



BeCool

Production Notes

In *Be Cool*, John Travolta is back as Chili Palmer, the streetwise mobster-turned-movie-producer from *Get Shorty*. But this time Chili has abandoned the fickle movie industry and veered into the music business, tangling with Russian mobsters and gangsta rappers and taking a talented, feisty young singer named Linda Moon under his wing. From the recording studio to an Aerosmith concert to the MTV Music Awards, he manipulates events to watch them play out the Chili way, using his signature blend of wiseguy skills and negotiation tactics. It's a dangerous business, and everyone's looking for their next big hit...

Metro-Goldwyn-Mayer Pictures is proud to present a Jersey Films/Double Feature Films production of BE COOL. Starring John Travolta and Uma Thurman, the all-star cast also includes Vince Vaughn, Cedric the Entertainer, André Benjamin, Steven Tyler, Robert Pastorelli, Christina Milian, Harvey Keitel, The Rock, and Danny DeVito. Directed by F. Gary Gray from a screenplay by Peter Steinfeld, based on the novel by Elmore Leonard, *Be Cool* was produced by Danny DeVito, Michael Shamberg, Stacey Sher, and David Nicksay, with executive producers F. Gary Gray, Elmore Leonard, and Michael Siegel. The behind-the-scenes team includes director of photography Jeffrey L. Kimball, production designer Michael Corenblith, film editor Sheldon Kahn, costume designer Mark Bridges, music supervisor Mary Ramos, and composer John Powell.

A COOL PRODUCTION

The smash hit comedy *Get Shorty* was a huge success on many fronts. It introduced a hip new kind of gangster, revising pre-existing stereotypes; it was a major breakthrough for John Travolta, introducing audiences to one of the most memorable characters of his career; and it encouraged a broader readership to take notice of novelist Elmore Leonard's impressive body of fiction. In Hollywood, when you hit that big, a sequel isn't far behind. It took almost 10 years for production to get underway, but in early 2004, filming finally began on *Be Cool* entirely in Hollywood, California.

What you see on the screen begins on the page. For esteemed novelist Elmore Leonard, it took a while to feel confident he could write a sequel to *Get Shorty*. "But when I thought about it, and about John Travolta as Chili Palmer because he was so good in *Get Shorty*," says Leonard, "it wasn't difficult to see him in the role again. I also had firmly in my mind that it was a sequel – and a sequel has to be better than the original – so I had to think of another idea and another arena in which to set the story. I thought Chili, still in the motion picture business, would now be looking for something fresh. I decided he could find his way into the music business, and suddenly there was so much good material, perhaps because it's a rougher business than the movies and there are many more scoundrels in it."

Once the novel was completed, screenwriter Peter Steinfeld was brought on to turn the story into a screenplay; he first heard of *Be Cool* from his wife and agent. "I read the book in about three hours and I flipped over it. Then I had to go to Jersey Films and pitch myself to producers Danny DeVito, Michael Shamberg, and Stacey Sher. One of the things I do when rehearsing a pitch as I'm driving is that I talk out loud in the car by myself. I'm driving through Beverly Hills, and as I stop at a light I'm in the car talking to myself and I realize the guy in the car to my left is staring at me. I look over in mid-pitch, and it turns out it's Delroy Lindo, who played Bo Catlett in *Get Shorty*. I actually had a copy of the books *Get Shorty* and *Be Cool* in the seat next to me, so I grabbed *Get Shorty* and held it up, and he gave me the thumbs up. Right then I thought, 'This is a sign. This was meant to be.'" Steinfeld got the job.

When you read his books, Leonard's style of writing makes it feel almost like you're watching a movie because his dialogue is so crisp and well paced. "Adapting

Leonard is sort of a blessing and a curse,” says Steinfeld, “because his writing is so cinematic and tight. He’s like the Shakespeare of crime fiction. He cuts right to the heart of a situation. The most terrifying thing was sending him the first draft of the script, but when the phone rang, he said, ‘Peter, this is Elmore Leonard.’ I said, ‘Mr. Leonard, how are you? It’s a pleasure to talk to you.’ And he said, ‘I loved it, loved the script.’ He was so supportive.”

Leonard’s researcher, Gregg Sutter, echoes Leonard’s praise for Steinfeld. “Peter took it to a whole new level, much like Scott Frank did with *Get Shorty*,” says Sutter. “Elmore had confidence in Peter because the basic road map of *Be Cool* was followed, the dialogue and the spirit of it, but there was so much Peter was able to expand upon.

“And the casting, of course, is brilliant,” he continues. “John and Uma together again! Some of their magical moments – the scene of them dancing with the Black Eyed Peas playing ‘Sexy’ in the background – that’s a scene that people will want to see. They want that reunion because it was such a magical moment in *Pulp Fiction*.”

Director F. Gary Gray signed on to helm the picture partly because he’s such a big fan of two other films made from Leonard’s novels: *Get Shorty* and *Out of Sight*. Gray loves the world Leonard creates and how the attention paid to detail in his books translates so well to film.

Everyone who knows Gray speaks of his extraordinary vision, saying he approaches every scene with a unique sense of where he’s going to take it, and he always comes up with something surprising and unexpected. “When I heard about *Be Cool* and learned it was written by Elmore, I immediately thought, ‘This has to be funny. I have to read it,’” says Gray. “And when I read Peter Steinfeld’s screenplay, I thought it was amazingly funny.”

Working with John Travolta was an amazing experience for director Gray. “When you work with someone who’s doing a character for the first time, it takes some time to kind of mold it,” Gray says. “You can find yourself halfway through the shoot before it clicks.” He knew this time would be different. “The first day of shooting,” he continues, “John stepped on the set and instantly became Chili Palmer. That’s what I love about him. He’s extremely prepared. He totally understands his character. I wasn’t sure after ten years how long it would take John to jump back into it, but it clicked

immediately. That's why he's a brilliant actor. Even though I know how difficult it is to create such an indelible character, he makes it look easy. He's a perfect Chili Palmer, and he does an amazing job."

There are many extraordinary elements in a Leonard novel, but perhaps the most enjoyable aspect is the cast of characters he creates – and what characters they are! *Be Cool* is the kind of comedy that likes to push the edge of the envelope, and the characters are really vivid and distinctive. Each one is unique in his or her own way, each has their own agenda, and each is unusual, endearing, and unforgettable. In addition to Travolta's Chili Palmer, you have Uma Thurman as Edie, a sexy Angeleno with a top-notch tan, great style, and a failing indie record label. Vince Vaughn is Raji, a white guy with urban affectations who desperately wants to be respected on "da street," and The Rock plays Raji's bodyguard, a brawny tough-guy who really wants to be an actor and also happens to be gay. Cedric the Entertainer plays Sin LaSalle, a Wharton-educated music producer who's not afraid to use muscle or metal to further his aims, and André Benjamin (otherwise known as André 3000 of OutKast) is Dabu, a member of Sin's hit rap group posse the DubMD's with a whacked sense of humor and an itchy trigger finger. Harvey Keitel is the menacing head of a management company, Steven Tyler plays himself with a wink and a nod to Rock God-dom, and *Get Shorty* returnee (and producer of both films) Danny DeVito is back as wacky director Martin Weir, this time with Anna Nicole Smith on his arm – the list goes on and on. You never really know what the characters are going to do next, and the unpredictability makes for edgy and hilarious entertainment.

The city of Los Angeles is also a character in *Be Cool*. L.A. is the center of the movie industry as well as the music business, and the movie is about the collision of lifestyles at the crossroads of entertainment as Chili moves from one side to the other. It was critical to the filmmakers to capture the warped, raw edge that Los Angeles exudes. To that end, they filled the film with quintessential locations ranging from the Staples Center with celebrities sitting courtside at a Lakers game to Sunset Blvd.'s Viper Room, from Grauman's Chinese Theatre on Hollywood Blvd. to the shimmering city views high in the Hollywood Hills, then on to the pristine, manicured suburbs. These locations allowed the filmmakers to capture L.A.'s essence with bold, graphic

photography, production design, and costume design, while helping the story and characters explode on the screen.

COOL QUOTES:

Barry Sonnenfeld, who directed *Get Shorty*, commented recently that when John Travolta first took the role of Chili Palmer, he wanted to play him as a “street James Bond.” When asked about that observation, Travolta says, “Chili’s a gangster, but he has an image of himself as a much cooler gangster, more along the lines of James Bond. And one of my favorite screen idols was Sean Connery, in particular as Bond, so I just took that as inspiration for my own take on Chili Palmer.”

Without a doubt, Chili Palmer is totally cool; he’s confident, nothing fazes him, and he doesn’t get flustered. But unlike a typical shylock, Chili has a distinct morality – he’s a gentleman’s gangster. Is Chili too moral for the cutthroat movie and music industries? “Morality is subjective,” says Travolta. “I think Chili has a sense of fairness and a sense of justice. His approach to both may be a bit unorthodox, but he has an innate sense of those qualities, and at the end of the day Chili Palmer is a good guy.”

Many feel that Chili Palmer is one of Travolta’s best characters. Does he agree? “I think it is one of many wonderful roles of a lifetime, and it was fun to experience what Chili does in the music industry in a whole new unit of time. The challenge in *Be Cool* was how Chili would respond to the his new environment – he’s actually *more* comfortable because there are more gangsters in the music business than the film industry,” he laughs.

“Chili always takes advantage of an opportunity,” continues Travolta, “giving two things consideration: is it appropriate to take advantage, and is it fair and just? He’s just clever that way. Chili never really worries about anything. He’s a created character that’s based on confidence, and even if he’s not particular confident in a certain instance, you’d never know it. He’s always analyzing how to get in and out of situations in a very cool way.”

Travolta was thrilled Uma Thurman chose to accept the role of Edie Athens. “Uma and I are very comfortable together on screen,” he says, “and in *Be Cool* we’re playing very different characters than we played in *Pulp Fiction*. In *Pulp Fiction* we were

basically playing two people that were hell-bent for death, and in *Be Cool* we're playing two people that are cool and rugged, cool-bent for life."

When asked whether he and Uma would return to the dance floor together for a scene in *Be Cool*, "I said it would have to be something Chili would feel good about dancing to. Chili would dance to something with a Brazilian sound or a Latin rhythm or something like that. He'd probably do a fox trot, the cha-cha, a samba, a mambo – something with which he could keep his Frank Sinatra-era, low-key, New York-style cool. The Black Eyed Peas had just done a brilliant rap version of a Joabim song from 1962 called 'Sexy,' and it's exactly what I would have wanted to dance to."

Of his other co-stars, Travolta also really got a kick out of The Rock's character, Elliot. "In this film The Rock shows the sense of humor he has," says Travolta, "and he shows his ability to act by taking on a role that's very unique. He has so many wonderful, incongruous moments. One of the reasons I took this movie was because of a certain scene he's in. To see The Rock, dead serious, doing a two-character scene about cheerleaders from *Bring It On* as a monologue – the intrinsic comedy in that scene is flawless. That's as good as it gets."

To film the scene in which Chili and Edie head to a Lakers game to enlist Aerosmith's Steven Tyler into their scheme to save their record label, Travolta enjoyed watching the crowd's reaction. "We filmed at an actual Lakers game at the Staples Center, and the people saw Uma and I come in and out several times. You could tell they were wondering why we kept coming in and out, sitting down to talk to Steven Tyler in exactly the same way. They thought it was real life," he laughs. "Steven was a natural, and it was funny that the crowd didn't get that we were making a movie."

Continuing to praise his co-stars, Travolta says of André Benjamin, "This man is a revelation – he is so gifted as a comedian. I love his music, but I almost love him more as a performer. He knocks my socks off – he's hilarious in the movie." Moving on to Cedric the Entertainer, he says, "One of my favorite lines in the film is Cedric's. He's about to shoot somebody, and he says, 'And don't tell me to be cool. I am cool.' Isn't that everything this movie is?"

And though there are many seasoned performers in the film, Christina Milian is relatively new to the screen. Travolta says, "Christina is truly gifted, not only as a singer

and performer but she's also got acting chops. She's a natural; Christina has it all. I'm very, very proud of her in this movie."

And of the director that held it all together? Travolta says, "Gary has more fun than I've ever seen any director have. He just saw us as a master chess game and he was putting all of the pieces of the puzzle together. I got a kick out of watching him enjoy this. He definitely had a vision in mind for the movie, and it's very comforting as an actor. He also left one take of a scene for us to do what we wanted to do, or if we wanted to improvise, we'd improvise. When you improvise a take, you're going to get a little bit more life in it because actors feel they are creating something, and Gary embraced that process."

Why did Uma Thurman chose to take on the role of Edie Athens? "I found the script incredibly funny and enjoyable," she says, "but the main initial hook was to team up with John again. We had such a great time 10 years ago, and when I read through the dance scene I felt liked I'd been there before. And to dance with John Travolta is just so much fun.

"John is the best partner that you could get to dance with in the whole world," continues Thurman. "He makes it so easy. He's so passionate and he had so much fun dancing that even though I was shy and a lot less confident, it really let me go and just have the time of my life dancing with him."

Thurman loves the characters in the film and watching them interact. "What Elmore Leonard is famous for are his bold characters and incredibly sharp dialogue," she says. "It's really fun; it's not mushy or gray. It's colorful and bold and gives each actor something really unique to do."

Thurman has high praise for her director, F. Gary Gray. "Gary is an incredibly talented director," she says. "He aims really high and has a huge amount of energy. He's passionate and he's completely alive; you absolutely know he's dying to make a great film. The ideas he was drawing on to make *Be Cool* were like a hip-hop *La Dolce Vita*. Mixing those kinds of classic images with contemporary, street-like, fun 'pop' things is a very exciting approach to making a movie."

As Raji, Vince Vaughn got to exercise his comic muscles. He relished stepping into Raji's poser shoes. "As an actor, it's more interesting to play characters that are further off center," Vaughn says. "Raji is very unique in his own way. He's a guy who

takes on a whole sort of hip-hop vernacular and dress as a sort of identity. I always saw Raji as someone who was not very tough and very insecure who's created a reality for himself that he felt safe within."

Vaughn feels Raji's main objective is success. He wants to be a "playa" and acts like he is one, regardless of whether he's put in the time and has the talent or actually deserves the status – something Vaughn feels happens more and more today. "There's a real focus now on being successful, on being famous. There's not as much focus on just being good at what you do," he says. "Everyone wants results very quickly. When I was a kid, you just had *Entertainment Tonight*. Now you have so many different shows and channels and magazines dedicated just to the concept of being famous and not that many things, in comparison, to the work behind it, being a great musician or actor or schoolteacher or whatever it is."

To prepare for his role and keep it real, so to speak, Vaughn did some research to find Raji's voice. "What I did is I went and rented the DVDs of *Sanford and Son* and the original *Good Times* episodes and watched those," he says. "I was looking for comic timing within a dialect, and I didn't want to go to stuff that was so contemporary. For me, it was watching stuff that I would imagine Raji would have been exposed to and watched and sort of built his persona off of. Then, as an actor, for comic purposes I would push it a little, a little further than if it was a straight drama."

He also let his own voice out on set when it was appropriate. "I improvised a lot," he says. "If something came up I wanted to say, once I got into character it would just come out. The more preparation you do, the easier it is to respond to stuff and know what your character would say."

The Rock is the first one to admit that he went after the part of Elliot, the gay bodyguard who truly wants to be in show business. "I really wanted to play the character," he says. "Opportunities like this are rare, to get all of these extraordinary actors who I respect and admire together in one film. We had so much fun on the set." And what does he think of his choice to take on a role that goes so much against type? "I thought it was exciting," he says. "I get to poke fun at myself and play with people's notion of who I am. Because I am who I am, it's like, 'The Rock playing gay, really?' Why not? We're all created equal, and there are many kinds of people in this world. A good actor can play all kinds of people, and I really loved it."

The Rock doesn't take anything for granted. "It's a lot of fun being involved with a script like this because it moves quickly, it's so smartly written, and it allows you be funny without trying to be funny," he says. "It's just written funny. That was very appealing."

Referencing one of Travolta's favorite lines, Cedric the Entertainer knows his line "And don't tell me to be cool. I am cool." defines the movie. "You don't have to tell this movie to be cool," he says. "It *is* cool. I had a lot of fun with this role. My character has so many contradictions. He's weird – he went to Wharton but he's thugged out. He's a father, but you know he'll whip out his pistol and smack you out of nowhere. I thought it was casting out of the box, and I commend Gary for that."

Cedric found out that Gray had wanted him for the role from the beginning. "He just figured I would do things with the role that were different," he says. "He didn't want you're type-A regular villain, and I thought that was unique. Most of the roles I do are comedy driven. This movie is a hilarious comedy, but it's all based in the characters; there aren't just a lot of jokes being thrown around. I thought it was a unique role for me to play – plus it was villainous. I'm always the good guy, but in this movie I'm gonna kick ass."

Cedric is thrilled to have worked with Gray. "The great thing about Gary is that he knows what he wants on film as a director," he says. "He shoots it, then he also knows actors enjoy taking little liberties to build backstories and all that stuff. He'll say 'Alright, this is yours. Go ahead, go free, do your thing. That makes it pretty cool.'"

The music business is always looking for a fresh face, and for the film they found their face in 22-year-old Christina Milian. The fact that she's a rising R&B/pop star in real life helps add an authenticity to her character and performance. "I'm still pinching myself every day knowing I did this movie," she says. "The cast is amazing." For a young actress, it's also just a really great role, and Milian got to showcase her varied talents. "I'm a singer and an actress," she says. "I've dreamt of doing both for as long as I can remember, and to do them both in the same movie is amazing. I had to train and do all sorts of stuff for this film – the singing, going into the studio, the acting, the piano lessons. It was such a great experience. I don't know where I'm going to go from here."

Milian knows it's only a comedy, but she feels *Be Cool* is often "very true to the music business. I'm in the music business, and somebody did their homework," she laughs.

André Benjamin is another music star who relished the opportunity to get up on the silver screen. "I think every kid when they're young says, 'I want to be a movie star,'" he says. "I didn't start until I got a couple of calls four or five years ago from independent producers and people doing independent films saying they wanted to cast me. I started to come to California and do auditions, and it was fun. I thought I had something to offer, so I kept at it, and at that time in music I was looking for something new to do. So when the role in *Be Cool* presented itself, I slid right in."

Benjamin has known director Gray for some time. "Gary worked on our second video off OutKast's first album in 1994," he says. "We were all coming up at the same time. We ran into one another on a video set some years later and he said 'I'm gonna look out for you. I've got some projects coming up, so just stay tuned.' I think it's been four years since then, and he's now a director extraordinaire. He calls and says, 'I'm doing this movie *Be Cool*,' and said he had this character. 'A small role, but we'll work it, we'll tweak it, add more lines, and I'll create this character around you.' I trusted Gary, and I've had a lot of fun playing Dabu, an over-the-top thug."

ABOUT THE CAST

JOHN TRAVOLTA (Chili Palmer) has been honored twice with Academy Award® nominations, the latest for his riveting portrayal of a philosophical hit man in Quentin Tarantino's *Pulp Fiction*. He also received BAFTA and Golden Globe nominations for this highly acclaimed role and was named Best Actor by the Los Angeles Film Critics Association, among other distinguished awards.

Travolta garnered further praise as a Mafioso-turned-movie-producer in the comedy sensation *Get Shorty*, winning the Golden Globe Award for Best Actor in a Motion Picture, Musical or Comedy. In 1998 Travolta was honored by the British Academy of Film and Television Arts with the Britannia Award, and in that same year he received the Lifetime Achievement Award at the Chicago Film Festival.

Travolta also won the prestigious Alan J. Pakula Award from the US Broadcast Critics Association for his performance in *A Civil Action*, based on the best-selling book and directed by Steve Zailian. He was nominated again for a Golden Globe for his performance in *Primary Colors*, directed by Mike Nichols and co-starring Emma Thompson and Billy Bob Thornton.

He previously starred in some of the most monumental films of our generation, including earning his first Oscar® and Golden Globe nominations for his role in the blockbuster *Saturday Night Fever*, which launched the disco phenomenon in the 1970s. He went on to star in the big screen version of the long-running musical *Grease* and the wildly successful *Urban Cowboy*, which also influenced trends in popular culture. Additional film credits include the Brian DePalma thrillers *Carrie* and *Blowout*, as well as Amy Heckerling's hit comedy *Look Who's Talking* and Nora Ephron's comic hit *Michael*. Travolta starred in *Phenomenon* and took an equally diverse turn as an action star in John Woo's top-grossing *Broken Arrow*. He also starred in the classic *Face/Off* opposite Nicholas Cage and *The General's Daughter* co-starring Madeline Stowe.

Most recently Travolta co-starred in the movie version of the wildly successful comic book *The Punisher*, as well as the drama *Basic* directed by John McTiernan; the psychological thriller *Domestic Disturbance* directed by Harold Becker; the hit action picture *Swordfish* with Halle Berry and Hugh Jackman, directed by Dominic Sena; and the successful sci-fi movie *Battlefield Earth*, based upon the best-selling novel by L. Ron

Hubbard. His forthcoming films include *A Love Song for Bobby Long* which was screened at this year's Venice Film Festival where both Travolta and the film won rave reviews.

UMA THURMAN (Edie Athens) has proven herself to be one of the most versatile young actresses by playing a variety of compelling characters. The daughter of a psychologist and a college professor, Thurman was raised in Amherst, Massachusetts, and Woodstock, New York. She attended a preparatory school in New England, where at fifteen she was discovered by two New York agents. At sixteen she transferred to the Professional Children's School in New York City in order to pursue an acting career.

Thurman's entrance onto the mainstream film scene began with *Johnny Be Good* opposite Anthony Michael Hall, but it was her role as the goddess Venus in Terry Gilliam's 1988 fantasy *The Adventures of Baron Munchausen* which brought her international attention. This striking and versatile actress went on to receive critical acclaim for her portrayal of a virginal 18th century convent girl, Cecile de Volanges, seduced by John Malkovich in Stephen Frears' *Dangerous Liaisons*. The following year she starred opposite Fred Ward and Maria de Medeiros in Philip Kaufman's *Henry & June* playing the neurotic and exotic bisexual spouse of Henry Miller. She then played Daphne McBain, one of a trio of Dabney Coleman's spoiled children in the comedy *Where the Heart Is*, directed by John Boorman. In 1991, Thurman starred opposite Richard Gere and Kim Basinger as Diana, a conniving therapy patient in Phil Joanou's thriller *Final Analysis*. She then reunited with Malkovich in the thriller *Jennifer 8*, playing Andy Garcia's blind girlfriend, Helena. In *Mad Dog and Glory*, she played a barmaid who becomes an indentured servant to Robert De Niro for saving Bill Murray's life. Her most eccentric movie to date is Gus Van Sant's *Even Cowgirls Get the Blues* in which she played Sissy Hankshaw, a big-thumbed, bisexual hippie hitchhiker.

In 1996, Thurman received an Academy Award® nomination for Quentin Tarantino's critically lauded *Pulp Fiction* in which she played Mia Wallace, a sexy and comedic mobster's wife. Later that year she was seen in the period romance *A Month by the Lake* with Vanessa Redgrave and the contemporary romance *Beautiful Girls* directed by Ted Demme. Thurman next appeared in *The Truth About Cats and Dogs*,

Batman & Robin, *Gattacca* opposite Ethan Hawke, *Les Miserables* with Liam Neeson, and *The Avengers*. In the spring of 1999, she made her stage debut in an updated version of Moliere's "The Misanthrope" at the Classic Stage Company in New York.

Her most recent films include Woody Allen's *Sweet and Lowdown*, opposite Sean Penn and Samantha Morton; *Vatel*, opposite Gerard Depardieu and Tim Roth; *The Golden Bowl*, with Nick Nolte, Angelica Huston and Jeremy Northam; and *Tape* with Ethan Hawke and Robert Sean Leonard, for which she was nominated for an Independent Spirit Award as Best Supporting Actress. She also starred in the first installment of Quentin Tarantino's bloody action film *Kill Bill* and John Woo's thriller *Paycheck*. Uma also starred in HBO's *Hysterical Blindness* with Juliette Lewis and Gena Rowlands, which she also produced. She won the 2003 Golden Globe for Best Actress for her portrayal of Debby Miller and was nominated for a SAG Award.

Recently, Uma starred in *Kill Bill: Volume 2*, for which she was again nominated for a Golden Globe.

Uma has just begun production on the musical *The Producers* with Matthew Broderick and Nathan Lane.

VINCE VAUGHN (Raji) has made his mark among today's generation of talented young actors.

2005 will prove to be another busy year for Vaughn with three more films due for release. This July, Vaughn will star in *The Wedding Crashers* opposite Owen Wilson for director David Dobkin in a comedy about womanizers who sneak into weddings in an attempt to pick up women. He will also be seen in Mike Mills' directorial debut, *Thumbsucker*, opposite Keanu Reeves and Tilda Swinton. Finally, this June, Vince will be seen alongside Angelina Jolie and Brad Pitt in *Mr. and Mrs. Smith*.

Most recently, Vaughn starred with Ben Stiller in the smash hit comedy *Dodgeball*. In addition, he appeared in the film version of the popular 1970s television show *Starsky and Hutch* as the villain, Reece Feldman. Vaughn also appeared in a cameo role in last summer's *Anchorman* starring Will Ferrell.

Other feature film credits include the hit comedy *Old School*, Jon Favreau's *Made* opposite Favreau, Harold Becker's *Domestic Disturbance* opposite John Travolta, Tarsem Singh's *The Cell* opposite Jennifer Lopez, Gus Van Sant's remake of *Psycho*,

Gregory Mosher's *The Prime Gig* opposite Ed Harris, Joe Ruben's *Return to Paradise*, David Dobkin's *Clay Pigeons*, John Smith's *A Cool Dry Place*, and John Patrick Kelly's *The Locusts*.

Vaughn made an impression with audiences worldwide in Steven Spielberg's *The Lost World: Jurassic Park 2* opposite Julianne Moore and Jeff Goldblum. It was his performance as Trent, the cool-as-a-martini social ringleader in *Swingers*, that made Hollywood take notice. Directed by Doug Liman and written by Jon Favreau, *Swingers* became a surprise hit and set into motion a '90s retro-swing movement that quickly swept the nation.

CEDRIC THE ENTERTAINER (Sin LaSalle) is best known for his crowd-pleasing roles in the recent hit films *Barbershop* with Ice Cube, *Intolerable Cruelty* with George Clooney, and *The Original Kings of Comedy*, MTV's documentary feature directed by Spike Lee.

On the big screen, Cedric has also been seen in *Barbershop 2*, *Big Momma's House* with Martin Lawrence, *Kingdom Come* with Whoopi Goldberg, and *Serving Sara* with Matthew Perry, as well as displaying tremendous vocal talent in *Dr. Dolittle 2* and *Ice Age*. Additionally, in April 2004, Cedric was star and producer of the box office hit *Johnson Family Vacation*.

He will next be seen in *The Honeymooners*, in which he will star as Jackie Gleason's famed character Ralph Cramden, and the remake of Rodney Dangerfield's classic comedy *Back to School*. Also upcoming is *Man of the House* with Tommy Lee Jones and *Madagascar*. He was last seen in *Lemony Snicket's A Series of Unfortunate Events* with Jim Carrey.

Cedric has celebrated many career successes spanning television, live performances, and film. Some notable accolades include nabbing The Aftra Award of Excellence in Television Programming for his Fox Television series *Cedric the Entertainer presents...*, and a record-breaking four consecutive NAACP Image Awards for Outstanding Supporting Actor for his portrayal of lovable Coach Cedric Robinson on *The Steve Harvey Show*. His first comedy book, *Grown Ass Man*, was released in January of 2002 and sold out across the country. In 2001, a viewing audience of over 144 million saw Cedric star in the Bud Light commercial that landed in the #1 spot

during the Super Bowl broadcast, and subsequently *USA Today* dubbed him Madison Avenue's Most Valuable Player. And in 1994, Cedric received The Richard Pryor Comic of the Year Award from Black Entertainment Television for his ground-breaking work as host of *Def Comedy Jam* and BET's *Comicview*.

Now helming his own production company, A Bird and A Bear Entertainment, Cedric will develop and produce feature films. *Johnson Family Vacation* was the first feature under the new company.

As a philanthropist, Cedric founded the Cedric the Entertainer Charitable Foundation which provides scholarships and outreach programs to enhance the lives of inner-city youth and their families in his hometown of St. Louis, Missouri. He plans to extend the foundation nationally.

ANDRÉ BENJAMIN (Dabu), a.k.a. André 3000, is best known for his work as one-half of the world-renowned, pioneering, multiple Grammy recipient group OutKast. Their latest album, *Speakerboxxx/The Love Below*, sold over 10 million copies propelled by André's number one single "Hey Ya!" For their distinguished body of work spanning over a decade, OutKast has received multiple Grammys, including Album of the Year. This award was a jewel in the crown of numerous prestigious awards and accolades received worldwide over the years.

Fueled by his artistic passion, André is naturally making his eclectic mark on the film and television world with his turn in the *anime* flick *Whasango*. Currently André is filming the drama *Four Brothers* with Mark Walberg and Tyrese. Benjamin recently wrapped *Revolver*, a Guy Ritchie film in which André is starring with Jason Statham, Vincent Pastore and Harvey Keitel. This was on the heels of shooting *My Life in Idlewild*, a musical set in the prohibition-era south, where he co-created the story with the film's director and starred in and co-wrote the accompanying soundtrack with his OutKast partner, Big Boi. André also appeared on an episode of the critically acclaimed F/X dramatic series *The Shield*.

André Benjamin is also an accomplished painter and clothing designer, making him a truly multimedia artist. André was named the World's Best Dressed Man by *Esquire*.

STEVEN TYLER (Himself) is an icon in the entertainment world, having established himself as a rock legend, setting styles and defying trends. Tyler is the lead singer for one of the most successful rock bands in history – Aerosmith – and is establishing himself as a film presence after having already starred in an array of classic Aerosmith videos (such as “Crazy,” “Walk This Way,” “Janie’s Got A Gun,” “Living on the Edge” and “I Don’t Want To Miss A Thing”) that have been regarded as mini-movies. Tyler recently appeared in the holiday blockbuster *The Polar Express*, portraying himself and performing a new song. Aerosmith’s songs have also been featured in numerous films, including *Armageddon*, *Airheads*, *Charlie’s Angels*, *Dazed and Confused*, *Last Action Hero*, *Light of Day*, *The Lost Boys*, *Not Another Teen Movie*, *Rugrats Go Wild!*, *Starsky & Hutch*, *Wayne’s World 2* and *Mrs. Doubtfire*.

As an actor, Tyler’s credits include *Goodnight*, *Joseph Parker*, *Clubland*; and the aforementioned *The Polar Express*. In addition to these roles, Tyler has had many guest spots on television shows such as *Two and a Half Men*, *Lizzie McGuire*, *Saturday Night Live* and *The Simpsons*. He has also appeared in ads for The Gap and “Got Milk” and the infamous Sony camera ad.

With Boston-based Aerosmith, America’s biggest rock band and one of the biggest touring groups of the last decade, Tyler has helped change the face of the music world with a career spawning 20-plus albums that have sold over 100 million copies. 29 of their singles have impacted the Billboard charts, they’ve won countless awards (Grammys, American Music Awards, Billboard Awards, MTV Awards), they serve as pioneers in new media, and have a diehard fan-base numbering in the millions worldwide. Having recently wrapped up yet another world tour to support the group’s 25th release, *Honkin’ on Bobo* (which received a four-star review in *Rolling Stone*), the members of Aerosmith remain creatively vital, and are the platinum standard for artistic and commercial success in the music business. The group was inducted into the Rock and Roll Hall of Fame in 2001 and received a star on the Hollywood Walk of Fame in 2000; Tyler also received an honorary doctorate from the Berklee College of Music in 2003. When most groups who’ve been around for 30 years would be saying their goodbyes at the Rock and Roll Hall of Fame, Aerosmith keep going strong and were even honored in 1999 with their own roller coaster at the Disney parks in Florida, France and Japan.

ROBERT PASTORELLI (Joe Loop) was heading for career as a professional boxer when a serious car accident made him re-think his goals and enter acting. He started on stage in the 1970s playing off-Broadway in such shows as “Death of a Salesman,” “Bus Stop,” “The Rainmaker,” and “One Flew Over the Cuckoo’s Nest,” before heading west to try television.

From 1988-1995, Pastorelli played his star-making role as Eldin Bernecky, Candace Bergen’s ever-present housepainter and hip confidante on the hit CBS series *Murphy Brown*.

Although he had earlier roles opposite Bette Midler and Shelley Long in *Outrageous Fortune* and Eddie Murphy in *Beverly Hills Cop II*, Pastorelli’s breakthrough film role was that of an eccentric frontiersman opposite Kevin Costner in 1990’s Oscar®-winning *Dances With Wolves*.

With *Murphy Brown* and *Dances With Wolves* came more visible roles: playing Whoopi Goldberg’s manager in *Sister Act 2: Back in the Habit*, and co-starring as a former victim of Arnold Schwarzenegger in *Eraser*. In 1996, Robert starred as a reporter trying to disprove John Travolta’s angelic credentials in the hit Nora Ephron film *Michael*.

In 2001 Pastorelli played the salty role of Luther Billis in the TV remake of *South Pacific* with Glenn Close. He once again played opposite Close as Mitch on stage in “A Streetcar Named Desire” in 2002, directed by Trevor Nunn.

Pastorelli died last year on March 8, 2004, at the age of 49.

CHRISTINA MILIAN (Linda Moon) is a multi-talented phenomenon whose resume includes film, television, theater and music. With starring roles in two upcoming feature films and a successful debut album, Milian is poised to take the entertainment industry by storm.

Milian recently wrapped *Man of the House* for director Stephen Herek opposite Tommy Lee Jones. Last year, Christina starred opposite Nick Cannon in *Love Don’t Cost A Thing*. She also co-starred in the action-thriller *Torque*, opposite Ice Cube and Jay Hernandez.

Born in New Jersey, and raised in Waldorf, Maryland, Milian – of Cuban descent

– immediately knew show business was for her. At a young age, she landed a role in a musical theatre play of Annie Warbucks. Later, Christina became a junior journalist on the Disney’s Channel *Movie Surfers*. Before igniting her musical journey, Christina appeared as a guest on several TV shows, such as *Clueless*, *Sister, Sister*, *Smart Guy*, *Charmed*, *The Steve Harvey Show* and as a recurring character on *Get Real*. She also has done a voiceover character role in *A Bug’s Life*, as well as an appearance in the film *The Wood*.

Milian moved to California at the young age of 13 and was selected to sing the hook on Ja Rule’s #1 hit single “Between Me and You.” The enormous success of the song introduced Christina Milian to the mainstream music world and gave her commercial success. She then co-wrote the Jennifer Lopez hit “Play” as well as PYT’s first single “Same ‘Ol Same Ol’.” It was that success that gave Christina the confidence to release her debut album internationally on Def Soul Records in October 2001. A huge commercial hit, Christina scored 3 number-one hits and reached a cult status in Japan only seen by the likes of fellow pop stars Britney Spears and Kylie Minogue. Not only a singer/song writer, she is an entertainer as well, incorporating choreographed dance into each performance.

Christina is currently enjoying the success of *Its About Time*, her newest album that was recently released on Island/Def Jam Recordings. The album, featuring the mega-hit “Dip It Low,” combines her unique mix of Urban, Latin and Pop. By incorporating a myriad of influences from her background, Christina’s sound reflects the pop arena and much more. She recently completed a full-scale U.S. tour performing alongside Usher and Kanye West.

HARVEY KEITEL (Nick Carr), who is both an Oscar® and Golden Globe nominee, established his career with Martin Scorsese’s early films *Mean Streets*, *Alice Doesn’t Live Here Anymore*, and *Taxi Driver*. With several producing credits, including *Reservoir Dogs* and *The Grey Zone*, and as president of the famed Actor’s Studio (one of three), Keitel has become a national treasure.

Through the years, Keitel has worked with such directors as Martin Scorsese, Jane Campion, Quentin Tarantino, Abel Ferrara, Barry Levinson, Theo Angelopoulos, Lina Wertmuller, Ridley Scott, Alan Rudolph, Jon Turteltaub and Brett Ratner. His film

credits include *Reservoir Dogs*, *Bugsy*, *Thelma & Louise*, *Red Dragon*, *The Grey Zone*, *Holy Smoke*, *Ulysses' Gaze*, *Pulp Fiction*, *The Piano*, *Bad Lieutenant*, *National Treasure*, *The Last Temptation of Christ*, *Taxi Driver*, *Alice Doesn't Live Here Anymore*, *Mean Streets*, and *Mortal Thoughts*.

A native New Yorker, Keitel began his career in theater after studying Lee Strasberg, Stella Adler and Frank Corsaro. He received an Oscar® nomination and a Golden Globe nomination for *Bugsy*, and an Independent Spirit Award for Best Male Lead in *Bad Lieutenant*. He has also been honored by the San Francisco International Film Festival, National Society of Film Critics, Moscow International Film Festival, the Gotham Awards, the Boston Film Festival, the Berlin Film Festival and the Australian Film Institute.

THE ROCK (Elliot Wilhelm) has solidified his position among Hollywood's hottest leading men. His co-starring role in *The Mummy Returns* first brought him to the attention of the entertainment industry, and his starring role in *The Scorpion King* broke box office records with the biggest April opening of all time.

Dwayne Johnson ("The Rock") is currently in production on his fourth movie with Universal titled *Doom*, and he was last seen starring in the MGM remake of *Walking Tall* which co-stars Johnny Knoxville and Neal McDonough. Before that, Johnson was seen starring in *The Rundown*.

After his March 2000 appearance on *Saturday Night Live* (surprising many with his strength in the comedic ring and garnering the show's highest ratings that year), Johnson was cast by director Stephen Sommers in *The Mummy Returns*. Once again Johnson parlayed his natural charisma into box-office gold, not only safeguarding the *Mummy* franchise, but also pushing it to a new level. His character was so well received that they quickly planned a film based on his character, *The Scorpion King*.

Johnson has appeared on numerous other television programs as a guest star, including *That '70s Show* (playing his own father, Rocky Johnson), *The Net*, *Star Trek: Voyager* and *JAG*. He addressed both the Republican and Democrat National Conventions in 2000, and appeared in a Wyclef Jean music video. Not content to remain in front of the camera, his autobiography *The Rock Says* was released in January 2000 and shot to number one on *The New York Times* Bestseller List.

Born in San Francisco and raised in Hawaii, Johnson shined as a high school All-American and as a star defensive lineman for the University of Miami Hurricanes. He had a brief career in the Canadian Football league, and after a shoulder injury turned to the world of wrestling. “The People’s Champion” has gone on to set a record as the six-time World Wrestling Federation Champion.

Dwayne Johnson resides in Florida with his wife Dany and daughter Simone Alexandra.

DANNY DeVITO (Martin Weir/Producer) is an actor, producer and director; he has been called one of the entertainment industry’s most versatile players.

DeVito wrote, directed and produced several short films in his early Hollywood years before his emergence as a feature-length filmmaker in 1984. DeVito’s trademark is films that have darker comedic themes. He directed *Duplex*, which stars Drew Barrymore and Ben Stiller. Other projects he has directed include *Throw Momma From the Train*, *The War of the Roses* and *Death to Smoochie*.

In 1992 DeVito added another dimension when he co-founded Jersey Films. Jersey has produced over 20 motion pictures, including the Academy Award® nominated *Erin Brockovich*, *Man on the Moon*, *Pulp Fiction*, *Out of Sight*, *Get Shorty*, *Hoffa*, *Matilda* and *Living Out Loud*.

Though two films co-starring DeVito won the Academy Award® for Best Picture (*One Flew over the Cuckoo’s Nest* and *Terms of Endearment*), it was the part of Louie De Palma that propelled him into national prominence as star of the hit television show *Taxi*. In a 1999 readers’ poll conducted by *TV Guide*, DeVito’s Louie De Palma was voted number one in “TV’s Fifty Greatest Characters Ever.”

DeVito has also starred in many films not produced by Jersey. They include *Anything Else*, *Big Fish*, *Renaissance Man*, *The Big Kahuna*, and *Heist*.

Following *Taxi* and before the creation of Jersey Films, DeVito starred in such films as *Junior*, *Batman Returns*, *Twins*, *Romancing the Stone*, *Jewel of the Nile*, *Ruthless People* and *Tin Men*.

DeVito attended Our Lady of Mt. Carmel grammar school and Oratory Prep School in Summit, New Jersey, but appeared in only one school play, as St. Francis of Assisi. After graduation, he pursued several odd jobs, always with the idea of acting in

the back of his mind. Finally he applied at the American Academy of Dramatic Arts in New York and was accepted.

Unable to get work, Danny bought a roundtrip ticket and headed to Hollywood. After years of unemployment, he returned to New York. He called an old friend and former American Academy professor who, coincidentally, had been seeking him out for a starring role in one of three one-act plays presented together under the title of "The Man With the Flower in His Mouth."

Soon Danny was into big money (\$60 a week), and other stage performances followed in rapid succession. Among his credits were "Down the Morning Line," "The Line of Least Existence," "The Shrinking Bride," and "One Flew Over the Cuckoo's Nest."

In 1975, under a grant from the American Film Institute, Danny and his wife, actress Rhea Perlman, wrote and produced *Minestrone*, which has been shown twice at the Cannes Film Festival and has been translated into five languages. Later they wrote and produced a 16-millimeter black-and-white short subject, *The Sound Sleeper*, which won first prize at the Brooklyn Arts and Cultural Association competition.

DeVito carries his success well. Never forgetting that there were more difficult times, he maintains a healthy sense of perspective. As *Taxi* character Louie DePalma, would say, "If you don't do good today, you'll be eatin' dirt tomorrow."

ABOUT THE FILMMAKERS

F. GARY GRAY (Director/Executive Producer) in a very short time has established himself as one of Hollywood's most successful directors. Still in his thirties, Gray has reached the pinnacle of films, television, and music videos, having directed some of the most acclaimed, award-winning performances of our time. With each new project, he continues to showcase his intensity and passion for film. Gray's dynamic visuals and storytelling talent have made him one of the most unique and sought-after directors in film today.

Gray most recently directed the box office smash hit *The Italian Job*.

Prior to *The Italian Job*, Gray directed the action-drama *A Man Apart* starring Vin Diesel. Gray's *The Negotiator*, starring Kevin Spacey and Samuel L. Jackson, went on

to win the Best Film and Best Director awards at the Acapulco Film Festival, and was nominated for a Saturn Award for Best Action/Adventure/Thriller. He received widespread critical praise for his second feature, *Set It Off*, starring Jada Pinkett, Queen Latifah and Vivica A. Fox. His debut feature was the hit comedy *Friday*, starring Ice Cube and Chris Tucker.

On television, Gray executive produced and directed the pilot episode of Fox Television's critically acclaimed show *Ryan Caulfield: Year One* which debuted in May 1999. Before beginning his film career, Gray worked as a freelance cameraman. He segued from his work as a cameraman to directing the short film *Divided We Fall*, borrowing expensive professional equipment from friends and associates.

Gray eventually became a pioneer and award-winning director in music video, bringing rap culture to mainstream awareness. He went on to direct videos for such recording artists as Whitney Houston, Mary J. Blige and TLC, and helped to provide mainstream exposure for such artists as Ice Cube, Dr. Dre and Coolio.

At the 1995 MTV Music Video Awards, Gray was a multiple winner, receiving four awards for TLC's "Waterfalls," including Video of the Year, and the Best Rap Video Award for Dr. Dre's "Keep Their Heads Ringin'." Also in 1995, Gray earned the Billboard Music Video Award for Best Rap Video and Best New Artist Rap Video.

Gray's video of Ice Cube's "It Was a Good Day" was included in *Rolling Stone* magazine's "Top 100 Best Videos of All Time." He was also nominated for a Grammy for directing Stevie Wonder and Babyface's "How Come, How Long." To date, Gray has received 16 awards and 23 nominations for his direction of various music videos, including an Image Award from the NAACP for "Waterfalls." Gray also directed the music videos "Turn Back the Hand of Time" for R. Kelly and "Ms. Jackson" for hip-hop group OutKast.

This past year, Gray received "The Ivan Dixon Award of Achievement" from the Black Hollywood Education and Resource Center and was named one of the "50 Best and Brightest African Americans under 40" from *Black Enterprise Magazine*. This year, Gray was honored by the African American Film Critics Association with their "2004 Special Achievement Award" as well as being recognized by the Artist Empowerment Coalition with the "Artist Empowerment Award of 2004." He was recently nominated as Best Director at the Film Life Movie Awards at the eighth annual American Black Film

Festival.

PETER STEINFELD (Screenplay) is a by-product of New Jersey. His feature film credits include *Analyze That*, *Snatching Sinatra*, *Drowning Mona*, *21* for MGM, and the upcoming comedy *The Big Shot*, which he is co-writing and producing with his wife and business partner, DeShawn Schneider. In addition to his film credits, Mr. Steinfeld has created and executive produced pilots for CBS, Fox and Warner Bros.

ELMORE LEONARD (Story/Executive Producer), in a career spanning five decades, has written forty novels and dozens of short stories, many of which have been successfully adapted to the big screen. He is widely regarded as one of the great writers of our time for his work, especially the trueness of his characters and dialogue.

Elmore's career began part-time in the early fifties, writing pulp westerns at two cents a word. He turned out thirty such western stories and five novels in that decade. Two of his early western stories, were the basis for a pair of celebrated western films: *3:10 to Yuma* and *The Tall T*. The film version of his fifth western novel, *Hombre*, became a box office hit in 1966. The novel was also chosen as one of the 25 best western novels of all time by the Western Writers of America.

In the late sixties, Elmore began to alternate contemporary crime novels with westerns and then started a second career as a Hollywood screenwriter, adapting many of his own novels and working with some of the biggest names in Hollywood, including Burt Lancaster (*Valdez is Coming*), Clint Eastwood (*Joe Kidd*), and Charles Bronson (*Mr. Majestyk*).

By the early seventies, Elmore's film work had given him enough of a nest egg to begin novel writing full time. During this period he set his novels in his adopted hometown, Detroit, and created the grey-area-good-and-bad-guy characters that would define his work to his day. Such titles as *Fifty-Two Pickup*, *Swag*, *Unknown Man #89*, and a decade later, *Freaky Deaky*, are masterpieces of the urban character-driven contemporary crime genre.

Elmore continued to write great suspense and crime novels in the '80s and '90s, using both Michigan and Florida locations. His novel *Labrava* received the coveted Mystery Writers of America Edgar Award for Best Mystery Novel of the Year in 1983,

and in 1985 he was featured on the cover of *Newsweek*. At the same time, Hollywood finally figured out how to successfully adapt Elmore's work and three of his greatest films were made: *Get Shorty*, *Out of Sight*, and *Jackie Brown*. Several other novels were filmed for television, most recently the ABC series *Karen Sisco*, which is based on characters from *Out of Sight*.

Now Elmore Leonard enters his eightieth year and is going strong with a new period crime novel, *The Hot Kid*, his fortieth, coming out in May of 2005. A volume of his *Complete Western Stories* was recently published, and his whimsical *Ten Rules of Writing* continues to delight and instruct writers.

Elmore lives in Bloomfield Village, Michigan, with his wife Christine, and is at work on his next writing project.

MICHAEL SHAMBERG (Producer) is a partner in Double Feature Films with Stacey Sher. He has produced such Academy Award® nominated films as *Erin Brockovich*, *The Big Chill*, and *Pulp Fiction*. He and Sher are currently producing *Skeleton Key* starring Kate Hudson, Joy Bryant and John Hurt.

This summer, Shamberg produced the hit comedy *Along Came Polly* starring Ben Stiller and Jennifer Aniston as well as *Garden State* starring Natalie Portman and Zach Braff.

In 2003, Michael and Stacey produced the critically acclaimed feature *Camp* by writer/director Todd Graff.

Shamberg has also produced such films as the acclaimed *Out of Sight*, *Reality Bites*, *8 Seconds*, *Get Shorty*, *Sunset Park*, *Fierce Creatures*, *Matilda*, *Feeling Minnesota*, *Gattaca*, *Living Out Loud*, *Man on the Moon*, *The Caveman's Valentine*, *How High*, and the Oscar® winning *A Fish Called Wanda*.

Shamberg executive produced the drama *Karen Sisco*, starring Carla Gugino as the title character.

STACEY SHER (Producer) is a partner in Double Feature Films with Michael Shamberg.

Along with Shamberg, she has produced such hits as the Oscar® nominated *Erin Brockovich*, *Pulp Fiction*, *Get Shorty*, *Reality Bites*, *Out of Sight*, *Man on the Moon*,

Living Out Loud, *Gattaca*, *How High*, *Matilda*, *Feeling Minnesota*, and *The Caveman's Valentine*. In 2003, they produced the critically acclaimed feature *Camp* for writer/director Todd Graff and *Garden State* starring Natalie Portman, Zach Braff, and Peter Sarsgaard, and the hit comedy *Along Came Polly* starring Ben Stiller and Jennifer Aniston.

She is currently producing the feature *Skeleton Key* starring Kate Hudson, Joy Bryant and John Hurt. Next, she will produce *Weeds*, directed by Catherine Hardwicke, starring Jim Carrey, and *Freedom Writers*, written and directed by Richard LaGravenese.

For her achievements, Sher won the Women In Film Independent Vision Award in 2000 and the Mary Pickford Award at the USC Cinema School for Distinguished Alumni in 2002. Sher received an MFA from the Peter Stark Graduate Program at the USC School of Film and Television. She began her career in the industry as director of development at Hill/Obst Productions in 1985 and was promoted to vice president of production in 1987. After serving as associate producer on *Heartbreak Hotel* and *The Fisher King*, Sher became senior vice president at Lynda Obst Productions in 1991. She joined Jersey Films in 1992 and was promoted to president in 1993.

DAVID NICKSAY (Producer) previously produced the comedy hit *Legally Blonde 2: Red, White & Blonde* for MGM. He also produced *Agent Cody Banks* and its sequel *Agent Cody Banks 2: Destination London*, as well as the comedy *A Guy Thing* starring Jason Lee, Julia Stiles, and Selma Blair. He executive produced the comedy *What's The Worst That Could Happen?* and the thriller *Antitrust* starring Tim Robbins and Ryan Phillippe, and co-produced *Legally Blonde*, all for MGM.

As executive producer, Nicksay's credits include the animated live-action comedy *The Adventures of Rocky & Bullwinkle* and *The Negotiator*, in addition to such hit films as Robin Williams' *Flubber* and *Addams Family Values*. He also produced the critically acclaimed *Up Close & Personal*.

A native of Massachusetts, Nicksay attended Hampshire College in Amherst and later moved to Los Angeles to train with the Directors Guild of America. Honing his skills in various aspects of motion picture production, Nicksay went on to produce the features *Lucas* and *Mrs. Soffel*. He also produced the multiple Emmy-nominated

miniseries *Little Gloria...Happy At Last* and the two-hour telefilm pilot for the series *Call to Glory*.

Subsequently Nicksay became senior vice president of production at Paramount Pictures, serving as studio executive for a wide variety of pictures, including *Ghost*, *Coming To America*, *The Untouchables*, *Scrooged*, *Star Trek V*, and *The Two Jakes*.

From 1989 to 1992, Nicksay was president and head of production for Morgan Creek Productions. He also served as executive producer for six of the company's films, including *Robin Hood: Prince of Thieves*, *Pacific Heights* and *Young Guns II*.

Nicksay is a member of both the Motion Picture and Television Academies, the Directors Guild of America and the American Film Institute Education and Training Advisory Board.

MICHAEL SIEGEL (Executive Producer) is the president of Michael Siegel & Associates, Inc., a literary management and production company. In addition to Elmore Leonard, his long-standing clients include Michael Cunningham, T.C. Boyle, William Joyce and the Estate of Roald Dahl. Siegel is an executive producer on the upcoming *Charlie and the Chocolate Factory* (WB, July 2005).

JEFFREY L. KIMBALL (Director of Photography) has been lending his talents to the world of film for more than 30 years in both films and TV commercials. His most notable credits include *The Big Bounce*, *Star Trek: Nemesis*, *Stigmata*, *Wild Things*, *The Specialist*, *Curly Sue*, *Jacob's Ladder*, and *The Legend of Billie Jean*. He has also collaborated with director John Woo on *Paycheck*, *Windtalkers*, and *Mission Impossible II*, and with director Tony Scott on *True Romance*, *Revenge*, *Beverly Hills Cop II* and *Top Gun*. Kimball recently wrapped production on Jerry Bruckheimer's *Glory Road*.

Born in Texas, Kimball first became intrigued with the world of film when he acquired an 8mm camera in high school. After Graduating from North Texas State University, Kimball abandoned his notions of becoming a professional bass player and set out into the world of film, starting out as an apprentice to still photographer Bill Langley.

Kimball now resides in Mandalay Bay in Ventura County, California.

MICHAEL CORENBLITH (Production Designer) has earned two Academy Award® nominations for his dazzling, imaginative creation of Dr. Seuss' Whoville in Ron Howard's *How the Grinch Stole Christmas* and his recreation of the 1970 doomed Apollo moon launch in Howard's epic space adventure *Apollo 13*. In addition to the Oscar® nominations, Corenblith also won the British Academy Award (BAFTA) for *Apollo 13* and received a nomination for "Excellence in Production Design" from the Society of Motion Picture and Television Art Directors for *How the Grinch Stole Christmas*.

A graduate of the University of Texas in Austin, Corenblith studied at UCLA and entered the entertainment industry as a lighting designer for television before moving to art direction, winning an Emmy Award in 1983 for his work on the Academy Awards show.

Corenblith began his work in feature films as key set designer on Paul Mazursky's 1984 comedy *Down and Out in Beverly Hills*. He followed with assignments as set designer or art director on *Cat People*, *Burglar*, *Red Heat* and *Die Hard 2: Die Harder* before graduating to production designer on the film *Prince Jack*. A favorite of filmmaker Howard, Corenblith collaborated with the Oscar® winner on *Ransom* and also designed such movies as *Down Periscope*, *Cool World*, *He Said, She Said*, the remake of *Mighty Joe Young* and *The Alamo*.

Corenblith was most recently honored with the Ruben Marmaduke Potter Award by the Alamo Battlefield Association in recognition of his "advancement of the scholarship" of Alamo.

SHELDON KAHN (Film Editor) was nominated for an Academy Award® for his work on *One Flew Over the Cuckoo's Nest* and *Out of Africa*. He most recently edited *Exorcist: The Beginning*, and his other credits include *Family Business*, *Evolution*, *Proof of Life*, *Road Trip*, *Six Days Seven Nights*, *Father's Day*, *Space Jam*, *Junior*, *Beethoven* and *Beethoven's 2nd*, *Dave*, *Kindergarten Cop*, *Ghostbusters* and *Ghostbusters 11*, *Twins*, *La Bamba*, *Legal Eagles*, *Absence of Malice*, and *The Electric Horseman*.

MARK BRIDGES (Costume Designer) has designed costumes for *I Heart Huckabees*, *The Italian Job*, *Blow*, *Deep Blue Sea*, *Blast From the Past*, and *Can't*

Hardly Wait. He is also a frequent collaborator with director Paul Thomas Anderson, having designed the wardrobe for *Hard Eight*, *Boogie Nights*, and the Cannes Film Festival award winner *Punch-Drunk Love*.

Bridges made his debut as production designer on Anderson's ensemble drama *Magnolia*, and began his career in film as a design assistant on *Miller's Crossing* and *Married to the Mob*. His credits as assistant costume designer include Oliver Stone's *Nixon* and *Natural Born Killers*, *Dave*, *The Hudsucker Proxy*, *Hero*, *Doc Hollywood*, *Barton Fink*, and *The Grifters*. Bridges' television work includes the pilot for HBO's *Six Feet Under* and the pilot episode for Darren Star's *Miss Match*.

MARY RAMOS (Music Supervisor) has worked extensively in film, television and commercials. Her feature film credits include *Kill Bill – Volume 1* and *Volume 2*, *Surviving Christmas*, *The Station Agent*, *National Security*, *Wakin' Up in Reno*, *Pumpkin*, *The Wedding Planner*, *Josie & the Pussycats* (as a music consultant), *Skulls*, *Michael Jordan to the Max*, *Forces of Nature*, *Never Been Kissed*, *Teaching Mrs. Tingle*, *Clay Pigeons*, *Jackie Brown*, *Chain of Fools*, *Copland*, *Home Alone 3*, *Safe Men*, *Dangerous Ground*, *Prefontaine*, *From Dusk till Dawn*, *Happy Gilmore*, *Grace of My Heart* (as associate music producer), and *Heavy*.

In television, Ramos has worked on *The Twilight Zone*, *Bang, Bang, You're Dead!*, *Southpark* (the album), *In Cold Blood*, *Class Reunion*, *Fallen Angels*, *Rebel Highway*, and *Bakersfield P.D.* She also worked on the Gap Khakis "Rock" and "Country" ads in 1998 and 1999.

Ramos was the music coordinator for *Desperado*, *Pulp Fiction*, and *Reality Bites*.

JOHN POWELL (Music) landed a job composing music for commercials and television at London's Air-Edel Music in 1988. There, he worked alongside composers Hans Zimmer and Patrick Doyle, where he made his first foray into feature films by assisting Doyle with the score of *Into the West*, and writing cues for Zimmer on *White Fang*.

Adhering to one musical regime is not in Powell's nature. Before moving to Los Angeles, he played for more than 15 years with the Fabulisitics, a London soul band that performed for everyone from Lady Diana to denizens of the local pub.

While in Los Angeles, it was Powell's hauntingly thematic score for the *Face/Off* that put him on the map. He then turned to *Forces Of Nature*, writing romantic melodies with a quirky comedic sensibility.

For *Antz*, Powell created a musical mélange of jazz, Latin and classical sounds with a highly imaginative theme. Next came *Endurance*. In an almost wordless film, Powell's score serves as dialogue, conveying the central character's joy, dignity, and struggle.

John has scored a wide variety of films such as *Chicken Run*, *The Italian Job*, *Bourne Identity*, *Two Weeks Notice*, and *Drumline*.

For the animated film *Shrek*, Powell impressed audiences and critics alike in creating a sophisticated and intelligent score. He again won the hearts of audiences with the poignant score for *I Am Sam*.

Recently, John reunited with director John Woo to score *Paycheck* and with Charles Stone III to create a soulful score for *Mr. 3000*. Powell collaborated with Mick Jagger and Dave Stewart on the score for *Alfie*, a re-make of the 1966 classic.

Additionally, Powell wrote the score to the sequel to the *Bourne Identity*, *The Bourne Supremacy*.

This year, Powell will venture into the world of animation again, with the upcoming *Happy Feet* and *Robots*, as well as, re-teaming with director Doug Liman for *Mr. & Mrs. Smith*.