All of the songs are co-written by Moore in collaboration with critically acclaimed singer/songwriters Lori McKenna, Rachael Yamagata and The Weepies. Set for release on April 10, 2007, and distributed by The Firm, it was produced by John Alagia (Dave Matthews, John Mayer).

Moore will next be seen in Ken Kwapis' romantic comedy *License to Wed*, opposite Robin Williams and John Krasinski. The story revolves around a young couple whose wedding plans are interrupted when the pushy minister (Williams) of the bride's family church orders the pair to complete a two-week prenup course; they must pass the class if they want to marry in his church. The groom fails the course and loses the girl, but fights to win her back. *License to Wed* is set for release on July 4, 2007.

Moore will surprise audiences with her starring role opposite Billy Crudup in *Dedication*, directed by and also starring Justin Theroux. Crudup plays a misogynistic children's author who is forced to collaborate with a young female illustrator (Moore) after his writing partner and only friend dies. Tom Wilkinson, Mia Farrow and Bob Balaban also star.

Critics took notice of her performance in Brian Dannelly's acclaimed film *Saved!*, for United Artists. Released in 2004, Moore's take on the perfect Christian girl who uses her personal relationship with Jesus to take advantage of everyone marked another step in her evolution as a film actress. This film was produced by Michael Stipe and Sandy Stern, and co-starred Jena Malone, Eva Amurri, Macaulay Culkin, Patrick Fugit and Mary-Louise Parker.

Additional film credits include Richard Kelly's *Southland Tales*, starring The Rock, Seann William Scott and Sarah Michelle Gellar; Paul Weitz's *American Dreamz*, opposite Hugh Grant, Willem Dafoe, Jennifer Coolidge, Chris Klein, Judy Greer and Dennis Quaid; John Turturro's musical *Romance & Cigarettes*, with James Gandolfini,

Susan Sarandon, Kate Winslet and Mary-Louise Parker; Andy Cadiff's *Chasing Liberty*, for Warner Bros.; and Clare Kilner's *How to Deal*, for New Line. In addition, Moore lent her voice to the animated comedy *Racing Stripes* and starred opposite Shane West in Adam Shankman's box-office success *A Walk to Remember*, for Warner Bros. and for which she won an MTV Movie Award for Breakthrough Female Performance. She also performed four songs featured on the film's soundtrack.

Moore made her feature film debut playing a haughty, cruel and popular high-school cheerleader in Disney's comedy smash-hit *The Princess Diaries*. Directed by Garry Marshall, the film also starred Julie Andrews, Anne Hathaway and Hector Elizondo.

For television, Moore appeared on NBC's popular comedy *Scrubs* in 2006. She also guest-starred as herself on the HBO hit series *Entourage*.

As a recording artist, Moore came to national attention with the 1999 release of her debut album, "So Real," which reached platinum status in a remarkable three months and produced the top ten single "Candy." Moore's second album, "I Wanna Be With You" was released in May 2000, and it also went platinum. Her self-titled third album, another major seller, featured the hit single "Cry." Her critically acclaimed fourth album, "Coverage," released on October 21, 2003, featured her mature and adventurous approaches to a remarkable collection of classic and personal favorite songs by Elton John, Joan Armatrading, Todd Rundgren and Cat Stevens, among many others.

Moore has an exclusive line known as MBLEM, comprised of contemporary tees and dresses based on her original concepts and designs. MBLEM is available in over 100 various trend-setting boutiques across the nation.

Moore was raised in Orlando, Florida, and currently lives in Los Angeles.

The son of famed actor Stephen Macht, **GABRIEL MACHT** (Johnny) was born in the Bronx, but when his father's career began to take off, the family moved to Los Angeles. Macht began his acting career at the age of eight, making his film debut in *Why Would I Lie?* (1980), starring Treat Williams. Although he received a Youth in Film Award Best Actor nomination, Macht took a break from acting until after high school.

He made a couple of television appearances in 1991 before leaving Los Angeles to study at the prestigious Carnegie Mellon University's School of Drama in Pittsburgh.

His first role after graduating with a bachelor of fine arts degree in drama was in the television western *Follow the River* (1995), starring Ellen Burstyn.

Macht's career began to take off in 2000, when he auditioned for and won the role of William Holden in the biopic *The Audrey Hepburn Story*, opposite Jennifer Love Hewitt, as well as a starring role as a medical intern on Steven Spielberg's sci-fi series *The Others*.

He may currently be seen in Robert De Niro's *The Good Shepherd*, in which he plays John Russell Jr., a senator's son. The highly anticipated CIA drama boasts an all-star cast, including Matt Damon, Angelina Jolie, William Hurt, John Turturro, Alec Baldwin and Robert De Niro.

Macht was in the BBC production *Archangel* (2005), co-starring Daniel Craig. He starred in a series of action films, including *The Recruit* (2003), with Colin Farrell and Al Pacino; *Bad Company* (2002), with Anthony Hopkins and Chris Rock; and *Behind Enemy Lines* (2001), with Owen Wilson and Gene Hackman. Other film credits include the western *American Outlaws* (2001), *The Object of My Affection* (1998) and the critically acclaimed independent film *The Adventures of Sebastian Cole* (1998). Television credits include *Sex and the City* and *Spin City*.

Onstage, Macht has portrayed Elvis Presley (aka "the visitor") in Steve Martin's off-Broadway smash hit *Picasso at the Lapin Agile*.

A Massachusetts native, **TOM EVERETT SCOTT** (Jason) made his big-screen debut co-starring with his childhood idol, Tom Hanks, in Hanks' feature directorial bow, *That Thing You Do!* (1996).

Shortly thereafter, Scott landed the lead role in *An American Werewolf in Paris* (1997), which was followed by *River Red* (1998), *Dead Man on Campus* (1998) and *One True Thing* (1998), in which he played the son of Meryl Streep. He also co-starred in *Top of the Food Chain* (1999), *The Love Letter* (1999), *Sexual Life* (2005) and the television movie *Surrender Dorothy* (2006), opposite Diane Keaton.

Scott joined the ranks of TV series regulars in the fall of 2000 when he was featured in the ensemble of Darren Star's *The Street*. His TV credits also include *ER*, *Will & Grace*, *Law & Order* and *Grace Under Fire*. He is currently starring in the TNT drama *Saved*, as a paramedic who is also a compulsive gambler.

Additionally, in New York, he started a theater company called aTheaterCo with three college chums.

For her critically acclaimed portrayal of Lorelai Gilmore on *Gilmore Girls*, **LAUREN GRAHAM** (Maggie) has been nominated for a Golden Globe award for best actress in a drama series, a Screen Actors Guild Award for female actor in a drama series and two Television Critics Association awards for individual achievement in drama and comedy. Additionally, she has earned two Teen Choice Awards for Choice Parental Unit, a best actress nod from Viewers for Quality Television and an award for best actress in a drama from the Family Friendly Forum and was recently honored by Planned Parenthood as a Champion of Choice for her work with family issues on and off screen.

This past summer, Graham was in production on the comedy *Evan Almighty*, in which she will star alongside Steve Carell. *Evan Almighty* will be out in theaters June 22<sup>nd</sup>.

Graham's additional feature film roles include the dark comedy *Bad Santa*, opposite Billy Bob Thornton; *The Pacifier*, opposite Vin Diesel; *The Amateurs*, opposite Jeff Bridges and Tim Blake Nelson; Warner Bros.' *Sweet November*, starring Keanu Reeves; the thriller *Nightwatch*, starring Patricia Arquette and Ewan McGregor; and as Renée Zellweger's best friend and confidante in the Meryl Streep drama *One True Thing*.

In addition to *Gilmore Girls*, Graham's list of television credits includes parts in *Caroline in the City*, *NewsRadio*, *Law & Order*, *Seinfeld*, *3<sup>rd</sup> Rock From the Sun*, *Conrad Bloom* and *Townies*.

In 2002, Graham made a notable appearance on stage at the Williamstown Theatre Festival starring in *Once in a Lifetime*, the 1929 comedy about the advent of motion pictures.

Growing up an avid equestrian in northern Virginia, she attended Barnard College in New York, where she majored in English. She then earned a master's of fine arts in acting from Southern Methodist University.

Graham currently lives in Los Angeles.

**PIPER PERABO** (Mae) has been working non-stop since her big-screen splash in Jerry Bruckheimer's *Coyote Ugly*. She was most recently seen in Christopher Nolan's *The Prestige*, with Hugh Jackman, Christian Bale and Scarlett Johansson. Next up, in March 2007, Perabo will star in *First Snow*, a film directed by Mark Fergus that co-stars Guy Pearce and Adam Scott.

Perabo recently finished filming Paramount Vantage's untitled Pastor Brothers Project in New Mexico. She plays the female lead, opposite Chris Pine and Lou Taylor Pucci, in the post-apocalyptic thriller about four friends trying to escape a viral pandemic. The film is set to be released in 2007.

Some of her more recent films include Adam Shankman's *Cheaper by the Dozen 2*, in which she reprised her role as the eldest daughter of Steve Martin and Bonnie Hunt; the romantic comedy *Imagine Me & You*, with Lena Headey and Matthew Goode; and the crime drama *10<sup>th</sup> & Wolf*, with an ensemble cast that includes James Marsden and Dennis Hopper.

Her feature film debut was in the comedy *Whiteboyz*, written by Danny Hoch. She also starred in the comedy caper *The Adventures of Rocky & Bullwinkle*, opposite Robert De Niro and Rene Russo; *George and the Dragon*, with Michael Clark Duncan and James Purefoy; the cult favorite *Lost and Delirious*, directed by Léa Pool; *Edison*, with Justin Timberlake, Kevin Spacey and Morgan Freeman; and the sci-fi thriller *The Cave*, opposite Cole Hauser, Morris Chestnut and Lena Headey.

Perabo lives in New York City.

**STEPHEN COLLINS** (Joe) began acting professionally while still at Amherst College. Later, Broadway success in *The Ritz* (1975) led to his feature debut in *All the President's Men* (1976). Collins received wide exposure in *Star Trek: The Motion Picture* (1979) as the commander.

He made his television-movie debut as an FBI agent in *Brinks: The Great Robbery* (1976) and followed up with his first miniseries, *The Rhinemann Exchange* (1977). Collins earned an Emmy nomination for his work in the miniseries *The Two Mrs. Grenvilles* (1987), opposite Ann-Margret, and also starred in the Emmy-winning *A Woman Named Jackie* (1991).

Numerous other feature film credits include *Stella* (1990) and *The First Wives Club* (1999), both which starred Bette Midler; *Jumpin' Jack Flash* (1986); *Brewster's Millions* (1985); and *The Promise* (1979). In 1999 he co-starred with his wife, actress Faye Grant, in *Drive Me Crazy*; the two portrayed a once-married couple and the parents of Melissa Joan Hart's character.

Also an accomplished writer, his play *Super Sunday* was produced at the Williamstown Theatre Festival and Collins' first novel, "Eye Contact," was a national bestseller. A 2005 short film, *Next of Kin*, which he wrote and directed, was a festival award winner.

Collins currently continues as Eric Camden in *7<sup>th</sup> Heaven*, now in its 11<sup>th</sup> season on the new CW Network.

## **ABOUT THE FILMMAKERS**

Born and raised in San Francisco, **MICHAEL LEHMANN** (Directed by) graduated from Columbia University and studied philosophy at the University of Tuebingen in Germany before receiving an MFA from the USC School of Cinema.

He worked for Francis Ford Coppola's Zoetrope Studios' Electronic Cinema division on *One From the Heart*, *The Outsiders* and *Rumble Fish*, but it was his USC short film, *The Beaver Gets a Boner*, that led to his direction of the feature film *Heathers* in 1988.

He has directed nine feature films, including *Airheads*, *The Truth About Cats & Dogs*, *40 Days and 40 Nights* and the no-budget hi-def movie *Flakes*, still in process. For television, Lehmann has directed, among others, episodes of *Homicide*, *The West Wing*, *The Larry Sanders Show*, *Big Love* and several pilots. He was also the executive producer of Tim Burton's *Ed Wood*.

Lehmann lives in Marin County, California, with his wife and two children.

**KAREN LEIGH HOPKINS** (Written by/Associate Producer) counts among her credits *Welcome Home*, *Roxy Carmichael*; *Stepmom*; *A Woman's a Helluva Thing*; *Searching for David's Heart*, which won a Humanitas prize in 2005; and *What Girls Learn*, which earned Hopkins an Emmy nomination. She also directed a few pieces that she wrote, including a documentary called *Never Worn*.

Born in Sandusky, Ohio, she is one of three daughters. *Because I Said So* was written while Hopkins was pregnant with her daughter Milly Rose (in the seventh and eighth months!), who continues to inspire her in ways that words and stories could never convey.

**JESSIE NELSON** (Written by/Produced by) began her career as an actress in New York with Joseph Papp's New York Shakespeare Festival and the experimental theater company Mabou Mines. She segued into writing and directing with her award-winning short *To the Moon, Alice*, starring Chris Cooper. That paved the way for writing and directing her first feature, *Corrina, Corrina*, with Whoopi Goldberg and Ray Liotta. She followed that film by co-writing *Stepmom*, starring Julia Roberts and Susan Sarandon. She then co-wrote and produced *The Story of Us*, directed by Rob Reiner and starring Michelle Pfeiffer and Bruce Willis.

Nelson went on to write, direct and produce *I Am Sam*. The film starred Sean Penn, Michelle Pfeiffer and the then-unknown Dakota Fanning. The film won numerous awards, including an Academy Award® nomination for Sean Penn, the Stanley Kramer Award from the Producers Guild, and a Broadcast Journalist award for Best New Child Actress for Dakota Fanning.

Nelson is currently producing *Fred Claus* for Warner Bros., based on her original story. The film stars Vince Vaughn, Paul Giamatti, Kevin Spacey and Kathy Bates.

**PAUL BROOKS** (Produced by) left London University with a humanities degree in English/philosophy/psychology and sociology and then went into real-estate development before moving into film.

With over 15 years producing and distributing films in both the U.K. and the U.S., Brooks founded Metrodome Group, a U.K.-based production company and distributor that he took public in the mid-'90s. As a distributor, Brooks' films included the likes of *Buffalo 66*, *Palookaville*, *Chasing Amy* and *Chopper*. As a producer, Brooks' credits include such films as *Shadow of the Vampire* and *My Big Fat Greek Wedding*, both of which received Oscar® nominations (Best Supporting Actor and Best Screenplay, respectively), as well as the supernatural thriller *White Noise* (Universal Pictures), starring Michael Keaton; the romantic comedy *The Wedding Date* (Universal Pictures), starring Debra Messing and Dermot Mulroney; the offbeat comic murder-mystery *Jiminy Glick in Lalawood* (MGM), starring Martin Short; the edgy horror film with a wry sense of humor *Slither* (Universal Pictures), starring Nathan Fillion, Elizabeth Banks and Michael Rooker; and the love story *Griffin & Phoenix*, starring Amanda Peet and Dermot Mulroney.

Upcoming releases include the supernatural thriller sequel *White Noise: The Light* (Rogue Pictures), starring Nathan Fillion; and in the same vein, *Whisper*, starring *Lost*'s Josh Holloway; and the romantic comedy *How I Met My Boyfriend's Dead Fiancée*, starring Eva Longoria, Paul Rudd, Lake Bell and Jason Biggs.

Currently in production is the romantic comedy *My Sassy Girl*, with Elisha Cuthbert and Jesse Bradford. Upcoming productions include the supernatural thrillers *Town Creek* and *A Haunting in Connecticut*, followed by the romantic comedies *32 and Single* and *Cougars*.

He is currently president of Gold Circle Films.

**SCOTT NIEMEYER** (Executive Producer) has more than 17 years of entertainment industry experience in production and distribution. Niemeyer has been involved with the successful production and distribution of over 100 feature films including *Dumb and Dumber*; *Kingpin*; *White Noise*; and the blockbuster hit *My Big Fat Greek Wedding*, the most successful romantic comedy of all time.

Niemeyer has held various executive positions with such companies as Motion Picture Corporation of America, Orion Pictures and Metro-Goldwyn-Mayer. As a producer, Niemeyer's credits include Eddie Griffin's *DysFunktional Family*, *White Noise*, *The Wedding Date*, *Jiminy Glick in Lalawood*, *The Long Weekend*, *Slither* and *Griffin & Phoenix*, as well as the upcoming films *White Noise: The Light*, *Whisper*, *How I Met My Boyfriend's Dead Fiancée* and *My Sassy Girl*.

Along with his brother, **NORM WAITT** (Executive Producer) formed Gateway Computers, Inc., which began as a small computer maker and evolved into a worldwide multibillion-dollar manufacturing company. After working with his brother for five years, Waitt left Gateway Computers, Inc., and formed Gold Circle Entertainment and Waitt Media, which collectively own and operate more than 92 radio stations and more than 700 billboards.

Gold Circle Films was formed to produce high-quality films in a wide range of genres for domestic and international distribution. Since its commencement, Gold Circle Films has amassed a library of over 20 titles, anchored by the megahit *My Big Fat Greek Wedding*.

As an executive producer, Waitt's credits include films such as *The Man From Elysian Fields*, *My Big Fat Greek Wedding*, *Poolhall Junkies*, *Sonny*, Eddie Griffin's *DysFunktional Family*, *White Noise*, *The Wedding Date*, *Jiminy Glick in Lalawood*, *The Long Weekend*, *Slither* and *Griffin & Phoenix*, as well as the upcoming films *Whisper* and *How I Met My Boyfriend's Dead Fiancée*.

**MICHAEL FLYNN** (Executive Producer) previously served in various producer roles on such films as *Monster-in-Law*, *Twisted*, *Hearts in Atlantis*, *Remember the Titans*, *Pushing Tin*, *The Crow: City of Angels*, *Ed Wood*, *Romeo Is Bleeding*, *My New Gun*, *Liebestraum*, *Reversal of Fortune*, *Waiting for the Light*, *Martians Go Home*, *Blue Steel*, *To Sleep With Anger*, *Wall Street*, *Walker*, *Masters of the Universe*, *True Stories* and *Dr. Yes: Hyannis Affair*.

**JULIO MACAT's, ASC** (Director of Photography), first film was the huge box-office hit *Home Alone*. He also photographed *Home Alone 2*, *Ace Ventura: Pet Detective*, *The Nutty Professor*, *The Wedding Planner*, *Cats & Dogs*, *Bringing Down the House* and *Wedding Crashers*, all of which opened at the No. 1 position at the domestic box office.

Among his additional extensive credits are the features *So I Married an Axe Murderer*, *My Fellow Americans* and the remake of *Miracle on 34<sup>th</sup> Street*. His diverse body of work is not restricted to comedy; it also includes dramatic titles. Antonio Banderas chose Macat to film his directorial debut, *Crazy in Alabama*, and Macat photographed the coming-of-age drama *A Walk to Remember*, for director Adam Shankman. These collaborations were among seven occasions where Macat worked with first-time feature directors.

Other titles include *Moonlight and Valentino*, *Only the Lonely* and, recently, *Blind Guy Driving*.

Macat is a native of Argentina of Italian descent. He began his career at age 19, working his way up the ranks of the Hollywood Cameraman's Union. He trained under such distinguished veterans as Mario Tosi, ASC; John Alcott, BSC; and Chris Menges, BSC—the latter two being Academy Award®-winning cinematographers. After studying filmmaking at UCLA at the age of 26, Macat became a camera operator in Los Angeles and collaborated with Russian director Andrei Konchalovsky on four films, including *Runaway Train* and *Sky People*. In cinematography, Macat's early work included numerous music videos and commercials shot in the U.S. and abroad.

Macat is fluent in Spanish and Italian. He lives in Los Angeles and Martha's Vineyard with his wife, actress Elizabeth Perkins.

**SHARON SEYMOUR** (Production Designer) has previously collaborated with Michael Lehmann on the films *40 Days and 40 Nights* and *The Truth About Cats & Dogs*. A graduate of Ithaca College and the American Film Institute, Seymour has also designed *The Ben Stiller Show*, *Reality Bites* and *Cable Guy*. Her recent films include *Bad Santa*, *Friday Night Lights*, *Flicka* and the soon-to-be-released *Gone Baby Gone*.

**PAUL SEYDOR, ACE** (Edited by) came to editing after his work as a professor of literature at the University of Southern California, where he completed “Peckinpah: The Western Films” (1980, University of Illinois Press), widely regarded as the best critical study of the American director’s films. He did his first editing work for Roger Spottiswoode, one of Peckinpah’s editors-turned-director, with whom he worked on *The Best of Times*, *Time Flies When You’re Alive*, *Turner & Hooch*, *The Last Innocent Man* and *Under Fire*. Working with Spottiswoode, he met writer/director Ron Shelton, which began a collaboration that resulted in *White Men Can’t Jump*, *Cobb*, *Tin Cup*, *Play It to the Bone*, *Dark Blue* and *Hollywood Homicide*. After that, he edited the two highly successful comedies *Barbershop 2: Back in Business* and *Guess Who*, both directed by Kevin Rodney Sullivan.

Seydor’s other credits include *The Program*, *Shadow of China*, *Major League II*, *The Wall*, *Passing Glory* and the highly acclaimed *The Day Reagan Was Shot*. Written and directed by Cyrus Nowrasteh, a former student of Seydor’s at USC, *Reagan* was an especially rewarding project and earned him the American Cinema Editors’ “Eddie” for Best Edited Motion Picture for Non-Commercial Television.

Seydor wrote, directed and edited the documentary *The Wild Bunch: An Album in Montage*, which was nominated in 1996 for an Academy Award® for Best Achievement in a Documentary Short Subject. The film also received numerous other awards and nominations. An updated and expanded edition of his critical study, now titled “Peckinpah: The Western Films: A Reconsideration,” was published in 1997.

In 2006, Seydor prepared a special edition of Sam Peckinpah’s classic western *Pat Garrett and Billy the Kid* for the Warner DVD set *Peckinpah: The Legendary Westerns*.

Last year, he was invited to join the faculty of the Lawrence and Christina Dodge School of Film at Chapman University, where he teaches graduate studies in editing and other aspects of postproduction.

After graduating *cum laude* with a degree in cinema from San Francisco State University, **TROY TAKAKI, ACE** (Edited by), moved to Los Angeles in 1990 to pursue his filmmaking career. Starting in television, he worked on series including *Threat Matrix*, *Ally McBeal*, *Tales From the Crypt*, *SeaQuest DSV*, *JAG*, *Dark Skies* and *Nash Bridges*.

With the Los Angeles Independent Film Festival entry *Sweet Underground* and Sundance Film Festival entry *The Pornographer*, Takaki segued to feature films. Since then, he has cut features including *Hitch*, *Stick It*, *Sweet Home Alabama*, *Cheats* and *Jawbreaker*

In 1998, *The Hollywood Reporter* voted Takaki an “Emerging Talent to Watch.” And in 2000, he was asked to join the prestigious society of American Cinema Editors.

Takaki has continued to keep a hand in both the indie and studio worlds with the 2004 Sundance Film Festival entry *One Point O*; the 2005 Sundance Film Festival entry *Drum*, starring Taye Diggs; and *This Girl's Life*, starring James Woods and Rosario Dawson.

He is currently editing director Andy Tennant's *Fool's Gold*, starring Matthew McConaughey and Kate Hudson.

**SHAY CUNLIFFE** (Costume Designer) started her career in the New York theater, after receiving training at the University of Bristol in England, the country in which she was born and raised. She has designed a wide array of films, spanning many genres and time periods. Some credits include *Dolores Claiborne*, *Of Mice and Men*, *A Civil Action*, *City of Angels*, *Spartan*, *Lone Star* and *Spanglish*.

*Because I Said So* marks Shay's third collaboration with Diane Keaton, after *The Family Stone* and *Mrs. Soffel*, and she has recently completed production on *Mama's Boy*, starring Keaton, Jon Heder and Jeff Daniels.

Shay has also designed miniseries and films for television, including the Rob Marshall production of *Annie*, for which she received a Costume Designers Guild Award and an Emmy nomination. She is presently at work on the latest chapter of the *Bourne* saga, *The Bourne Ultimatum*.

**DAVID KITAY** (Music by) grew up surrounded by music. The son of a professional opera singer, Kitay was encouraged to study music, and by age seven had selected guitar as his favorite instrument. By age 19, Kitay was a respected session guitarist, recording with bands Darwin (Polygram) and Lott (Casablanca). Soon, Kitay caught the eye of Motown records and songwriter/producer Barry Mann, playing on records for Aretha Franklin, The Temptations, The Four Tops, James Ingram and The Pointer Sisters. By age 26, Kitay recorded and arranged with such artists as Bonnie Raitt, Ingram, Linda Ronstadt and Ricky Lee Jones.

Kitay's entree into film scoring began at age 27 with *Look Who's Talking*, the first of what would become many successful collaborations with director Amy Heckerling. After solidifying his reputation in the teen genre with hit movies like *Clueless*, *Can't Hardly Wait*, *Scary Movie*, *Harold & Kumar Go to White Castle* and *Dude, Where's My Car?*, Kitay expanded his repertoire to include independent films. He began scoring several innovative films—including *Ghost World*, *Bad Santa*, *Art School Confidential* and *The Darwin Awards*—for avant-garde directors. Kitay has kept his sense of humor, however, recently scoring Fox's send-up comedy *Date Movie*. He is also working on his own concert music.

Among other honors, Kitay has received four prestigious BMI Awards, several for his scores for the hit television series *Mad About You*. In addition to scoring, Kitay has recently produced records for such artists as the Boxing Ghandis, Susanna Hoffs (The Bangles) and David Baerwald.

He lives in Los Angeles with his wife and two daughters.

**DANA SANO** (Music Supervisor) began her career in the '80s at Creative Artists Agency, assisting music and composer agent Brian Loucks. From there, she worked as assistant to the late producer Robert F. Colesberry on Alan Parker's *Come See the Paradise*.

From 1989-1992, Sano was a music coordinator for music supervision veterans Gary Goetzman and Sharon Boyle on films such as *The Silence of the Lambs*, *The Hot Spot*, *Point Break* and *Groundhog Day*. When Goetzman transitioned into a partnership with Tom Hanks' Playtone Productions, Boyle and Sano continued working together on

films including *Kalifornia*, *Romeo Is Bleeding* and *Under Siege*, in addition to the overall PolyGram Filmed Entertainment slate of films.

In 1994, Sano was brought on to help start New Line Cinema's West Coast music department. From 1994-2001, she served as senior vice president of music, and was music executive for directors such as Paul Thomas Anderson, Mike Figgis, David Fincher, F. Gary Gray, Barry Levinson, Jay Roach and Gary Ross.

Sano has worked on numerous films including *Austin Powers*, *Blade*, *Blue Crush*, *Boogie Nights*, *Hedwig and the Angry Inch*, *Magnolia*, *Seven*, *Wag the Dog* and HBO's acclaimed *Iron Jawed Angels*. In 2001, she set up her own music supervision company. Recent credits include *Monster-in-Law*, *The Man*, *Into the Blue*, *Aquamarine* and the upcoming release *We Own the Night*.

—because i said so—